**Name**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Homeroom**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

***Poetry Unit:* Dreams Deferred**

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| **Lesson Objective:** Create a poem that emulates Langston Hughes’s “Harlem.” |

Do Now

**Directions:** Read the article, then answer the questions below.

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| **Imagery**In their book *Sound and Sense,* Thomas R. Arp and Greg Johnson explain:Experience comes to us largely through the senses. Our experience of a spring day, for instance, may consist partly of certain emotions we feel and partly of certain thoughts we think, but most of it will be a cluster of sense impressions. It will consist of *seeing* blue sky and white clouds, budding leaves and [flowers]; of *hearing* robins[…]; of *smelling* damp earth and blossoming [flowers]…; and of *feeling* a fresh wind against one’s cheek. […]Poetry appeals directly to our senses, of course, through its music and rhythms, which we actually hear when it is read aloud. But indirectly it appeals to our senses through imagery, the representation of the imagination of sense experience. The word *image* perhaps most often suggests a mental picture, something seen in the mind’s eye – and *visual* imagery is the kind of imagery that occurs most frequently in poetry. But an image may also represent a sound[…] a smell[…] a taste[…] touch, such as hardness, softness, wetness, or heat and cold[…] an internal sensation, such as hunger, thirst, **fatigue**, or nausea[…] or movement or tension in the muscles or joints.[[1]](#footnote-1) **fatigue:** tiredness or weakness; exhaustion |

1. Read each phrase and label what type of sensory image is used (sight, touch, taste, etc…):
2. The wind gently brushed her cheek. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. The sun filled the valley with orange light. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. Everyone jumped at the sudden blast of a car horn. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
5. Try writing some **imagery** of your own. Complete the following sentences by modeling after the sentences above:

The wind \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

The sun \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Everyone jumped at \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Cycle 1**

1. What are some dreams you have for your life? These can be goals you want to achieve, hopes that you have for the future, or things that you want to change. Try to think of as many ideas as you can.

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| **Notes** |

1. a. How would you feel if you were unable to achieve these dreams? Why?

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1. **Turn and Talk:** Consider the time that passed between Hughes writing “Dreams” and “Harlem.” How would you feel if you had not achieved some or all of your dreams in the span of twenty-five years? Why?

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| **Notes** |

**Cycle 2**

**Directions:** Reread “Harlem.” As you do, mark the **rhyme scheme.**

1. Why do you think Hughes starts this poem with a question? Try to think of more than one idea.
2. a. **Turn and Task:** Throughout the poem, Hughes compares a dream deferred to festering, stinking, and crusting things, all related to the ideas of rot or decay. Brainstorm some other comparisons you might use to describe a dream deferred. Use the sentence starter, “A dream deferred is like….” to help you get started.

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| **Notes***Example: A dream deferred is like decaying food.* |

1. Hughes uses verbs like dry, sag, and crust to convey his themes. Brainstorm some verbs that match your ideas and comparisons in 4a. You can use up to two of the verbs that Hughes uses.

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| **Notes** |

1. In the space below, choose four of the verbs that you wrote in **4b**, then write an **image** using that verb in the form a question. It may be useful to try and write more than one **image** with each verb.

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| **Verb** | **Image** |
| *ex. “blister”ex. “freeze”* | *ex. “Does it blister like a sore?”ex. “Does it freeze like an ice cube?”* |
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1. a. Drawing is something that can help you develop your **imagery.** Reread lines 9-10, then draw a picture of what this **image** would look like.

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| **Lines 9-10** | **Drawing** |
| Maybe it just sagslike a heavy load. |  |

1. Now, try to make two **variations** on this image by filling in the blanks with a strong word.

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| --- | --- |
| Maybe it just sagslike \_\_\_\_\_\_\_\_\_\_\_ | Maybe it \_\_\_\_\_\_\_\_\_\_\_like a heavy load. |

1. a. The last line of the poem is “*Or does it explode?”* How is this line a surprise or twist?

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1. Try to write your own last line to create a surprising to end your poem. Consider whether you want your line to be optimistic, pessimistic, complex, or even ambiguous. Experiment by writing several possible last lines.

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| **Notes** |

1. Choose the line you think best ends your poem and write down that line below.

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**Cycle 3**

1. Now, it is time to put these ideas together to write your own poem to emulate “Harlem.” Use the template below to write your first draft (you will use the same first line as Hughes for your poem).

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| What happens to a dream deferred?Does it \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_like a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ like \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Does it \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_like \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Maybe it \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_like \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_*Or \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.* |

**Challenge:** Try to revise your work using one of the following strategies:

a. Try to make your poem follow the **rhyme scheme** that Hughes uses.
b. Try to make your poem exactly 51 words (to match the number of words that Hughes uses in the original poem).

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**Cycle 4**

**Directions:** Part of learning to understand the craft of poetry is by listening to poetry read aloud and reading it aloud yourself. As you listen to your classmates, you may take notes on things that you notice from their poems. These can be things you like, things that surprised you, things that you did in your own poem, or things that you would like to try in a future poem.

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| **Notes** |

1. a. How did using a model poem help you write your own?

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1. What, if anything, was difficult about writing this poem?

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1. How did listening to your classmates’ poems affect the way you see poetry (or your own poem) now?

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1. Thomas A. Arp and Greg Johnson, *Sound and Sense* (Boston, Ma: Heinle & Heinle, 2002). [↑](#footnote-ref-1)