OLD TOWN ACADEMY

2013 POETRY RECITATION CONTEST

GUIDELINES:

1. All OTA students are expected to participate.
2. Students choose their own poems (or selections of poems or verse plays) from either:
   a. **The Core Knowledge poetry selections** for their grade level (feel free to add alternative poems from the same author (to avoid multiple performances of, e.g., Edgar Allen Poe's Anabell Lee[*])—or
   b. **Any passage from Shakespeare,** for children who want a challenge.
3. The poem or selection must be recited **from memory**.
4. No costumes or props needed.
5. The student should use the **poet's RHYTHM**, the **poet's PUNCTUATION & LINE BREAKS**, the **poet's REPETITIONS** (if any), and their own **INFLECTION and PAUSES** to convey the meaning & magic of their poem or selection to the audience.

The contest will begin in the classroom where all students will present their poetry to the class. The teacher will select the top three students based on the following criteria: For Contest, please rate each student 1-5 and add up to get final score.

- ❑ 1. Knows the poem and can recite without mistakes or hesitations: 1 2 3 4 5
- ❑ 2. Enunciates clearly & audibly so all can hear: 1 2 3 4 5
- ❑ 3. Shows understanding of poem's rhythm, punctuation, & line breaks: 1 2 3 4 5
- ❑ 4. Shows understanding of poem's meaning, key ideas, dramatic arc, tone & emotion (humor, sadness, resignation, joy, bitterness, etc.): 1 2 3 4 5
- ❑ 5. Overall performance: 1 2 3 4 5

The **TOP THREE STUDENTS FROM EACH CLASS** will compete in the final "From the Page to the Stage" competition to be held April 25th (the Day before Grandparents Day). Students will compete in the following groupings: K-2; 3-5; 6-8

IN-CLASS (RUNNER-UP) PRIZES to Award:
Prize for Longest Poem Memorized,
Prize for Most Dramatic Recitation

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[*] Unfortunately Anabell Lee is banned this year, by order of the Poet Laureate. We will all miss it; so here's a little reprise: *It was many and many a year ago, In a kingdom by the sea, That a maiden there lived whom you may know, By the name of Annabel Lee…*

Prize for Most Rhythmic Recitation (Keeping the Best Beat) (if iambic pentameter: did student bring out the rhythm?)

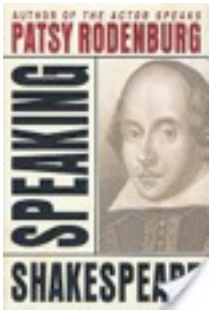
Teachers are encouraged to introduce this competition to the students after a lesson on poetic genres, form, and meter.

Four great Poetry Teaching Resources:

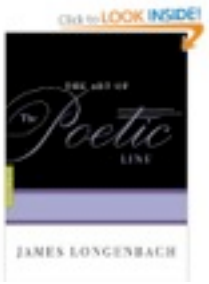
- 1. Rose, Where Did You Get Your Red?
- 2. Wishes, Lies, and Dreams;
- 3. Speaking Shakespeare
- 4. The Art of the Poetic Line

Resources for Teaching Children How to Recite Poetry:.

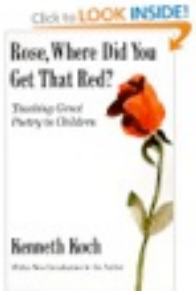
See Also: [Rhyme, Meter, and Scansion Made Easy]



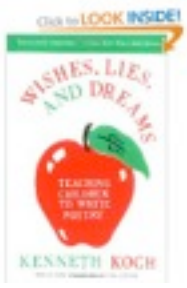
"You can't act Shakespeare until you can speak him." These words inform every page of Speaking Shakespeare. Patsy Rodenburg tackles one of the most difficult jobs an actor can take on: speaking Shakespeare on the stage both as his words were meant to be spoken as well as in an understandable and dramatic way that projects the reality of the character. Patsy calls this book "a simple manual to start the journey into the heart of Shakespeare." She begins with the "givens" of speaking verse. She then moves on to the rehearsal of leading Shakespeare roles from Hamlet, King Lear, Richard III, Macbeth and others. Like The Actor Speaks, this will be a book every working actor will need to have. Speaking Shakespeare is a passionate book about how one properly plays the characters of the most well-known playwright in the English language and that passion is encompassed in another rule she passes on to her students and readers.



"Poetry is the sound of language organized in lines." James Longenbach opens this provocative book with that essential statement. Through a range of examples--from Shakespeare and Milton to Ashbery and Glück--Longenbach describes the function of line in metered, rhymed, syllabic, and free-verse poetry. The Art of the Poetic Line is a vital new resource by one of America's most important critics and most engaging poets.



In 'Rose, Where Did You Get That Red?' the celebrated poet Kenneth Koch conveys the imaginative splendor of great poetry--by Blake, Donne, Stevens, Lorca, and others--and then shows how it may be taught so as to help children write poetry of their own.



The classic, inspiring account of a poet's experience teaching school children to write poetry... When Kenneth Koch entered the Manhattan classrooms of P.S. 61, the children, excited by the opportunity to work with an instructor able to inspire their talent and energy, would clap and shout with pleasure. In this vivid account, Koch describes his inventive methods for teaching these children how to create poems and gives numerous examples of their work. Wishes, Lies, and Dreams is a valuable text for

all those who care about freeing the creative imagination and educating the young.

Lesson Plan: How to Analyze a Poem Using Annotations

written by: Trent Lorcher • edited by: SForsyth • updated: 1/3/2012

I used to hate teaching poetry. Not anymore! Teaching how to annotate and analyze a poem is one of the funnest things I get to do. I'll share my tips on how I got over my loathing.

Mastering The Technique

I thought I knew how to **analyze a poem**, but it wasn't until I learned how to **annotate a poem** that I truly mastered it. And it wasn't until I taught students how to annotate a poem that I really learned how to do both in conjunction. I owe it all to this lesson plan:

Annotating a Poem:

- Choose a short poem (15-20 lines). Copy it onto a half-slice of paper and use the other half for writing an analysis.
- Write the poem on the board.
- Read the poem aloud.
- Instruct students to identify the following elements and make notations: rhyme scheme, figurative language, images, symbols, sound devices (alliteration, consonance, assonance, rhythm, onomatopeia, off rhyme).
- Instruct students to circle any part of the poem that stands out, confuses them, or is important.
- Write questions in the margin; highlight unusual words; mark phrases that indicate the poem's meaning.
- Determine the poem's theme and draw arrows to the lines that support the theme.

Make it Fun



Don't assume students will find this activity boring. Most often, they are pleased they get to think through a poem without the pressure of being "right or wrong." Encourage them to write whatever comes to mind. Instruct students to continue writing their thoughts and do the following:

- Hand a white board marker to a student and instruct him or her to identify the rhyme scheme.
- Hand a marker to another student and have him or her identify figurative language.
- Choose a different student for each of the following: images, symbols, metaphors, similes, sound devices, and meaningful lines.
- Ask for volunteers to come up and add anything they wish to the board annotations. They may be shy at first. If so, throw the marker and choose the student it lands closest to.
- You may have anywhere from 1-5 students at the board at once while the remainder of the class is writing on their own paper.
- Feel free to make a few annotations yourself to keep things rolling. It's important to encourage students. Acknowledge all efforts with appreciation.
- Revel in the words of master poets.

You'll discover amazing things as you participate in the process. For example, I discovered that

- Robert Frost's "Stopping by Woods on a Snowy Evening" makes sense forwards and backwards.
- William Wordsworth's "Daffodils" is about the subconscious connection poets, in nature, make with the Universe/God.

Analyzing a Poem:

Poetry Analysis

Once the annotations are complete, it's time to write the analysis. Remind students that an analysis consists of facts and commentaries. It is not a summary, a listing of facts, or random, unsubstantiated conjecture. Use the following outline to help students:

- Topic sentence stating the title of the poem, the author, and the poem's theme.
- Evidence #1: Identify an important line, poetic devices, rhyme scheme.
- Analysis/Interpretation #1: Explain how the evidence supports the designated theme.
- Analysis/Interpretation #2: Explain how the evidence supports the designated theme.
- Evidence #2: Identify an important line, poetic devices, rhyme scheme.
- Analysis/Interpretation #1: Explain how the evidence supports the designated theme.
- Analysis/Interpretation #2: Explain how the evidence supports the designated theme.

Concluding Sentence