

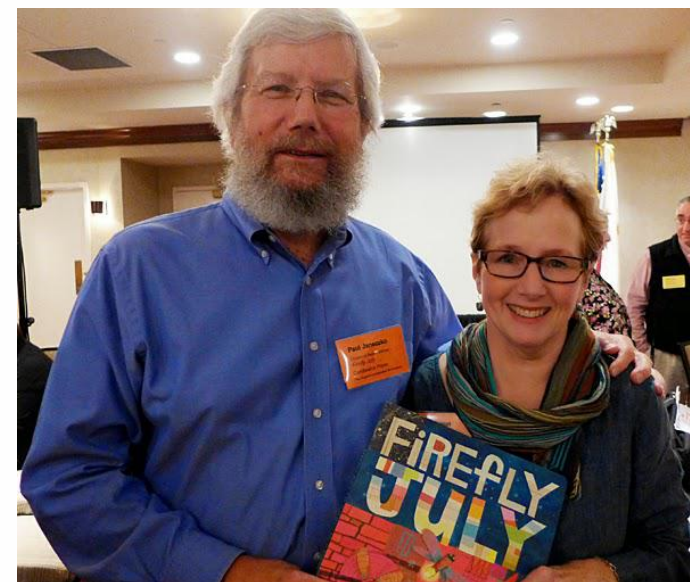


### Paul Janeczko, editor

Born in New Jersey in 1945, "Poet Guy" Paul Janeczko was educated at St. Francis College, Maine and John Carroll University, Ohio, after which he became a teacher, and began publishing his works and collections in the mid-1970s. A resident of Brunswick, Maine, he taught high school English for 22 years before becoming a full-time author in 1990. He has published over 50 books (including books of poetry, anthologies, teaching guides, fiction, and nonfiction stories).

### Melissa Sweet, illustrator

Melissa Sweet is an award-winning Maine author and illustrator known for her incredible collage artwork, playful use of color, and imaginative combinations of materials. She has authored and illustrated four books: *Some Writer! The Story of E.B. White*, *Balloons Over Broadway: The True Story of the Puppeteer of Macy's Parade*, *Tupelo Rides the Rails*, and *Carmine: A Little More Red*. She has also illustrated over 100 books for children.



Paul and Melissa receive NEIBA's "Best New England Children's Book" award for *Firefly July*.



- How do the illustrations complement the poems? What do you learn about the illustrator's perspective from their illustrations?
- What are the differences between poetry and prose? What makes a poem a poem, especially if it doesn't rhyme?
- Poetry has been part of people's lives for thousands of years. A long time ago, it was an oral tradition. Those who spoke the poems learned them by heart, and they were passed down from one generation to the next. After the integration of written language, poetry became a written form as well. What are the differences in feeling and experience between listening to a poem spoken aloud (that has been learned by heart), reading a poem out loud to others, and silently reading a poem to yourself?
- What figure of speech does Lillian Morrison employ in her poem "The Island" (page 8) when she describes the stone as wrinkled "like an elephant's skin?" Are there any other uses of this figure of speech throughout the book? What about in the poem "In the Field Forever" on page 21? Does the poet use the same figure of speech, or a different type?
- Which poems in the book seem to best match the season to which Paul Janeczko attributed them? Which poems in the "Spring" section feel most like "spring?" Would you switch any of the poem's locations in the book?
- In "Subway Rush Hour" on page 16, why does Langston Hughes say there is no room for fear?
- What does Cid Corman mean in his poem on p. 26? What is the headline? What other natural events act like headlines?
- After reading "Fog" on page 36 and "Uses for Fog" on page 37, discuss other ways to describe fog's behavior and some of its other unusual uses.



- Write your own poem like "The Red Wheelbarrow" by William Carlos Williams (p.6). What object in your life does 'so much depend upon?' What detail would you choose to spotlight, like when Williams described it as "glazed with rain water?"
- Write a simile poem like X.J. Kennedy's poem about gulls on p. 11. Choose another animal, and think about how the way they look might resemble something else, or the way they smell might remind you of something else, or the sound they make (like a gull sounding like the creak of rusted gates). You, too, can write a poem using just one simile!
- Write a short poem that answers the question Jim Harrison and Ted Kooser ask in their poem on p. 24.
- Write a "uses" poem, like Eve Merriam's on p. 37. How about "Uses for Sunshine," "Uses for a Seashell," or "Uses for Watermelon Seeds?"
- Be part of an author/illustrator team! Typically picture book authors are not the book's illustrators, so two people must work independently to create a finished book. Pair up students and have each of them write a poem, then switch poems, and illustrate their team member's poem. After they have each written a poem and illustrated another's, discuss the highs and lows of the process.
- Choose a theme and, as a class, curate (or collect favorite poems for) a hallway anthology. Print or write out poems, decorate them, pair them with a "curator's statement" about why you chose that poem, and hang them in the hallway.
- Ekphrastic poems are poems written in response to a piece of art, whether a drawing, painting, photograph, sculpture, etc. Access online collections of art from the Fine Arts Museum of San Francisco (<https://art.famsf.org>) and the Metropolitan Museum of Art (<http://www.metmuseum.org/art/online-features/metkids/explore/>), and after observing and reflecting upon a piece of artwork, write a poem in response.
- Combine words and movement! Act out poems in Poetry Theater: <http://www.gigglepoetry.com/poetrytheater.aspx>
- Create a visual poem. Cut up words, play with letter sizes and shapes, add words to photographs, and more: <https://www.youtube.com/watch?v=wWpMB6gmBYA>



- *Hi-Koo! A Year of Seasons*, by Jon J. Muth. Gr. K - 4.
- Other poetry books by Paul Janeczko: *A Foot in the Mouth, A Kick in the Head, A Poke in the I*, etc.
- Books by Joyce Sidman: *Winter Bees & Other Poems of the Cold, Dark Emperor and Other Poems of the Night, Song of the Water Boatman and Other Pond Poems*, etc.
- *Mirror, Mirror: A Book of Reverso Poems*, by Marilyn Singer. Gr. 3 - 6.
- *Forest Has a Song: Poems*, by Amy Ludwig VanDerwater. Gr. 3 - 4.
- *Knock At A Star: A Child's Introduction to Poetry*, by X.J. Kennedy and Dorothy M. Kennedy. Gr. 3 - 7.
- *Joyful Noise: A Poem for Two Voices*, by Paul Fleischman. Gr. 4 - 7.
- A novel-in-verse for middle school readers: *Catching a Story Fish*, by Janice N. Harrington.
- A bilingual collection of poems in Spanish and English: *Cool Salsa: Growing Up Latino in the United States*, edited by Lori M. Carlson.
- *The Place My Words Are Looking For: What Poets Say About and Through Their Work*, by Paul B. Janeczko. Grades 4 - 7.
- *Poems to Learn by Heart*, by Caroline Kennedy. Grades 5 & up.
- The Poetry Friday Anthology (K-5 and Middle School editions).



- VIDEO: The pleasure of poetic pattern (includes info on rhythm, repetition, alliteration, rhyme, and more): <http://ed.ted.com/lessons/the-pleasure-of-poetic-pattern-david-silverstein>
- VIDEO: Asha Christensen recites her poem about writer's block at TedXKids: <https://www.youtube.com/watch?v=rtnEnEqjk0E>
- VIDEO SERIES: HBO's "A Garden of Poetry" (for children): Poems read aloud and accompanied by animation - find a playlist of episodes here: [https://www.youtube.com/watch?v=ICY0jR1cdQI&list=PL3KcjNmY8HndnlBJETji83ITibA\\_803-x&index=1](https://www.youtube.com/watch?v=ICY0jR1cdQI&list=PL3KcjNmY8HndnlBJETji83ITibA_803-x&index=1)
- VIDEO: The Art of the Metaphor: <http://ed.ted.com/lessons/jane-hirshfield-the-art-of-the-metaphor>
- LESSON PLANS: "Teach This Poem" - one poem a week accompanied by interdisciplinary resources and activities: <https://www.poets.org/poetsorg/teach-poem>
- VIDEO SERIES: Favorite Poem Project: Americans Saying Poems They Love - <http://www.favoritepoem.org>
- Poetry Out Loud: program and contest with resources, lesson plans, poetry archive, and more: <http://www.poetryoutloud.org/teaching-resources>
- E-BOOKLET: Poetry Out Loud Teacher's Guide: [http://www.poetryoutloud.org/uploads/documents/POL\\_TG-2016-2017\\_FULL4web.pdf](http://www.poetryoutloud.org/uploads/documents/POL_TG-2016-2017_FULL4web.pdf)
- REVISION TOOL: Poetry Editing Checklist: <http://www.outspokenlit.com/wp-content/uploads/2015/12/poetrychecklist.pdf>

Choose one of the following haikus, circle it, and draw, paint, or collage an image to accompany it.

The old pond-  
a frog jumps in,  
sound of water.

The dragonfly  
can't quite land  
on that blade of grass.

The butterfly is perfuming  
its wings in the scent  
of the orchid.

## Kindergarten

CCSS.ELA-LITERACY.RL.K.5

Recognize common types of texts (e.g. storybooks, poems)

## Grade 1

CCSS.ELA-LITERACY.RL.1.4

Identify words and phrases in stories or poems that suggest feelings or appeal to the senses.

## Grade 2

CCSS.ELA-LITERACY.2.4

Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.

## Grade 3

CCSS.ELA-LITERACY.RL.3.7

Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).

## Grade 4

CCSS.ELA-LITERACY.4.2

Determine a theme of a story, drama, or poem from details in the text; summarize the text.

## Grade 5

CCSS.ELA-LITERACY.5.4

Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

## Grade 6

CCSS.ELA-LITERACY.6.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

## Grade 7

CCSS.ELA-LITERACY.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

## Grade 8

CCSS.ELA-LITERACY.8.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

