English 130

Poetry

Government of Northwest Territories

NWTLC
NWT Literacy Council

Poetry for Northern Learners

English 130

Revised 2019

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Government of
Northwest Territories

Krystine Hogan chose the poems and songs and developed the activities for this resource. Lisa Campbell did the layout and design.

Contact the NWT Literacy Council to get copies of this resource. You can also download it from our website.

NWTLC
NWT Literacy Council

NWT Literacy Council
Box 761, Yellowknife, NT X1A 2N6
Phone toll free: 1-866-599-6758
Phone Yellowknife: (867) 873-9262
Fax: (867) 873-2176
Email: nwtliteracy@nwtliteracy.ca
Website: www.nwtliteracy.ca

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Introduction

What is Poetry?

Many instructors like to have a clear and complete definition of the subject matter they are planning to teach, but poetry is not easy to define. A quick Internet search will reveal that there are almost as many definitions for poetry as there are poets, and dictionaries don't provide much help either, defining poetry, for example, as the "art or work of a poet" and a poem as "a metrical composition, usually concerned with feeling or imaginative description."[1] However, maybe not having one clear definition of poetry doesn't really matter when you're "teaching" poetry. Poetry communicates a lot of meaning on many different levels. In addition, each poet has his or her own style and perspective, and each reader may have his or her own personal response and understanding. So, what is important for instructors teaching poetry, then, is planning for learner interactions with poems rather than planning to deliver a single explanation of what poetry is or what a poem means.

Even though poetry may be hard to define, it is not that hard to recognize. Most forms of poetry share at least some of these characteristics:

- words that sound the same (rhyming)
- repetition of sounds (alliteration, assonance, and consonance)
- a beat or pulse to the words and lines (rhythm)
- vivid mind pictures, created by appeals to the senses (images)
- unusual or strange comparisons (simile, metaphor, and personification)
- words that have special or extra meaning (symbol)
- unconventional, creative placement of the text on a page
- unconventional use of grammar and writing mechanics, especially punctuation and capitalization

Why Read Poetry?

Poetry is read for enjoyment and insight. People of all cultures, throughout time have created and valued poetry in the forms of songs, chants, prayers, legends and

[1] The Oxford Dictionary of Current English

stories. Through poems, writers share their feelings and ideas about all aspects of life, and readers often find comfort, joy, understanding, and kinship in words that reflect aspects of their lives.

Why Did We Develop a Poetry Resource?

Poetry is one of many forms of oral and written expression by which people explore and communicate their feelings and understandings about the world. As such, it is part of the Adult Literacy and Basic Education English Curriculum. Also, by its very nature poetry can provide many opportunities for rich and meaningful activities for the development of reading, writing, speaking, listening, representing, and viewing skills; so, poetry is an especially good medium through which to teach language skills.

However, poetry can be an intimidating subject for both learners and instructors. It is not unusual for learners to be resistant to the idea of studying poetry, probably because of false assumptions that all poetry is not only hard to understand but also irrelevant to their lives. Also instructors can often be uncertain about how to approach poetry, especially if they don't consider themselves to be readers of poetry or if they don't have a background in English Literature. This poetry resource was developed to help meet these two challenges: to give instructors suggestions for ways to bridge learners' worlds with the world of poetry (which is not nearly as foreign as learners might think) and to provide instructors with activities that encourage learners to explore and interact with poetry in a meaningful and enjoyable way that will advance their English literacy skills. We hope this resource makes teaching poetry easy and fun for you and for your students.

Please Note

This poetry study is very in-depth and provides a variety of activities for learners to participate in. Instructors can use all the questions, activities, and ideas, or they can pick and choose from each section.

Look at these symbols to help you find what you need.

Shows the symbol for the poem or song.

Shows the symbol for Learning Activities. Learning activities give instructors ideas for each learning strategy.

Shows the symbol for handouts. Handouts are pages you can copy for learners to use during the learning activities. Some activities have no handouts. Some activities have several handouts.

Tips for Teaching Poetry

Students in Adult Literacy and Basic Education programs may have had limited experience with poetry. Or worse, they have developed negative feelings towards poetry as a result of being subjected to formal studies of poems that held no meaning or interest for them. Hopefully, by using the poems and activities in this resource, you can help your students gain a new appreciation for poetry.

Here are some ideas for making the study of poetry meaningful and enjoyable:

1. Read poetry to and with your learners often, for the sheer pleasure of it.
2. Begin and end poetry studies with learners' personal experiences: encourage oral or written personal responses immediately after a first reading; and review those responses at the end of the study, or give opportunities for learners to express and discuss their appraisals of the poems.
3. Choose poems with content familiar to the students or content that they can easily connect to their experiences.
4. Begin with short, simple poetry, in language that is accessible to learners, and only move to more formal poetry when they are comfortable with the genre.
5. Use learners' favourite songs or poems as part of your poetry studies.
6. Be open to varied interpretations of poems and encourage discussion.
7. Provide opportunities for learners to write and publish their own poems.
8. Give lots of opportunities for personal choice in poems and activities.
9. Teach poetic techniques in short mini-lessons in the context of how they are used in poems, emphasizing their contribution to meaning rather than their definition.
10. Use a variety of activities that provide opportunities for learners to express their responses and interpretations in written, oral, and visual products.
11. Begin with enjoyment and move towards meaning. TS Eliot said "Genuine poetry can communicate before it is understood."[2]

[2] http://www.brainyquote.com/quotes/quotes/t/tseliot131180.html

Poetry 130

Several characteristics of 130 level learners make the study of poetry a valuable and productive teaching and learning experience. Generally, 130 level learners are independent readers and writers; can work in cooperative groups; are relatively accepting of varied perspectives; and are ready to develop critical thinking, reading, and viewing skills. Learners at the 130 level are able to read and interpret the ideas and feelings in poems, work in groups to share knowledge and build understanding, and discuss and evaluate different viewpoints. They are also able to respond to and interact with material that is not necessarily directly related to their own personal environment and experiences; this ability broadens the choices for the selection of poems for study and deepens the learning as learners compare and contrast their experiences with the experiences reflected in the poems they study.

In this section, learners read and respond to poems and engage in activities that help develop higher level language and thinking skills. They are encouraged to ask questions; interpret figurative language, imagery, and symbolism; base interpretations and judgments on evidence; compare and contrast ideas; preview a work and consider the influence of an author's background and experiences; become aware of personal beliefs, values, and biases; and explore how an author's choices help to communicate a message and achieve a purpose. Learners participate in creating written, oral, and visual products in which they move beyond recognizing ideas and poetic techniques to expressing and defending personal interpretation, accepting ambiguity and multiple meanings, and recognizing not only what the author is saying but how the message is communicated.

This section has four poetry studies. Each study is anchored by one main poem and highlights one main poetic technique or characteristic. The poetic techniques or characteristics focused on are simile in "Black Magic", poetry compared and contrasted with prose in "The Resurrection of Billy Adamache", onomatopoeia in "Caribou" and "Ocean Ice", and rhythm in "Drive Alive".

The poems and songs were chosen for their northern content and appropriate reading level.

Black Magic[3]

Black girl black girl
lips as curved as cherries
full as grape bunches
sweet as blackberries

Black girl black girl
when you walk you are
magic as a rising bird
or a falling star

Black girl black girl
what's your spell to make
the heart in my breast
jump stop shake

By Dudley Randall

[3] From *The Poetry of Black America*. Copyright 1973 by Arnold Adoff. Introduction copyright © 1973 by Gwendolyn Brooks Blakely • Harper & Row • New York, N.Y. 10022

Black Magic
Learning Activities

6 Handouts

Prereading

Activity 1: Introduction to the Poet and Poem

This activity prepares learners to read, understand, and appreciate the poem.

1. Tell learners that you are going to be reading a poem that was written by Dudley Randall, an African American poet who wrote poems about love, about war and violence, and about being a Black person in America. He was an important part of the Civil Rights Movement and the Black Arts Movement in the 1960s that helped African American people find a place in American culture and society. He wrote poems for and about his people and helped many young writers get their start as poets. You can find additional information about Dudley Randall here: http://www.english.illinois.edu/maps/poets/m_r/randall/randall.htm
2. Write the title of the poem on the board and discuss its meaning: what is black magic, have learners seen TV shows about black magic or movies with black magic in them ("Harry Potter," for example), and what might a poem called "Black Magic" be about?
3. In the poem, Randall makes reference to cherries, grape bunches, and blackberries. Check that learners have had some exposure to these fruits so that they can pick up on the connotations of their use in the poem. Brainstorm the connotations of the words "cherries," "grapes", and "blackberries (colour, shape, taste, and texture), and ask learners to suggest northern fruit that would help describe these fruits to someone who hasn't seen or tasted them before, for example: cherries are as red as cranberries; cherries are round like fat rose hips; grapes hang in bunches like black currants; blackberries look like big black raspberries. Great pictures can be found searching the fruit using Google Images.

Reading and Responding to the Poem

Tell learners that you will be reading the poem "Black Magic" by Dudley Randall, twice – once with them just listening and a second time with them reading along. After both readings, they will have a chance to share their ideas about the poem.

Activity 2: My Thoughts on "Black Magic" (Handout #1)

1. Ask learners to sit quietly, preferably with their eyes closed, as you read the poem to them.
2. Read the poem out loud, slowly and with expression.
3. Ask learners to form pairs or threes to talk about their initial reactions to the poem. Here are some questions that might help them get started:
    a) What did the poem make you think of?
    b) What pictures did the poem create in your mind?
    c) How did the poem make you feel and why?
    d) What did the poem remind you of?
    e) Was the poem about what you expected it to be about?
    f) What questions do you have about the poem?
4. Bring everyone together again, ask for volunteers to share some of the responses, and clarify any questions.
5. Ask learners to read along with you on the second reading. They can read silently or out loud with you.
6. Give learners Handout #1 to complete on their own, and tell learners that they will be asked to share their responses with others.

Understanding the Poem

In this section, learners look closely at the poem and answer questions. The questions prompt learners to think about not only what is going on in the poem and how the speaker feels but also how the poet has used words to communicate those ideas and feelings.

Activity 3: Responses to the Poem

1. Review initial oral responses to the poem shared previously, and ask for volunteers to share their written responses to the poem (Handout #1).
2. Encourage a discussion by:
    - Pointing out similarities or differences in responses.
    - Talking about how understandings or interpretations may have changed after listening to what others have to say.
    - Asking for further comments or questions about the poem or about the responses to the poem.

Activity 4: Questions about the Poem (Handout #2)

Ask learners to answer the questions on Handout #2 and to share their answers with others. Suggested answers:

1. The person speaking is most likely a young man, probably African American as well, who is in love with the girl in the poem.

2 a) Cherries
b) Grape bunches
c) Blackberries

3 a) A rising bird
b) A falling star

4. She is very beautiful; the speaker is so much in love with her that it feels as if his heart is not beating at all or that it is beating out of control.

5 a) The magic in the poem is the magic of love.
b) The poet calls it "black magic" because the girl that the young man is in love with is black. It is as if she is a magician who has cast a spell on him – and it is a black magic spell because she is a beautiful black girl.

Go through the questions and answers together. Encourage volunteers to share their answers, taking time to compare and discuss them. When discussing the images used in the comparisons (similes), point out that the poet has used only images of beauty, fullness, sweetness, gracefulness, and mystery. His choices emphasize the young man's starry-eyed love for the girl, his view of her as a thing

of beauty and awe. When discussing the effect the black girl has on the speaker (especially on his heart) draw from learners' own experiences of young love, if those experiences have not already come forward in their personal responses.

Activity 5: Appraisal of the Poem

Close with a short discussion of the learners' appraisal of the poem. Ask questions like these:

- Did anything about the poem surprise them or make them curious or interested?
- Did they enjoy the poem why or why not?
- Would they recommend this poem to anyone they know?

Similes

In this section learners are introduced to similes and work cooperatively to practice creating similes from descriptions they have brainstormed.

Activity 6: Similes are Strange Comparisons

Writers use similes to create sensory images and add interest to their writing. They help readers understand the writer's message more quickly and personally. **Similes are comparisons between unlike things that use the words "like" or "as."** Similes are sometimes called strange or unusual comparisons because the things being compared are so different: *My mother is like a hurricane when she cooks.* It is not usual to compare mothers with hurricanes, but the simile does create an image, and it effectively communicates that the mother is a very messy cook.

Introduce learners to similes by starting with descriptions that you will change to similes with their help.

1. Using a word map on a whiteboard, brainstorm words to describe a fictional boy with learners' help.
2. Prompt learners to be specific: "how tall?", "how big?", "what colour eyes?", "what colour hair?", or "what kind of haircut?"

3. Once you have finished brainstorming descriptions, revisit the words on the word map and ask learners now to use different or unusual or strange comparisons. For example, "as big as a bison," "hair like a mop," or "eyes as brown as chocolate." Try to find similes for all of the descriptions, even if they are quite silly or outrageous ones, and write these comparisons on the board.
4. Tell learners that the strange comparisons they have created are called similes. Review the characteristics of a simile using two examples from the ones created above (one example for "like" similes and one for "as" similes): underline the two things being compared and highlight the simile signal words "like" or "as" in each example.

Activity 7: Writing Similes (Handout #3)

In this activity, learners examine the two grammatical patterns that are used to create similes and practice writing similes by first filling in the blanks to complete common similes and then by creating their own Northern similes.

1. Simile Patterns

   Review the two patterns used in similes illustrated on Handout #3. As you go through each of the examples on the handout, talk about

   a) What it means; any hidden or double meanings (*lies* and *cool*)

   b) What learners "see" – what images or "mind pictures" are created? And compose some examples for each pattern with learner suggestions.

2. Nouns in "like" similes Adjectives in "as _____ as" similes

   a) Ask learners to work individually to complete Exercises 2 and 3 on the handout, which require that they choose words to fill in the blanks in common similes.

   b) Once learners have completed the exercises, go through the answers with them, talking about the similes:

      - Have learners heard or used the similes before?
      - What do the similes mean?
      - Which similes have hidden or double meanings?

- Which similes create the most clear or interesting (vivid) mind pictures (images)?
- Which are their favourite similes and why?

3. Northern Similes

   a) Ask learners to pair up to work on writing their own similes.

   b) Go over the examples on the handout.

      - Ask learners to find the simile signal words and to identify the two things being compared in each example.
      - Point out the use of Northern references.
      - Talk about the "mind pictures' in each and, if appropriate, encourage learners to improve them, for example: "millions of old dried out pine needles."

   c) Read through the two exercises in writing similes:

      - If necessary or appropriate, brainstorm possible comparisons with learners, especially to get them started. For example: What kinds of animals are sneaky, and when are they particularly sneaky?; What kinds of things feel very smooth?; What kinds of animals, birds, or things are very noisy, and when are they particularly noisy?

Ask each pair to choose their "best" simile to write on flipchart paper to share with the class. Circulate to give assistance and encouragement as they are making their choices.

Activity 8: Sharing Favourite Similes (Handout #4)

In this activity, learners choose one or two favourite similes from a selection of short poems and excerpts, answer questions about the similes, and share their choices and responses with the class.

1. Give learners a collection of short poems and excerpts that have similes in them and tell them to choose one or two of their favourite similes to share with the class.
2. Give learners Handout #4 and go over the instructions with them.

3. Read through all of the poems and excerpts out loud with the learners.
4. Ensure that learners understand the vocabulary and, if necessary, the context of the poems or excerpts that contain their favourite simile(s).
5. If you think some learners might struggle with the assignment on their own or if there are not enough examples to go around, encourage learners to work in pairs or small groups.
6. Once learners have completed the worksheet on their favourite simile(s), ask them to gather around in a circle and bring their handout with them.
7. Ask learners to take turns reading out the poem or excerpt that contains their chosen simile and sharing their answers on their handout.
8. At the conclusion of the readings and discussions, ask learners what was made clear to them by this exercise; review the characteristics of similes (*strange comparisons using "like" or "as," hidden meanings, and mental pictures)*; and suggest that they continue to be "on the lookout" for similes in everyday speech and in the print around them, especially in ads and commercials.

Activity 9: Writing Simile Sense Poems (Handout #5)

In this activity, learners write sense poems describing emotions.

1. Tell learners that you are going to be writing sense poems about emotions. First, you'll write one together, and then you'd like everyone to write one of their own.
2. Ask for volunteers to share what they are feeling today and write those emotions down on the whiteboard. Take a few minutes to discuss those emotions and emotions in general with the class: where emotions come from, what changes them, how they can sometimes be conflicting, etc.
3. Brainstorm a list of emotions on a flip chart for learners to refer to later. (For example: *fear, hate, love, anger, jealousy, joy, sadness, happiness, trust, disgust, frustration, confidence, disappointment, pride, regret, relief, sorrow, surprise)*

5. Write the word for an emotion (for example, hope) in the centre of a word cluster on the whiteboard, and ask learners to help you brainstorm words that would describe that emotion to someone who had never felt it or who didn't know what it was. Ask learners to imagine sensory descriptions, words that would describe how the emotion would smell, feel, or taste, and what it would sound or look like. Also, encourage learners to make unusual comparisons to and associations with people, places, animals, and things.
6. Ask learners what colour the emotion would be, and use that description as a title for a poem. For example, Hope is White
7. Write the title of the poem on the board and using the words and phrases from your brainstorming, compose a simile sense poem together using the following format:

*(Emotion) is (Colour)	Hope is White
It smells like_____.	It smells like spring rain.
It tastes like _____.	It tastes like fresh whitefish.
It sounds like _____.	It sounds like a soft song.
It feels like _____.	It feels like a warm bubble bath.
It looks like _____.	It looks like a fat fluffy cloud.
(emotion) is as _____ as a _____.	Hope is as quiet as a whisper.

8. Distribute Handout #5, and read through it with learners.

Activity 10: Poem Conference (Handout #6)

Once learners have completed a rough draft of their poems, ask them to conference with a partner, using Handout #6. Remind learners that the conferencing should focus on content and the use of figurative language, particularly similes.

Ask learners to revise their poems taking into consideration the feedback from their conferencing partner and, then, to proofread and edit their second draft for correctness before writing a good copy.

Next, ask learners to make a poster of their poems, illustrating them with drawings or images from magazines, Clip Art, or Google Images.

Learners take turns posting their poems, reading them to the class, and listening to comments or answering questions about the images they have chosen for their similes and for their illustrations.

Black Magic
Reading and Responding to the Poem (Activity 2)
Handout #1

My Thoughts on "Black Magic"

Try to complete **two of the prompts** below to express your thoughts on "Black Magic." **You do not need to complete all of the prompts**. When you are finished writing, you will be asked to share your thoughts with the class.

1. When I read this poem, I feel _____

   because _____.

2. This poem really reminds me of _____

   because _____.

3. A question I have about this poem is _____

   _____.

4. Something that surprised me about this poem is _____

   _____.

5. My favourite "mind picture" from the poem is _____

   because _____.

6. Something I don't like about this poem is _____

   because _____.

7. The thing that I like the best about this poem is_____

   because _____.

Black Magic
Understanding the Poem (Activity 4)
Handout #2

Questions about the Poem

Answer the following questions and be ready to share your answers:

1. Who do you think is speaking in the poem?

   _____

2. The black girl's lips are compared to three different fruit. What are they?

   a. lips as "curved as" _____

   b. lips as "full as" _____

   c. lips as "sweet as" _____

3. The black girl's walk is compared to two "magic" things. What are they?

   a. "when you walk you are magic as"
      _____

   b. "or" _____

4. How does the black girl make the speaker's heart "jump" "stop" and "shake"?

   _____

5. Black magic usually means magic that is used to make evil or hurtful things happen to people. But, the poet is not talking about this kind of magic in this poem.

    a. What kind of magic is this poem about?

    _____

    b. Why does the poet call it black magic?

    _____

Black Magic
Similes (Activity 7)
Handout #3

Writing Similes

1. Simile Patterns

Pattern #1: The first way uses the word **like**.

1st person or thing + verb + like + 2nd person or thing.

Examples:				
	The moon	dropped	like	a stone.
	Last night, Bob	slept	like	a log.
	That little girl	lies	like	a rug.

Your examples: _____ _____ like _____.

_____ _____ like _____.

_____ _____ like _____.

Pattern #2: The second way uses the word **as**:

1st person or thing + verb + **as** + adjective + **as** + 2nd person or thing.

Examples:						
	Your packsack	is	as	light	as	a feather.
	That lady	is	as	cool	as	a cucumber.
	My grandpa	runs	as	fast	as	the wind.

Your examples: _____ _____ as _____ as _____.

_____ _____ as _____ as _____.

_____ _____ as _____ as _____.

2. Nouns in "like" similes

Use the nouns or noun phrases in the box below to fill in the blanks in these common similes.

hawk	baby	stone	hell	a bump on a log
angel	man	wind	chimney	cats and dogs

1. Those kids don't like each other; they fight like _____.
2. She runs like the _____, so I'm sure she'll win the race.
3. Get up and do something! Don't just sit there like _____.
4. My mother's voice is beautiful. She sings like an _____.
5. Maybe that guy will get cancer because he smokes like a _____.
6. My brother has eyes like a _____. I love going hunting with him!
7. The moon went down really quickly. It dropped like a _____.
8. Stand up and be brave! Take it like a _____.
9. Are you sick? You look like _____.
10. I had a great night! I slept like a _____ all night long.

3. Adjectives in "as _____ as" similes

Use the adjectives in the box below to fill in the blanks in these common similes.

blind	skinny	slow	strong	cold
clear	sharp	white	busy	hard

1. My brother never stops working. He is as _____ as a beaver.
2. Why don't you understand? It's as _____ as glass.
3. Whenever I get sick, I turn as _____ as a ghost.
4. That bannock is terrible! It's as _____ as a rock.
5. She'll never finish that job on time. She's as _____ as molasses.
6. You're not going to get him to help others. He's as _____ as ice.
7. My cat needs to eat more. She's as _____ as a toothpick.
8. That guy will pass the test for sure! He's as _____ as a knife.
9. My poor old grandma; without her glasses, she's as _____ as a bat.
10. Ask your uncle to move that couch for you. He's as _____ as a bull.

4. Writing Northern Similes

- Work with a partner to write some similes of your own.
- Try to use both "as" and "like" similes.
- Try to use Northern animals, plants, insects, weather, or land features in your similes.

Examples:

To say that someone is very hungry:
He is **as** hungry **as** a black bear in the spring.

To say that something feels prickly:
Sitting on that couch felt **like** sitting on pine needles.

Your Similes:

1. Write a simile that says that a person

swims very well: _____

_____

is sneaky: _____

_____

is quick: _____

_____

2. Write a simile that says that something

feels very smooth: _____

_____

sounds noisy: _____

_____

is heavy: _____

_____

Black Magic
Similes (Activity 8)
Handout #4

Sharing Favourite Similes

Read through all of the poems and excerpts with your instructor. Check the meaning of words you don't understand. Choose one or two similes that you like the best.

Tips to finding similes:

- Look for the signal words **like** or **as**.
- Identify the two things being compared; is the comparison *strange*?
- Check to see if the comparison forms a picture in your mind.

Complete the questions below on the simile(s) you have chosen:

1. Copy your favourite simile here; don't forget to use quotation marks.

   _____

   _____

2. Circle the two things or persons being compared, and highlight the signal words **like** or **as**.

3. Explain what the poet is saying in this simile or describe the mental picture.

   _____

   _____

4. Tell why this is your favourite simile.

_____

_____

Song to Soothe a Crying Baby[4]

He is round
He is radiant
Like a piece of ice in the water
He jumps
He plays
Like a piece of ice in the water

By Ammassalik Inuit

Rain Poem[5]

The rain was like a little mouse,
Quiet, small and gray.
It pattered all around the house
And then it went away.

By Elizabeth Coatsworth

The Wind Has Wings[6]

In our land the nights are long,
And the spirits like to roam in the dark.
I've seen their faces, I've seen their eyes.
They are like ravens, hovering over the dead,
Their dark wings forming long shadows,
And children, must fear them —
ahe, ahe, ee, ee, iee

Inuit Chant **Surprise**

The Delicate Touch Required for China[7]

My grandmother's hands were
crippled,
twisted like roots sunk deep
into earth.

By Mark Callanan

[4] From *I Breathe a New Song: Poems of the Eskimo.* P. 62. Lewis, R. (ed.). Simon and Schuster. New York. 1971.
[5] From *Tapestry.* P.33. Durr, W.k., Lepere, J.M., Niehaus, B. and York, B. Houghton Mifflin Company. 1979.
[6] From *The New Wind has Wings: Poems from Canada.* P. 54. Downie, M.A. & Robertson, B. Translated by De Coccola, R. & King, P. Oxford University Press. Toronto. 1984.
[7] From *Breathing Fire 2: Canada's New Poets.* P. 130. Crozier, L. & Lane, P. (eds.) Harbour Publishing. Madeira Park, BC. 2004.

my friend[8]

my friend is
like bark
rounding a tree

he warms
like sun
on a winter day

he cools
like water
in the hot noon

his voice
is ready
as a spring bird

he is
my friend
and I
am his

By Emily Heard

[8] From *Till All the Stars Have Fallen: Canadian Poems for Children.* P. 38. Boothe, D. Kids Can Press. Toronto. 1989.

Dreamcatcher[9]

Like a spider
who entangles a fly
in her web…

Like a fisherman
who catches fish
in his net…

The dreamcatcher
captures
intrusive dreams

By Elaine Woodward

Song for Smooth Waters[10]

Ocean Spirit
Calm the waves for me
Get close to me, my power
My heart is tired
Make the sea like milk for me

Haida Song

[9] by Elaine Woodward from *Grandmother: Poems and Short Stories*. P. 61.Wordcrafting Publications: Yellowknife, N.T. 1996. Reprinted by permission. Contact: elainew@lifeworks.cc

[10] From *The Sacred Path: Spells, Prayers and Power Songs of the American Indians.* Bierhost, J. (ed.) William Morrow and Company. New York. 1983.

Unwinding[11]

I am unwinding
like a ball
of red wool
between the paws
of a black cat

By George Swede

Still[13]

Still
picking blueberries
in the grey evening
even the moon
looks like an open mouth
quart jar waiting its fill

By Yvonne Trainer

Winter Walk in Forest[12]

All else
is so
perfectly still
my breathing sounds
like gusts of wind
my joints
like frozen branches
Cracking

By George Swede

Surprise[14]

I feel like the ground in winter
Hard, cold, dark, dead, unyielding.
Then hope pokes through me
Like a crocus.

By Jean Little

[11] From *The Universe is One Poem: Four Poets Talk Poetry.* P. 83. Kemp. P., Plantos, T., Swede, G., and Trainer, Y. Simon & Pierre Publishing Co. Ltd. Toronto. 1990.
[12] From*Canadian Poets and Grouop of Seven.* P.8. Boothe, D. Kids Can Press Ltd. Toronto. 1995.
[13] From *The Universe is One Poem: Four Poets Talk Poetry.* P. 113. Kemp. P., Plantos, T., Swede, G., and Trainer, Y. Simon & Pierre Publishing Co. Ltd. Toronto. 1990.
[14] From*Canadian Poets and Grouop of Seven.* P.28. Boothe, D. Kids Can Press Ltd. Toronto. 1995.

Black Magic
Similes (Activity 9)
Handout #5

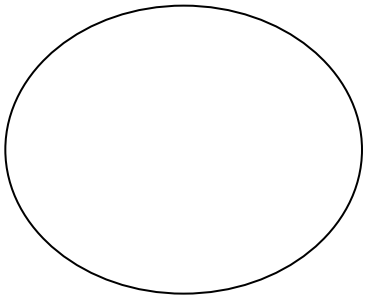
Writing Simile Sense Poems

Now it is time for you to write your own simile sense poem.

1. Think about an emotion that you know quite well and pretend that you would like to describe it to someone who doesn't know what that emotion is.

2. Write the name of the emotion in the circle below and using a word cluster, brainstorm words and phrases to describe the emotion. Remember to use sensory descriptions.

   What does the emotion **smell, feel, taste, sound,** and **look** like?



3. Choose a colour that you think best fits your emotion and use it for your poem's title. Then, choose your strongest words and your best descriptions and comparisons from your brainstorming to write similes for your poem.

_____ is _____
emotion colour

It smells like _____.

It tastes like _____.

It sounds like _____.

It feels like _____.

It looks like _____.

_____ is as _____ as _____.
emotion adjective noun

4. When you are finished the rough draft of your poem, find a conference partner. Give each other your poems and use the checklist on Handout #6 to review each other's work and make suggestions for improvement.

5. Review the feedback you get from your conferencing partner and decide what changes you are going to make to improve your poem. Then, write a good copy of your poem.

6. Check your poem over one last time to make sure there are no errors and copy it onto a poster or flip chart paper. Then, illustrate your poem with images that you draw or get from magazines or the Internet.

7. Share your poem with your classmates, listening carefully to their comments and answering any questions they may have.

Black Magic
Similes (Activity 10)
Handout #6

Poem Conference

Author: _____ Conference Partner: _____

Poem Title: _____

☐ The poem has a title with both a colour and an emotion in it. If not, can you suggest a change?

_____

☐ The poem has five "like" similes. If not, can you make suggestions?

_____

☐ Each of the similes has a different sense description. If not, which sense is missing?

_____

☐ The poem ends with an "as" simile. If not, can you suggest one?

_____

☐ The words in the poem are strong. If not can you suggest some stronger words?

_____

☐ The part of your poem that was the most clear to me was

_____

☐ The mind picture in your poem that I could really see well was

_____

☐ The thing that I like the best about your poem is

_____

The Resurrection of Billy Adamache[15]

Billy Adamache, he's slowly coming around
After raising himself from a hole in the ground.
"Well, I'm stiff and I'm cold and I'm bare bones," said he,
But I ain't quite dead yet, so please don't bury me."

Oh, arise, Billy rise. Keep the wolf from the fold.
Your job's on the line and your bed's getting cold.
The hymns have been sung, got a box just your size,
So come back from the dead. Oh, arise, Billy rise.

Billy thought he'd go hunting to bring home a meal,
Thought some contraband duck for a tasty pastille.
Crossed an Arctic ice river on June's first warm day,
And he watched as his footpath just floated away.

He was trapped, he was caught, he was lost in a fog,
Wandered fifty long miles over tundra and bog.
Billy screwed up his courage and hatched a great scheme.
Set his clothes on an ice flow and swam cross the stream.

Oh, arise, Billy rise. Keep the wolf from the fold.
Your job's on the line and your bed's getting cold.
The hymns have been sung, got a box just your size,
So come back from the dead. Oh, arise, Billy rise.

Back in Coppermine village when folks heard the news
That young Billy was missing, they organized crews.
Oh, they searched the great river its mouth to its bed,
And they sadly turned home, thinking Billy was dead.

[15] From *Spirit of the North*. 1992 Gumboots. Lyrics reprinted with permission of Bob MacQuarrie.

And for them that was that ‘cause the record it shows
That his lady packed up all his traps and his bows.
Then his boss advertised for a new employee,
And his pastor held services down by the sea.

Oh, arise, Billy rise. Keep the wolf from the fold.
Your job’s on the line and your bed’s getting cold.
The hymns have been sung, got a box just your size,
So come back from the dead. Oh, arise, Billy rise.

After fifteen long days Billy strode into town.
He was skinny and haggard, his face burnished brown,
But he laughed at his plight and with twinkling eyes
Let his Coppermine friends know the corpse was alive.

Oh, arise, Billy rise. Keep the wolf from the fold.
Your job’s on the line and your bed’s getting cold.
The hymns have been sung, got a box just your size,
So come back from the dead. Oh, arise, Billy rise.

Billy Adamache’s back and he’s walking’ around.

Lyrics by Bob Macquarrie
Music by Bill Gilday

The Resurrection of Billy Adamache
Learning Activities

5 Handouts

Prereading and Prelistening

Activity 1: Introduction to the Story and the Artists

1. Ask if any learners can share with the class what they know about Billy Adamache's story of being lost on the tundra outside of Kugluktuk in the spring of 1989. If no one in the class is familiar with the story, give a brief summary of the story:

   > A young man from what was then Coppermine went out hunting and became disoriented and lost. Search parties were unable to find him, and after he had been missing for almost two weeks, the people of the community were convinced that he was dead. However, Billy had managed to survive, and after struggling for over two weeks to get back to Coppermine, he came upon some hunters who took him the last little way home.

2. Tell learners that you are going to be listening to a song written about Billy Adamache's adventure called "The Resurrection of Billy Adamache," and write the title on the board. With input from learners, discuss what the title means, why that title would have been chosen, and what part of Billy Adamache's story the song is likely to focus on, based on its title.

3. "The Resurrection of Billy Adamache" was composed and recorded by The Gumboots, a men's folk group from Yellowknife who have been composing and performing songs about the people and the history of the North for over 25 years. Learners may have seen the group perform or they may have heard some of their songs, since they are often played on Northern radio stations. The Gumboots have written songs about Matonabee, Willie Laserich, Old Fort Rae, the Great Hay River Flood, and the Northwest Passage, to name only a few. "The Resurrection of Billy Adamache" was the first of The Gumboots' many original Northern songs and ballads.

Activity 2: Being Lost (Handout #1)

1. Ask learners to think of a real-life story of being lost that they or someone they know has experienced. The story can be about anyone of any age (child, young person, adult, or elder) who got lost anywhere (in town, on the land, out boating, in a city, or even in a building). Encourage them to come up with specific details by using prompts like these:
    - Who got lost?
    - Were they alone or with others?
    - Where did it happen?
    - When did it happen (year, season, time of day)?
    - What were they doing when they got lost?
    - What caused them to get lost?
    - How did they feel?
    - What did they do?
    - How long were they lost?
    - How were they rescued, or what happened in the end?
2. Distribute Handout #1 and give learners ten minutes or so to jot down the details of their story. After they are finished making some notes, they will be telling their stories to each other.
3. Ask learners to get together in triads. Learners then take turns (about ten minutes each) to tell their stories while the others listen and ask questions if things are unclear or if details have been left out.
4. Bring everyone together and hold a short discussion about the personal stories and about the experience of being lost in general.
    - What do the stories have in common and how are they different?
    - What do the stories tell us about the experience of being lost?
5. Explain to the learners that the song they are going to be listening to tells the story of someone missing out on the land during spring break-up. Ask learners to brainstorm with you, on the white board, reasons why a person might become missing out on the land and what challenges or dangers that person might face, particularly at that time of year. If possible, pull from learners' personal stories to get the brainstorming started and to keep it going.

Responding to and Understanding the Song

Tell the learners that you will be listening to the song twice: the first time just listening and enjoying the music and lyrics, and the second time following along with the words to the song.

Activity 3: Listening to the Song

1. Once the learners have completed the rereading and prelistening activities, play the song. You can find this song on the CD, *Spirit of the North*, 1992, Gumboots or on the NWT Literacy Council's website at www.nwt.literacy.ca under the adult literacy section.
2. Take a few minutes to compare the ideas from the personal stories of being lost and from the brainstorming about what could happen to a person missing on the land during spring break up with some of the details in the song.

Activity 4: Crossword Puzzle (Handout #2)

1. Hand out the lyrics of the song, and ask learners to follow along with the words as they listen to the song a second time.
2. Distribute Handout #2 and ask learners to complete the crossword puzzle, either on their own or with one or two others.
3. Take up the answers to the crossword puzzle, and answer any questions learners may have about the song or its story line.
4. The ballad contains some challenging vocabulary and some metaphors and "tongue-in-cheek" lines that may be hard for learners. **It is not important that learners understand every single word and line in the song**, but they may need or want some help in "decoding" some parts. **If learners express a need or an interest**, go through some of the more difficult parts with them:
    a) Review the main details of the story that learners identified in completing the cross word puzzle.
    b) Read the first stanza, and ask questions like these:
        What hole in the ground is the narrator talking about?
        Was Billy really in a hole in the ground?
        Why would Billy say that he's stiff and cold?

What does Billy mean when he says he's" bare bones"?
Who is Billy talking to when he asks them not to bury him?

c) Ask learners to identify the refrain that is repeated three times. Read the refrain out loud and explain that a fold is an enclosure where people keep animals like sheep or cows to protect them for wolves. (*The metaphor is that Billy is like a farmer or shepherd who needs to get back to his home to care for and protect his family.*)
To decode the rest of the stanza, ask questions like these:
What does it mean to have your "job on the line"?
Why is Billy's job on the line?
Why is Billy's bed getting cold?
Who would have sung hymns and why?
What is the box and why is it just Billy's size?

d) The last two lines in the fourth stanza are challenging, especially if learners are not familiar with spring-time conditions in the Far North. Ask questions like these:
How do you think Billy got across the ice river the first time?
What is a footpath? What was Billy's footpath?
What happens to ice rivers in the springtime?
How could Billy's footpath have floated away?
What's an ice flow?
Why would Billy have had to swim across the river the second time he crossed it?

Compare and Contrast

In these activities, learners listen to a prose version of Billy Adamache's survival story and compare and contrast that story with the poem version, "The Resurrection of Billy Adamache." Then, they compare and contrast the prose text with the poem to explore the characteristics of both prose and poetry.

Activity 5: KWL (Handout #3)

In this activity, learners use the Know, Want to know, and Learned (KWL) strategy to activate their prior knowledge and to set a purpose for listening to a prose version of Billy Adamache's story.

1. Tell learners that you are going to be reading a different version of the story of Billy Adamache's adventure to them. This version was published in "Reader's Digest" in 1991.
2. Introduce the KWL chart on Handout #3 and explain its purpose. Tell learners that they will fill out the first two columns before you read the story and the third after.
3. Give learners time to fill out the first two columns.
    - In the "Know" column, learners should write down what they already know about Billy's story from listening to and reading the lyrics of "The Resurrection of Billy Adamache" and from their personal knowledge.
    - In the "Want to know" column, learners should write down things they want to know or learn by listening to the Reader's Digest version of the story. Suggest that they use questions in this column, for example: *Was Billy alone on his trip?* or *Did he have a snowmobile?* It is also helpful to brainstorm as a whole group to get ideas flowing, especially if learners seem to be having trouble getting started.

If you feel that learners would benefit from sharing ideas, create a large KWL chart on chart paper and record and post their ideas for the first two columns as a reference for when you are reading the story. Then, complete the final column as a group, once the story has been read.

Activity 6: Lost on the Arctic Tundra (Handout #4)

1. Distribute copies of "Lost on the Arctic Tundra" by Lynne Schuyler.
2. Explain that you will be reading the story out loud to them, but learners are encouraged to follow along in the text as you read.

3. Ask learners to review the information they have recorded on their KWL charts, especially the questions they have about what information they'd like to get from the story.
4. Read the story aloud as learners follow along. Pause occasionally to answer learners' questions or to allow time for a comment, but do not let the activity become a search for facts to fill in the chart. Try to keep the focus on enjoying the story; being read to is an enjoyable experience and one that increases learners' reading comprehension.

Activity 7: Completing the KWL Chart

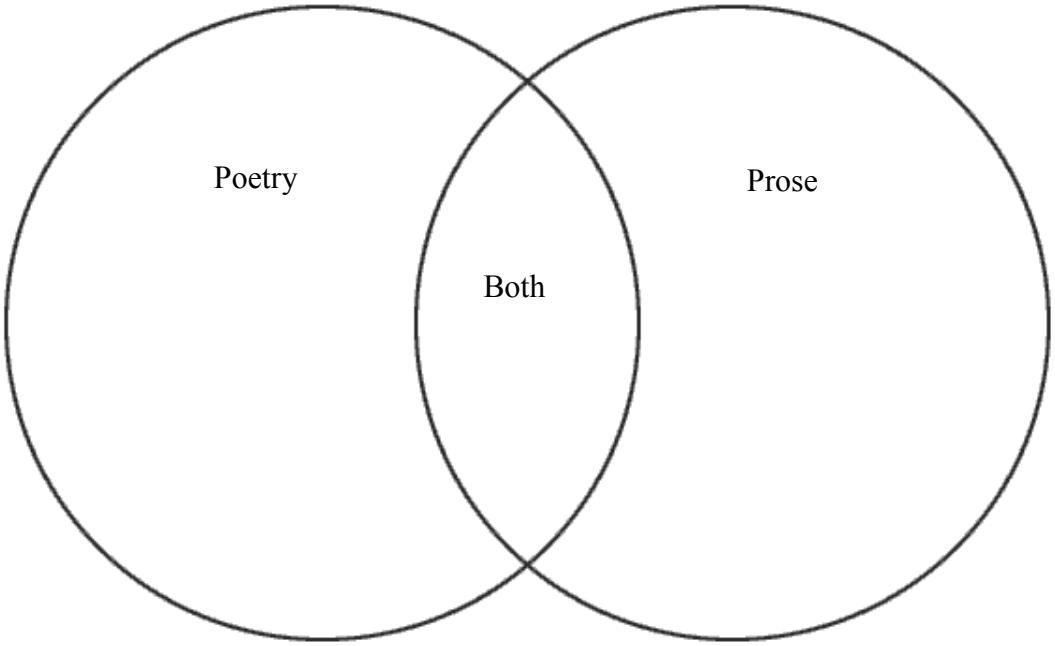
In this activity, learners return to their KWL chart to record the new knowledge they have gained listening to the *Reader's Digest* version of Billy Adamache's survival story. Then, they compare that information with the information they had recorded in the "Know" column of the chart.

1. After they have heard the story, ask learners to fill out the "Learned" column of their KWL chart.
    - In the "Learned" column, learners record any new knowledge they have gained by listening to the story. This column may contain answers to the questions they posed in the second column, it may contain other information that learners hadn't thought of asking about, and it may contain information that conflicts with the information recorded in the first column.
2. Give learners the opportunity to share the information that they have recorded on their charts. Ask for volunteers to share such things as the following:
    - Questions from the second column and the answers they learned
    - Questions from the second column that there seemed to be no answer for
    - Other things they learned that they've listed in the third column
    - Things they learned that are different from or that contradict what they learned from the song and had recorded in the first column
3. Follow up with a summary of what was discovered.

Activity 8: Compare and Contrast the Song and the Story (Handout #5)

1. Ask learners to turn to the person sitting next to them and express their opinion as to which version of Billy Adamache's adventure they like best, the *Reader's Digest* version or the song. When the pairs have had a chance to finish speaking, do a quick poll to allow for a report on the results of their conversations:
    - How many like the song best, and what are some of their reasons?
    - How many liked the story best, and what are some of their reasons?
2. Make two columns on the white board, write Poetry in one column and Prose in the other. Explain to learners that the two versions of Billy Adamache's survival story are written in two different kinds of text, poetry and prose. "The Resurrection of Billy Adamache" is an example of poetry, and "Lost on the Arctic Tundra" is an example of prose. Write the titles under the appropriate column headings on the board. Ask learners to think about other examples of poetry and prose that you have read or that they are familiar with, and write the titles under the appropriate headings. Then, ask learners to use those examples to help them think about how poetry and prose are different and how they are the same. Explain that recognizing different kinds of texts makes people better readers because they know what to expect from those texts. Make it clear that you are talking about how the texts are different as forms of writing and not how the details or facts in the stories differed.

3. Post a large copy of a Venn diagram as illustrated below:



4. To warm up for the exercise, brainstorm with learners a couple of ways in which the two kinds of texts are different and similar, for example: prose is straightforward, ordinary writing while poetry can be hard to read or understand; poetry (often) has rhyming words and prose doesn't. Write these sample descriptors, along with any others that the learners may come up with, in the appropriate section of the posted Venn diagram
5. On Handout #5 there are phrases that describe both poetry and prose. Cut these up into strips and put into an envelope.
6. Ask learners to get together in pairs. Explain that you will be giving each pair an envelope that contains 12 phrases and 3 words. Ask learners to form three columns on their tables for Poetry, Both, and Prose. Then, they read the phrases from the envelope, and put each phrase under the heading that it best fits. As an example, ask learners under what column they would place the phrase "often has rhyming words."

7. Once everyone has had a chance to create the columns and sort the phrases, compare the contents of the columns, sort out any disagreements or discrepancies, and have volunteers from each of the pairs post descriptive phrases in the correct sections of the posted Venn diagram until all of the phrases have been placed.
8. Review the completed Venn diagram and facilitate a short discussion about what learners have learned about poetry and prose with questions like these:
    - Do they have any questions or comments they'd like to make?
    - What differences or similarities between poetry and prose are new to them?
    - Do they now realize that they have read poetry without recognizing it as poetry before?
    - Can they name other examples of prose or poetry, now that they have talked about some of their characteristics?
    - What do they now understand about poetry or prose that they didn't understand or realize before?
    - How has their opinion of poetry or prose changed as a result of these activities?

The Resurrection of Billy Adamache
Prereading and Prelistening (Activity 2)
Handout #1

Being Lost

Think of a time when you or someone you know got lost. Write down some notes about that story so that you can tell it to someone else. Try to get as many details as you can about the people, the time, the place, and what happened. Use the questions below to help you think of details. You do not need to think of an answer for each question.

Who? _____

_____

What? _____

_____

When? _____

_____

Where? _____

_____

Why? _____

_____

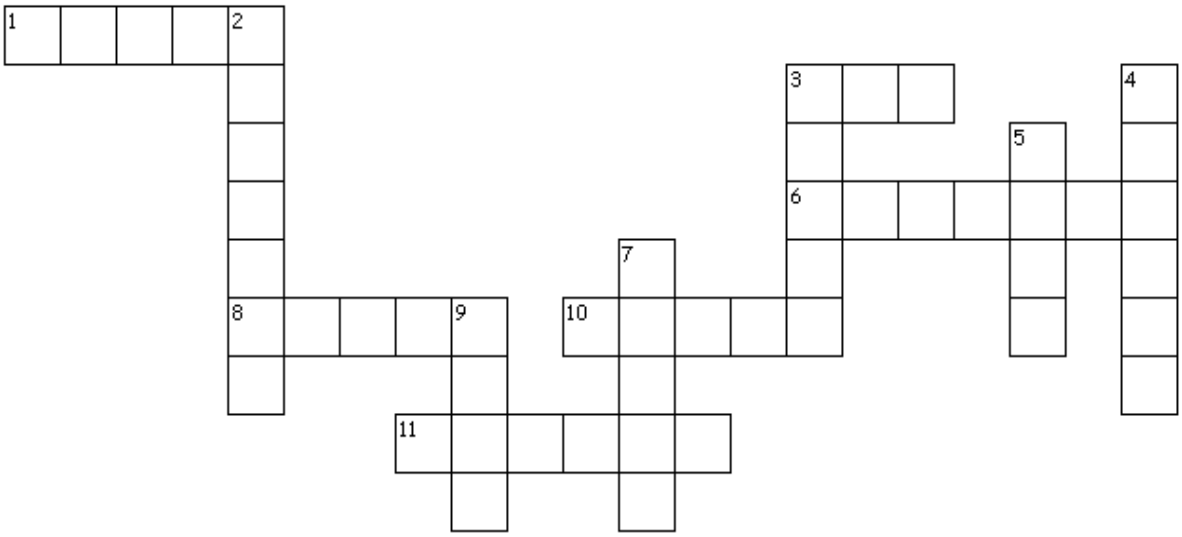
How? _____

_____

The Resurrection of Billy Adamache
Responding to and Understanding the Song (Activity 4)
Handout #2

Crossword Puzzle

Work on your own or with a partner or two to complete this crossword puzzle.



Across

1. Billy was out hunting _____ when he got lost.
3. The _____ caused Billy to lose his way.
6. Billy was missing for _____ days.
8. The community organized search _____.
10. The main character in this story is _____.
11. Billy's wife _____ up all his hunting gear.

Down

2. The pastor held a _____ for Billy.
3. Billy walked _____ miles to get home.
4. Billy was out hunting on the _____.
5. The people thought for sure that Billy was _____.
7. The searchers looked for Billy in the _____.
9. Billy _____ across the river.

Answers

Across

1. Billy was out hunting _____ when he got lost. DUCKS

3. The _____ caused Billy to lose his way. FOG

6. Billy was missing for _____ days. FIFTEEN

8. The community organized search _____. CREWS

10. The main character in this story is _____. BILLY

11. Billy's wife _____ up all his hunting gear. PACKED

Down

2. The pastor held a _____ for Billy. SERVICE

3. Billy walked _____ miles to get home. FIFTY

4. Billy was out hunting on the _____. TUNDRA

5. The people thought for sure that Billy was _____. DEAD

7. The searchers looked for Billy in the _____. RIVER

9. Billy _____ across the river. SWAM

The Resurrection of Billy Adamache
Compare and Contrast (Activity 5)
Handout #3

KWL Chart

Know	Want to Know	Learned
What do I already **know** about this topic?	What do I **want** to know about this topic?	What have I **learned** about this topic?

The Resurrection of Billy Adamache
Compare and Contrast (Activity 6)
Handout #4

Lost on the Arctic Tundra[16]

I'm not going to make it, he thought, as he slipped into the icy water. *I'm going to die!*

By Lynne Schuyler

Thick grey fog rolled in over the tundra. Though Bill Adamache couldn't see beyond his outstretched arm, he was unconcerned. He had lived on the Arctic coast for more than ten years since moving to Coppermine, N.W.T., from Wildwood, Alta., at age 19, and was adept at dealing with its unforgiving environment.

The endless sweep of the barrens appeared almost featureless as Bill, out goose hunting for a few hours, pushed slowly on. When his snowmobile finally glided on to a hard-packed trail, he broke into a grin, relieved to have a smooth ride home—a distance of about 25 kilometres, he figured.

About two hours later, he caught a sudden whiff of gas and checked the gauge: empty. *How could that be? I know I had enough gas.* He switched off the engine and peered uneasily into the murky haze. Was he nearly home? He wasn't sure.

At 5 p.m. on Friday, June 2, 1989, Bill had hurried home from his job as manager of Coppermine's recreational facilities. Like dozens of other winter-weary residents, he was anxious to get out and enjoy the long hours of sunlight.

He borrowed a friend's snowmobile, filled the 27-litre tank, then slipped into insulated coveralls and a down parka. He loaded a backpack with a knife, a lighter, and shells for his shotgun and rifle.

Bill's wife, Maryanne, seven months pregnant, cast a worried eye over her husband's preparations. "Pack some food and extra gas," she said. Bill shrugged. "I won't be gone for that long. I'll be back around four."

[16] From "Drama in Real Life: Lost on the Arctic Tundra." *Reader's* Digest, May, 1991.

By 9 p.m. he was speeding out on the ice of Coronation Gulf. The temperature hovered near 1 degree and the sun hung above the horizon. At Cape Kendall, a popular duck blind, he shot a few geese and chatted with several Inuit families. He casually mentioned that he might go farther north, towards Locker Point, but then realized he didn't have enough gas to get there and back.

Two hours later he swung inland, southwest towards the Rae and Richardson rivers, a good hunting area closer to home. As the sun disappeared a slight drizzle began to fall. Soon the fog rolling inland hid everything in its path. It was past 2 a.m. when he found the trail.

Now, out of gas, he decided to stay with his vehicle. It would be easier to spot than a lone man tracking across the barrens. *Someone will come looking for me,* he told himself. There was nothing to do but wait.

Back home in Coppermine, Maryanne was worried. It was 7 a.m. Her husband was three hours overdue, and the river ice was breaking up at this time of year. Suppose he had plunged through? A man on a snowmobile could easily be sucked under to his death. Her fears mounting, Maryanne went to Bill's friend Stanley Klengenberg. "He hasn't come home yet," she said, fighting back tears.

Klengenberg, a skilled outdoorsman, knew Bill could handle himself on the tundra. He had probably broken down somewhere, a common occurrence, and was walking back. "He should be back in a few hours," he assured Maryanne.

But Bill wasn't back in a few hours. Late Saturday afternoon Klengenberg headed out to check the rivers and camps west of Coppermine. Hour after hour he crisscrossed the land by snowmobile. Isaac Klengenberg, Stanley's older brother, followed him out and the two men logged a gruelling 26 hours before giving up the search.

Back in town they talked to several of Bill's friends. "We should have heard from him by now," said Baba Pedersen.

When the fog cleared Bill realized he was thoroughly lost. Nothing around him looked familiar. Waiting beside his snowmobile, he fired off a few shotgun rounds from time to time, and once he heard the distant sounds of shots, but no one came. Confident he would be found, Bill stayed where he was for the next three days and nights. On Monday morning, cramped, cold and dizzy from hunger, he collected a

few twigs, then roasted one of the geese he'd shot earlier. Ravenous, he tore into the charred flesh, but couldn't keep it down.

Unprotected from the wind and drizzle, he slept fitfully, cradling his head on the snowmobile's handlebars. Doubts began to eat away at him as he strained to hear the familiar whine of snowmobiles. *Where are they? Why aren't they looking for me?*

On the fourth day, Tuesday, Bill told himself, *I'll have to find my own way home.* He left his shotgun, too heavy to pack, then in the early afternoon set out on foot, stumbling over frozen hummocks and skirting icy muck.

After three hours' walking he crested a small rise — and stopped dead in his tracks. There, on the far horizon, was the distinctive, humped-shaped Mount Barrow! This meant he was at least 80 kilometres north of Coppermine. Somehow, disoriented by the fog, he had gone north on the snowmobile trail instead of south.

Bill weighed his choices. He could hike the 15-odd kilometres to the coast and hope to meet a stray hunter. But the chance of such an encounter in midweek was slim. Deciding to push inland, he slogged on through wet, heavy snow. At six feet two and 195 pounds he was in good shape, but weary from lack of food and rest. Now he began to shiver uncontrollably, a numbing rain chilling him to the bone. "Slow down," he whispered. "Pace yourself."

Eventually Bill came to a river where rushing, ice-choked waters were in full flood. At one point ice blocks jammed a narrow channel, forming a precarious bridge.

Steeling himself, Bill stepped on the ice jam and gingerly began picking his way across. He was almost there when suddenly the ice snapped beneath him, plunging him into waist-deep water near the shore. The burning cold slammed into his stomach like a fist. Gasping for breath, he lunged at some overhanging willow branches and heaved himself out of the river. *I made it!*

Shaking, he crawled up the bank, then drained his boots and socks. He had to get moving quickly; it was the only way he could get warm.

Trudging on, he topped a hill. His heart jumped. *Another river!* There was no ice to cross, and Bill couldn't swim. Swallowing hard, he turned back to the first river. But the ice bridge was gone so he began trailing along the bank. Soon he discovered that both rivers merged. He was trapped between them.

The massive search mounted by the RCMP Coppermine Detachment and some 25 volunteers was concentrated along the Rae and Richardson rivers. Two witnesses were certain they had seen Bill in that area. The sun provided almost continuous daylight as searchers fanned out on snowmobiles, systematically covering a wide corridor from the ocean inland. Every ravine, creek and riverbank in the corridor was checked.

On Wednesday night, after three days of searching, the men were called back to Coppermine where they poured over maps in the hope there was an area they had overlooked. They agreed to one final sweep by two teams of three skilled drivers each.

Late the next day, however, the six exhausted men straggled into the RCMP post, convinced that Bill had died in one of the rivers. The search was called off.

Bill stared listlessly into the small, flickering fire. Momentarily defeated by the river, he had stumbled across a stone duck blind and crawled into it. A hawk's nest yielded a few twigs for fuel. The flames provided emotional comfort more than any real warmth. *It's only a matter of time until they find me,* he reassured himself.

After a day's rest he forced himself to resume his wandering along the river, looking for a place to cross. He'd been six days without food. The gnawing hunger pains had subsided into a dull ache.

Again and again he waded out into the coursing waters, but the strong current threatened to sweep him away. Each time, he retreated to the bank, drained and frozen.

It was the second Monday of his ordeal. That afternoon Bill rested on a slab of rock, watching with envy as some caribou plunged into the river and crossed in a few swift strokes.

Suddenly he caught his breath. One of the animals was grazing nearby, unconcerned by his presence. He grabbed his rifle and shot. For the first time in nine days, he ate. When he was full, he looked at the remainder of the meat with regret; he didn't have the strength to pack it.

As he rested he thought of something: The river widened into a lake upstream. *If I'm lucky, it will still be frozen.* He hiked inland, then eagerly struggled up the steep cliffs that flanked the lake. The ice was gone!

Bill sank to the ground and wept. But his determination came sweeping back. *I'll make it home somehow.*

Unsure of his next move, Bill hiked down to the lake's edge where he saw huge chunks of ice disgorging from a narrow channel and floating to the opposite shore. *That's how I'll get across!* He dislodged a wide pan of ice from the bank. Taking off his parka and coveralls, he positioned half his body over them on the frozen chunk. Then, putting his rifle by his side, he pushed off into the current.

The paralyzing cold left him gasping as he gripped the tilting wedge of slippery ice. *I'm not going to make it,* he thought, *I'm going to die!*

Scissoring his legs, he fought to steer the ice pan towards the far shore. Desperate seconds seemed like hours, but finally he felt his feet touch bottom.

Collecting some moss, he set it ablaze before an abandoned grizzly's den and then, his shoes, socks and underclothes still wet, crawled inside to sleep.

When he emerged a few hours later, convinced that he was on his way home, he felt a rush of joy. As he pushed on towards Coppermine, he tried not to think of the four or five days of walking over rugged terrain that lay ahead.

On Wednesday, June 14, mourners gathered in Our Lady of Light Catholic church in Coppermine for a nondenominational memorial service for Bill. Maryanne huddled in her pew. Afterwards, as the church emptied, she hung back with a friend.

"I know Bill is out there somewhere," she said through her tears. "I *know* he's alive."

Singing and talking aloud to keep his spirits up, Bill detoured around semi-frozen marshes and tripped over moonscapes of rocks. When he finally spotted the cliffs of Cape Kendall, only 21 kilometres from home, he whooped with joy.

A light snow began to fall as he limped along the shore ice, his feet swollen and sore. Three times he collapsed before reaching a group of cabins on Four Mile Island. In the distance, he could see Coppermine.

With shaking hands, he grabbed a stone and smashed a cabin's lock. After heating himself some tomato soup, he lay down to rest. He heard a snowmobile, but he was just too weary to move. Then he snapped the cabin's radio on and was stunned to hear his job being advertised. It never occurred to him that everyone might now think he was dead.

Bill struggled back into his boots and, following the sound of the snowmobile, hobbled about a kilometre to another island where he found a tent. As

he rested against a large rock nearby, he spotted the snowmobile and two people fishing in the distance. He decided to stay where he was, knowing they would eventually return to their tent.

Jimmy and Mamie Oniak waved and went about checking their nets. As they came closer, their mouths dropped open in shock. It was Bill Adamache!

Saturday, June 17, Maryanne was awakened by a banging on her door. "Bill's coming back," her aunt shouted. "He's alive!" Maryanne jumped out of bed and rushed down to the shore. There, with friends, townspeople and the Mounties, she watched as a small fishing boat pulled in. Bill Adamache, lost on the barrens for 14 days, stood up and walked steadily forward. Maryann rushed into his arms, and there wasn't a dry eye in the crowd.

Bill had lost 17 pounds, and his frostbitten feet made it difficult to walk for a few weeks, but there were no lasting ill effects.

"I took my outdoor abilities for granted," he says. "Now, I'm always going to take a compass, and extra food and gas. You have to be prepared out there.

"But I'll never stop loving the outdoors, the Arctic. It's my home."

The Resurrection of Billy Adamache
Compare and Contrast (Activity 8)
Handout #5

Compare and Contrast the Song and the Story

To be cut up and put into envelopes for learners to sort:

Poetry

often can be sung

often has rhyming words

often uses lots of repetition

looks different on the page

makes strange comparisons

Both

create word pictures

can tell a story

Prose

is usually longer

has lots of facts and information

obeys punctuation and capitalization rules

has paragraphs

has complete sentences

Caribou[17]

Across the tundra
Caribou coming.
Racing and chasing
Caribou coming.
Thrumming and drumming
Caribou coming.
Romping and stomping
Caribou coming.
Hammering, clamouring
Caribou coming.
Thundering, rumbling
Caribou coming.
In waves, cascades
Caribou coming
  and coming
    and coming
      and coming
        and coming.

By Eileen Spinelli

[17] From *Polar Bear, Arctic Hare: Poems of the Frozen North by Eileen Spinellii. Copyright 2007 by Eileen spinelli. Published by* Wordsong, an imprint of Boyds Mills Press. Reprinted by permission.

Ocean Ice and Caribou
Learning Activities

5 Handouts

Onomatopoeia

Activity 1: Words that Copy Sounds

Writers use Onomatopoeia to create auditory images that complement their visual images and that add meaning to their writing. Onomatopoeic words help communicate the intensity of feelings or the drama of a situation, and they make the writing interesting or pleasing to the ear. ***Onomatopoeia is a figure of speech that uses words whose sounds suggest their meanings.*** The word onomatopoeia "comes from Greek and means 'to make up names'—the names of sounds" (p. 26).[18] For example: The **crack** of the whip sent the dogs **yelping** off.

Tell learners that writers often use special kinds of words to get their readers' interest and to get their message across. You are going to say some of those kinds of words, and you would like them to spell them.

1. Repeat the word "achoo" loudly and with exaggerated expression a few times, and write the spelling learners give you on the board. Follow the same procedure for these words: "boom," "hiss," "beep," "mumble," and "hiccup."
2. Ask learners what they notice about the words. If they do not respond with some version of *"The words copy the sounds"* or *"The words sound like sounds,"* ask them what words would describe the following sounds and write their responses on the board as they say them:
    a) A bird hitting a window ("thud" or "bonk").
    b) A mosquito flying by ("buzz" or "zing").
    c) A hungry cat ("meow" or "yowl").

[18] Terban, M. (1993). *It Figures! Fun Figures of Speech.* Illustrated by Maestro, G. Clarion Books: New York.

3. Tell learners that these special words are called onomatopoeia, and write the term, its pronunciation, and its definition on the board: ***Onomatopoeia (ON oh MAT a PEE a): words that copy sounds***

Note: It is not important that learners can pronounce or define the term. What is important is that they can recognize onomatopoeic words and their use or effect in writing.

Activity 2: What's that Sound? (Handout #1)

The purpose of this activity is to give learners experience hearing and discussing the use of **onomatopoeia**, words that copy sounds, for example: The **buzzing** of the mosquitoes kept me up all night.

Poets use onomatopoeia to create sound images that complement their visual images and to add vividness to their writing. Onomatopoeia also adds interest and surprise and makes the poem pleasing to the ear.

1. Tell learners that they are going to be participating in a contest to give a poem a title.[19] The poem was written by someone who loves to play with words and sounds, and who started writing poetry when she was just a child. This poem comes from her book *Polar Bear Arctic Hare: Poems of the Frozen North.*
2. Ask learners to get into pairs and threes and give them big slips of paper on which to write their suggested titles. Take a few minutes to review the characteristics of an effective title.
    - It introduces the topic or main idea of the poem (what it will be about).
    - It grabs the reader's attention.
    - It is usually short, just one to three words.
    - It is usually capitalized (but doesn't have to be in poetry).
3. Post a copy of Eileen Spinelli's poem "Ocean Ice" in large print. (Handout #1) Read the poem out loud and with expression, emphasizing the onomatopoeic words: "clicking," "clacking," "groaning," "cracking," and "roaring."

[19] Idea for the strategy from: *Poems please! sharing poetry with children*. 2nd ed. (2003). Booth, D. and Moore, B. Pembroke Publishers Limited: Markham, Ontario.

4. Give learners time to compose titles. (If they seem to be having a hard time getting started, check their comprehension of the poem – either in the small groups or with the whole class, depending on needs: *What do the noises sound like? Who or what is in the poem? What is going on?*
5. Ask learners to post their titles on the board above the text of the poem, and discuss the titles in relation to the images and meaning in the poem:
    - What does each title prepare you for or lead you to expect as a reader?
    - What are the noises in the poem, and when do we usually hear those sounds? What kinds of things make noises like that?
    - How are the interpretations, hinted at in the titles, different from each other?
    - Do the titles grab your interest, and how or why do they do that?
    - Are the titles interesting or amusing or appealing in some other way? Give some positive feedback for each of the titles composed.
6. Ask learners to vote for their favourite title and to be prepared to explain or justify their choices.
7. Tally the votes, giving learners an opportunity to speak to their choices.
8. Compare the favourite learner-composed title with the title that the author has given the poem:
    - How are they different or similar?
    - Which one best announces the main idea communicated by the sounds and "mind pictures" in the poem?
    - Which one do the learners prefer and why?

Prereading

Activity 3: Caribou Sounds (Handout #2)

This learning activity also helps learners to think about how writers use sound in poetry and prepares them to read a poem that uses sound images to imitate some of the sounds migrating caribou might make.

1. Tell learners that you will be reading a poem by Eileen Spinelli, a poet from the United States who has loved playing with words and sounds all her life and who started writing poetry when she was just a child. This poem comes from her book *Polar Bear Arctic Hare: Poems of the Frozen North.*
2. Write the title of the poem on the board and lead a discussion about what the poem might be about, considering Spinelli's interest in sound. (If appropriate, also have a short discussion speculating why a poet from the Eastern United States would write a book of poems about wildlife in the Arctic, a place so far away from her home. At a later date, learners may wish to contact Spinelli and ask her that, or other, questions.)
3. Ask learners to get into pairs or threes to brainstorm sounds that a writer could use when they are writing about caribou. Encourage learners to form groups so that people who may have had little or no experience with caribou on the land are joined with people who have had experience. Give each of the small groups one copy of Handout #1 along with the following instructions:
    - Brainstorm sounds that you might hear if you were around or near a herd of migrating caribou.
    - Think about what caribou would sound like in different situations as listed on the handout and write words for those sounds.
    - Don't worry about spellings or if the words are real ones or not. Just write down what the sounds might be.
4. Bring the class together and ask the small groups to share their brainstorming by reading out their top four words. Write the words on the board and discuss what sounds the words represent and whether or not they are examples of "soundwords" (onomatopoeia). Work with learners to modify non-onomatopoeic words to create onomatopoeic ones. For example, if learners have used the word "running," prod to come up with words that

imitate what sounds the caribou would make while they are running such as "clack/clacking" or "huff/huffing."

Listening and Responding to the Poem

Activity 4: About the Poem

In this activity, learners are encouraged to focus on the sounds of the poem, "Caribou", to express their initial responses to the poem, to compare and contrast the sounds in the poem with their ideas about sounds caribou make, and to express their appraisal of the poem.

1. Ask learners to sit quietly, preferably with their eyes closed, as you read the poem to them, and ask that they pay special attention to the sounds and the mind pictures created by the poem.
2. Read the poem out loud, slowly and with expression, emphasizing the onomatopoeic and repeated sounds and words.
3. Encourage learners to share their initial responses to the poem by asking questions like these:
    - What mind pictures did you see (prompt for specifics)?
    - What sounds did you hear?
    - What is going on in the poem?
    - What does the poem remind you of or make you think of?
    - How do the sounds in the poem compare with the sounds that you brainstormed earlier; how do they compare with the real life sounds made by migrating caribou?
    - What did you notice about the sounds in the poem?
    - Do you have any further comments or questions about the poem?
4. Give learners a copy of the poem and read it a second time, giving learners the option of reading along with you.
5. Close the activity with a discussion of the learners' appraisal of the poem: how do they feel about the poem; what do they like/dislike about the poem; is

the poem a true representation of caribou; and who do they think would appreciate this poem?

Activity 5: Understanding the Poem (Handout #3)

This activity focuses on helping learners to understand the vocabulary in the poem "Caribou" and to come to a shared understanding of the meaning and purpose of the poem.

1. Distribute Handout #2 and ensure learners have a copy of "Caribou" by Eileen Spinelli.
2. Read through the directions with learners, explaining that they are going to be comparing their answers and sharing ideas about the poem.
3. When going over the vocabulary work in #1 on the handout, note and discuss such things as:
    - Words that are completely new to learners, possibly "romping," "clamoring," and "cascades"
    - Words that are probably known to learners but that are usually used to describe other things or actions, like "drumming," "hammering," "thundering," and "cascades"
4. When discussing the answers to the questions:
    - Clarify any uncertainties and ensure that any remaining questions are answered.
    - Note commonalities in answers and in interpretations.
    - Note differences in answers and in interpretations, and encourage learners to explain interpretations and listen respectfully to the interpretations of others.
    - Encourage learners to express and explain their opinions as to how well the poet has represented caribou in the poem.

Directions for learners:

1. Ask learners to complete the handout on their own, as best they can.
2. Pair learners up to compare and refine answers and complete any unanswered questions.

3. Ask pairs to join into groups of four, to once again compare and refine answers and completed unanswered questions.
4. Bring the whole class together to discuss their answers and their interpretations of the poem.

Activity 6: Repeated Words and Sounds (Handout #4)

Repetition is one of the key devices used in poetry and one which distinguishes poetry from prose. Poets intentionally use repetition of sounds, words, phrases, lines, stanzas, and rhythms for a number of purposes. Some of these purposes are to link words and ideas or to contrast them, to stress important words and ideas, to add a musical quality to the poem, to add movement or drama to the poem, and to create patterns which add predictability to the poem. All of these uses contribute to the message of the poem and encourage reader engagement. A good example of repetition in poetry that would be well known to learners is the use of refrains or choruses in songs.

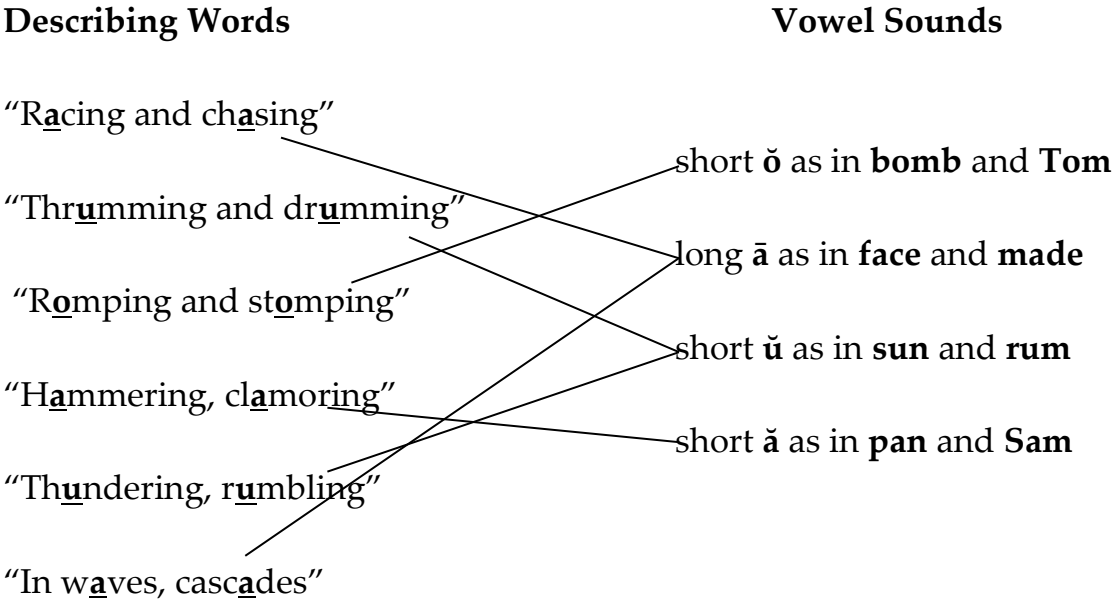
The questions on Handout#3 ask learners to examine the poet's use of repeated words and sounds in the poem, "Caribou." They encourage learners to become aware of how the poet has used repetition to create imagery and sound effects that capture the movement of migrating caribou and to engage them as readers of the poem.

1. Ask learners to get together in pairs or threes to work on Handout #3.
2. Distribute the handout and copies of the poem to learners.
3. Read through the directions with learners to ensure that they know what is being asked of them. If appropriate or necessary, model answering a question in a complete sentence by using part of the question in the answer. For example, "The line that is repeated seven times is…"
4. Discuss the answers to the questions on the handout. Suggested answers:

#1. a. The line that is repeated seven times is "Caribou coming."
b. The poet repeated the line so many times because…
-this is what the poem is about.
-these are important words in the poem.
-there were lots of caribou coming, over and over.
-it sounds good.

#2. a. "Coming" is repeated the most times. (11 times)
b. The poet repeated "coming" so many times because…
-the poem is about caribou coming closer and closer.
-there were more and more caribou coming.
-it seems like the caribou would never stop coming.

#3.



5. Ask learners what other repetitions they have noticed in the poem, and give them a bit of time to look for and share examples of repetitions of sounds and syllables.

   The repetition of vowel sounds examined in #3 on the handout demonstrates the use of a literary device called **assonance.** Learners may also notice **alliteration**, the repetition of beginning consonant sounds ("Caribou coming"); **consonance**, the repetition of consonant sounds inside words ("Racing and chasing"); and **rhyming**, the repetition of end sounds in words ("ing" at the end of almost every line).

   Although learners at this level should be able to identify alliteration, it is **not important** that they identity or name the other devices, just that they are

aware that poets make deliberate choices to use these devices for specific purposes.

6. Summarize by reviewing the effects of the repetition of words and sounds in the poem that have emerged from learners' answers to the handout's questions. Some suggested effects might be as follows:
    - It tells us what is important in the poem or what the poem is about.
    - It makes the poem sound like a song or a chant.
    - It makes the poem easier to read.
    - It makes the poem nice to listen to.
    - It creates mind pictures of lots and lots of caribou going by.
    - It creates mind pictures of lots and lots of caribou coming closer and closer.
    - It creates a sense of the caribou moving without stopping.
    - It copies the sounds of lots of caribou moving closer and closer.

Reading Practice[20]

Activity 7: Choral Reading (Handout #5)

This activity prepares learners to perform a choral reading of the poem "Caribou" by Eileen Spinelli. "Caribou" is well suited to choral reading because of its repetition, relatively simple vocabulary, and auditory richness.

In choral reading, a group of learners orally interprets and reads a poem in unison under the direction of a leader (the instructor or one of the learners). There is also the option of the group reciting the poem from memory if learners are interested in doing so. The preparation for oral reading and oral speaking are the same, except, of course, in oral speaking the poem is memorized.

Choral reading and speaking has many benefits for language learners, especially second language learners. In preparing and performing choral work, learners practice and gain competence in a number of areas:

- Cooperative, problem solving, and decision making skills

[20] http://www.sasked.gov.sk.ca/docs/mla/speak023.html
http://eaz.newham.gov.uk/projects/2008/What_is_Choral_Speaking.pdf

- Fluency in reading and speaking
- Improved sight reading
- Familiarity with standard English structures
- Correct pronunciation and clarity of speech
- Correct emphasis, stress, and intonation of words and phrases
- Control of pace, volume, and projection of voice

In addition, because it is a group activity, even those who are less confident or shy can participate, and learners at all levels can be successful, making choral reading a good activity for a multi-level class. Most importantly, performing a choral work can be a very satisfying experience and it is a lot of fun.

1. Ensure learners have completed pre-reading activities and have a shared understanding of the meaning and the purpose of the poem.
2. Explain to learners that they are going to be preparing to perform a group reading of the poem "Caribou" and that you want them to work together to make suggestions on how the poem should be read.
3. Take some time to discuss the meaning of the poem and various ways it can be read. Demonstrate how different words can be emphasized and ask learners which sounds best or fits best with the meaning of the poem. Do the same for varying tempos and volumes with some lines.
4. Ask learners to form groups of three or four and distribute Handout #4.
5. Read through the handout instructions and help learners get started with some examples, if necessary. They will need to think about the following:
    a) Emphasis: Which words, phrases, or lines should be emphasized?
    b) Tempo: Which parts should be fast? Which parts should be slow?
    c) Volume: Which parts should be loud? Which parts should be soft?
    d) Pauses: When should there be pauses, and how long should the pauses last?
6. Bring the small groups together to share their suggestions and decide together on the emphasis, tempo, and volume of the reading, as well as where the

pauses and full stops will be. Practice the reading as a whole group a few times, and make any necessary adjustments to emphasis, volume, or tempo, based on suggestions for improvement.

7. There are a number of types of choral reading that you can choose from:
    - **Refrain** – one person reads the narrative and the rest of the group joins in the refrain
    - **Unison** – the whole group reads the material together
    - **Antiphon** – the class is divided into two or more groups, with each group being responsible for a certain part
    - **Cumulative** – a method where groups of voices or individual voices are added to or subtracted, depending on the intended meaning.
    - **Solo Lines** – individuals read specific lines in appropriate places throughout the group activity.
    - **Line Around** – more solo work where each line is taken by a different person in the group

8. Practice the reading as decided, aiming for unity, clarity, expression of meaning, and enjoyment. It's more important to keep learners engaged and interested than it is to strive for perfection in the choral reading.
9. If possible, find an audience for your performance of the poem; if not, the preparation and practice of a choral work have rewards of their own.

Caribou
Prereading (Activity 2)
Handout #1

What's that Sound?

Copy this poem onto the board or flipchart paper – do not put the title up. Ask learners to come up with a title for the poem.

Ocean Ice[21]

Bobbing
Shifting
Clicking
Clacking
Groaning
Drifting
Rolling
Roaring
Thrusting
In the air
Heaving
Crushing
Boats beware!

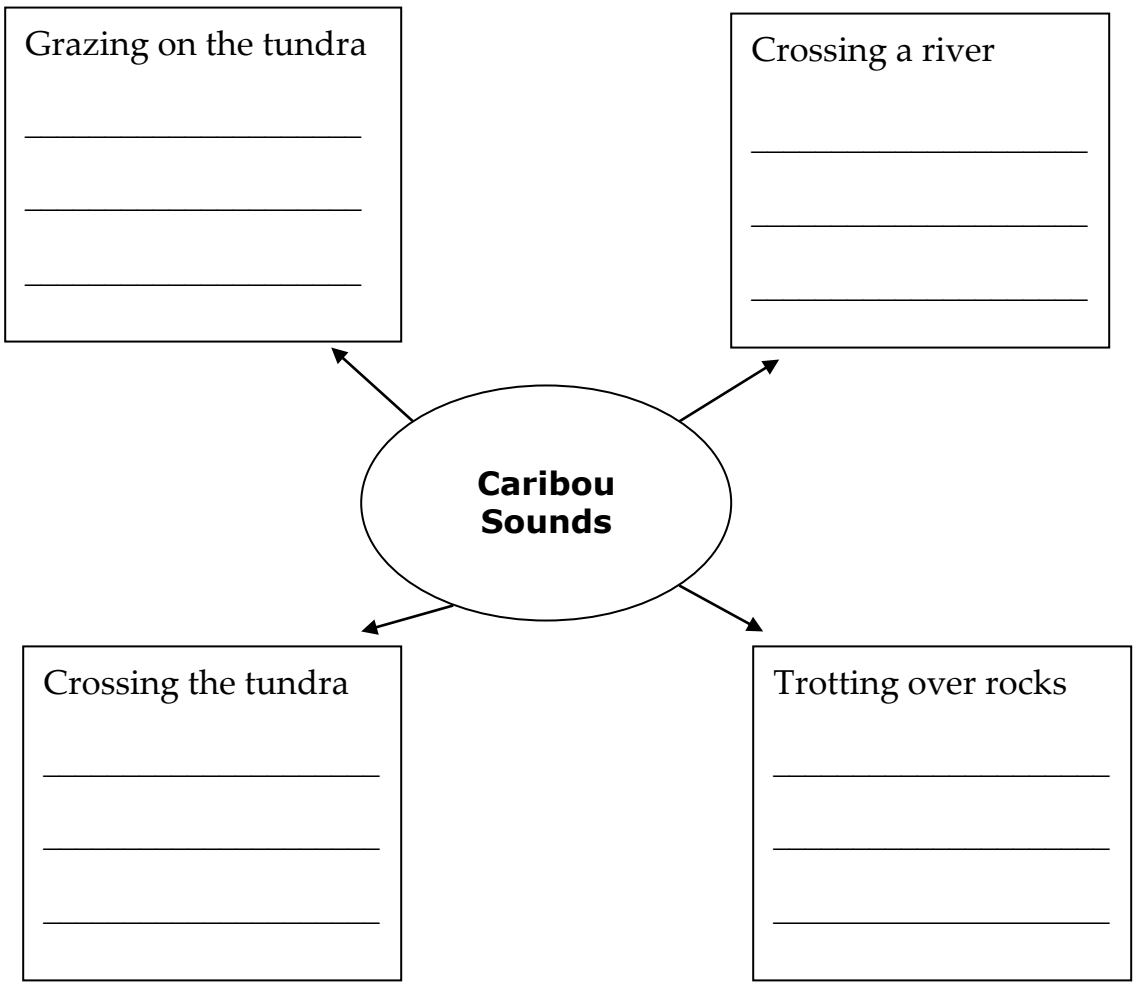
By Eileen Spinelli

[21] From *Polar Bear, Arctic Hare: Poems of the Frozen North by Eileen Spinellii. Copyright 2007 by Eileen spinelli. Published by* Wordsong, an imprint of Boyds Mills Press. Reprinted by permission.

Caribou
Prereading (Activity 3)
Handout #2

Caribou Sounds

Work with one or two other people to brainstorm sounds that you would hear if you were around or near a herd of caribou. Don't worry about spellings or if the words are real words or not.



Caribou
Listening and Responding to the Poem (Activity 5)
Handout #3

Understanding the Poem

Complete the questions below on your own. Don't worry if you have to leave some of them blank or if you are unsure of your answers. You will be comparing your answers with others when you are finished the handout.

Reread "Caribou" to yourself and underline any words you do not know. Then, look the words up in a dictionary and write them and their meanings in the spaces below. One has been done as an example for you.

Words	**Meanings**
1. Thrumming	a sound repeated over and over again like strumming guitar strings
2. _____	_____
3. _____	_____
4. _____	_____

5. _____ _____

_____

6. _____ _____

_____

Answer the following questions in complete sentences:

1. What is the poem about?

_____

_____

2. What are the caribou "racing and chasing"?

_____

_____

3. What does the poet mean when she says that the caribou are "Romping and stomping"?

_____

_____

4. Why does the poet describe the caribou as coming "In waves"?

_____

_____

5. How well has the poet described what a herd of moving caribou really sound like? Check one:

   ☐ **Really Well** – this is **exactly** what moving caribou sound like

   ☐ **Pretty Well** – moving caribou **do make some** of these sounds

   ☐ **Really Badly** – moving caribou **don't make any** of these sounds

   ☐ **Don't Know**

   Tell why you chose the answer you did:

_____

_____

_____

Caribou
Listening and Responding to the Poem (Activity 6)
Handout #4

Repeated Words and Sounds

These questions ask you to look closely at repeated words and sounds in the poem, "Caribou." Answer them in complete sentences.

1a. One line in the poem is repeated seven times. What is that line?

_____

_____

1b. Why do you think the poet repeated this line so many times?

_____

_____

2a. What word is repeated the most times in the poem?

_____

_____

2b. Why do you think the poet repeated this word so many times?

_____

_____

3. In the poem, there are six pairs of "ing" words that describe moving caribou. Each of the pairs of words has a vowel sound that is repeated.

   Match each pair of describing words with the vowel sound that is repeated in the words. The first pair of words has been matched for you as an example.

Describing Words	**Vowel Sounds**
"Racing and chasing"	short **ŏ** as in **bomb** and **Tom**
"Thrumming and drumming"	long **ā** as in **face** and **made**
"Romping and stomping"	short **ŭ** as in **sun** and **rum**
"Hammering, clamoring"	short **ă** as in **pan** and **Sam**
"Thundering, rumbling"	
"In waves, cascades"	

Caribou
Reading Practice (Activity 7)
Handout #5

Choral Reading

1. In groups of three or four, decide on how the poem "Caribou" should be read.

2. Try out different ways of reading the poem in your group to see which sounds the best and which fits best with the meaning of the poem. For example: should the repeated line "Caribou coming" be read softly or loudly, and should the last four lines be read quickly or slowly?

3. Use a marker or highlighter to mark the text of the poem on the next page. Things to mark include:
    a. Parts of the poem that are the most important
    b. Parts that should be slow or fast
    c. Parts that should be loud or soft
    d. Places where there should be pauses or stops

4. Share your suggestions with the class and, together, decide on how best to read the poem.

Drive Alive[22]

We ride, we drive alive, we ride
We ride, we drive alive, we ride
We ride, we drive alive, we ride
We ride, we drive alive

Slow down you're not drivin' in a race
So now you gotta keep a steady pace
Proceed to play it smart, keep on playin' your part
Drivin' with caution is such a lost art

Keep the tragedy count to zero
Each and every one of us will be the heroes
Here's a list that I must insist
Resist and it's going to be a life we'll miss

Step away from the wheel if you feel too tired
Belt at the seat like the law requires
Hire a cab if you are impaired from alcohol or drugs
Show the world that you care

Stay focused don't be distracted
You'll save another life no one gets subtracted
Last thing I have to mention
Drivin' deserves your utmost attention

We ride, we drive, we drive alive
We ride, we drive, we drive alive

[22] Lyrics by Aaron 'Godson' Hernandez. Reprinted by permission of the Department of Transportation, Government of the Northwest Territories

We ride, we drive, we drive alive
We ride, we drive, we drive alive
On the road, we drive alive
On the snow, we drive alive
Be aware, we drive alive
Anywhere, we drive alive

On your bike, we drive alive
On the ice, we drive alive
On your boat, we drive alive
We all can do more so what you waitin' for

By Godson

Drive Alive
Learning Activities

4 Handouts

Previewing and Prelistening

This activity allows learners who are familiar with the musician and the public service announcement video developed by the Department of Transportation to share what they know with others. It prepares learners to listen to the song and helps them to understand its meaning and purpose.

Activity 1: Introduction of the Artist and the Video

Tell learners that you are going to be watching a video and listening to a rap song that they may have seen on television. The song was written and performed by a Northern rapper. Depending on who your learners are and how familiar they are with Northern contemporary music, see if they can guess who the rapper is and what video you'll be viewing. Give some hints:

- The artist is a male from Yellowknife.
- He's been rapping for over ten years.
- He's performed at many Northern winter carnivals and festivals and at the openings of Arctic Winter Games.
- He won the CBC North Slam Poet competition in 2003.
- He wrote and performed an opening video for Canadian Idol.
- J Roc (Trailer Park Boys) appears in his most recent music video.
- The song he wrote for Canadian Idol is called "Are You the One?"
- The video you'll be watching is a commercial on TV.
- The video was produced as part of the Drinking and Driving Prevention Program, run by the GNWT.

For more information about Godson (Aaron Hernandez) visit http://www.myspace.com/godsoncanada

Write the title of the video, "Drive Alive," on the board, and lead a short discussion:

- What makes it a good title? (*it's short, catchy, and memorable)*?

- Have learners heard that title used in other contexts? (*GNWT safe driving program materials:* http://www.dot.gov.nt.ca/_live/pages/wpPages/DriveAlive.aspx)
- What does the title mean?

Activity 2: Drive Alive Rules (Handout #1)

Help learners to connect with the content and the purpose of the video by describing personal experiences with safe driving practices or with the consequences of unsafe driving practices. To achieve this, learners will think of personal experiences with safe or unsafe driving, share those experiences with partners, and contribute to a class list of safe driving rules.

1. Tell learners that you would like them to think about a time in their lives when driving practices resulted in a very memorable outcome that they would be willing to share with the class. It could be either a good outcome in which people's lives were saved or a bad outcome in which lives were lost or people were seriously hurt: safe driving led to a good outcome or unsafe driving led to a bad outcome. Remind learners that "driving" means driving all kinds of vehicles, not just cars and trucks.
2. Ask learners to find partners and give them about five minutes each to tell their stories. Encourage them to give specific details:
    - What kind of vehicle was it (*snowmobile, ATV, bike, boat, car, truck*)?
    - Who was the driver? Who was with the driver?
    - Where did the incident happen (*road, trail, lake, ocean, river, bush*)?
    - When did it happen (*year, season, time of day*)?
    - What were the conditions (*weather, light, shape of road/surface)*?
    - What caused the accident, or what prevented the accident?
    - What were the driver and passengers doing or not doing?
    - What happened in the end?
    - What were some lessons that people learned from the incident?

3. Once learners have finished telling their stories in pairs, distribute Handout #1 and ask them to discuss the outcomes of the incidents and to come up with two or three safe driving rules that people could learn from their experiences.

4. Bring the whole group together, and ask for volunteers to read their rules. Record the contributions onto a "Drive Alive Rules" poster for the class.

5. Lead a discussion about safe driving, using prompts like these:
    - What are the most common or most well-known safety rules?
    - Which rules are most often obeyed? Why is that?
    - Which rules are most often disobeyed? Why is that?
    - What is the leading cause of accidents in their community?
    - What more could governments do to promote safe driving?
    - What kinds of things help people to drive more safely?
    - What is one thing that each individual could do to make driving safer in their community?

Viewing and Responding

Tell the learners that you will be watching the safe driving video which features lyrics from the rap song "Drive Alive "and then reading the lyrics of the song.

Activity 3: Watching and Responding to the Video

1. Once the learners have completed the previewing and prelistening activities, play the public service announcement "Drive Alive" video. See the link on the NWT Literacy Council website, adult section. (www.nwtliteracy.ca)
2. Immediately after watching the video, ask learners to share one comment or question they would have for the producers of the video. Their questions or comments can be about any aspect of the video (*the music, the lyrics, the actions, the settings, the production*), anything they found to be catchy or powerful, puzzling or disturbing, effective or appropriate, entertaining or enjoyable.

3. Sit learners so that they can see each other and ask each learner to share his or her question or comment, giving everyone a chance to make their contribution before any discussion takes place. Then, using their comments and questions, lead a discussion about the effectiveness of the video as a public service announcement, a commercial for safe driving. Summarize similarities in responses, discuss differences and possible reasons for the differences, and make sure all questions are answered.

Activity 4: Finding Safe Driving Rules in "Drive Alive" (Handout #2)

1. Hand out the lyrics of "Drive Alive," and ask learners to follow along with the words as they listen to the song.
2. Take a few minutes to get any reactions to the lyrics: any surprises, any confirmations, anything that was clarified, anything that was understood differently, any new questions or comments.
3. Ask learners to rejoin their partners that they told their accident story to, to search for safe driving rules in the lyrics of "Drive Alive."
4. Give Handout #2 to the pairs. Read through the instructions, making sure all understand and go over the example. There could be about seven or so rules "discovered" in the lyrics by learners; some of the rules may be repetitive, and they can be expressed in different ways. Here are some possibilities: *don't speed, drive with caution, don't drive when you're tired, use your seat belt, don't drive while impaired, don't drink and drive, don't do drugs and drive, stay focused on your driving,* and *pay attention to your driving.*
5. Ask learners to report on their findings. Take one rule from each pair, asking the pair to read the rule written in their own words and then to read the line from the lyrics where they found the rule. As the rules are read, cross check with rules on the class "Drive Alive Rules," adding to the list if any new rules are read. Take one rule from each pair until all the results have been shared. If learners have missed any rules referred to in the lyrics, bring them to their attention.
6. Close with a review of the revised class list of safe driving rules and some final thoughts on the activity or the song, prompting with questions like these:

- Which rules seem most important or seem to have been mentioned most often?
- How does the list of rules in the song compare to the class's list?
- What do learners think of the idea of using rap music to get the rules across to people?
- Had anyone seen the video on TV before? What did they think of it when they first saw it? What do they think of it now that they have read the lyrics closely or that they have watched and listened to the video again?

Rhythm

In these activities learners are introduced to rhythm by examining what makes the beat in lines from three works that share the same rhythm: *Green Eggs and Ham*, "Amazing Grace," and "Drive Alive."

Working with rhythm helps learners with syllabication, standard pronunciation, standard intonation in sentences, appreciation of a poet's craft that poets put words together consciously to create rhythmic patterns.

Rhythm is the beat or pulse of the lines in poetry; it is what gives poems flow and sense of movement. Poets use combinations of stressed and unstressed syllables to form patterns of sound that are repeated to create the rhythm in their poems. As with other sound devices, poets use rhythm to emphasize and reinforce their meaning, for example using slow, solemn rhythms when communicating sorrowful ideas or using quick, vibrant rhythms when communicating joyful ideas.

Poets make use of the rhythms that are characteristic of the languages they are writing in. All languages have their own rhythms, created by the pronunciation of words and the cadence of sentence patterns. Try pronouncing the word "probably." Which of the three syllables did you stress?

- The first: **pro-**bab-ly
- The second: pro-**bab**-ly

- The third: pro-bab-**ly**

If English is your first language, you stressed the first syllable, which is generally the case for three-syllable words in English. People who have grown up speaking standard English have internalized speech patterns, like this one, and will read poems using the emphases inherent in the standard pronunciation of words.

There are many variations in the use of rhythm in poetry.[23] Rhythm can be very strong and obvious, as it is in rap songs, or it can be very subtle and hardly noticeable, as it is in much free verse. Also, rhythm can be regular and consistently repeated throughout a piece, as it is in many nursery rhymes, or it can be inconsistent and follow no regular pattern.

Ballads and other song lyrics often have easily recognizable, regular rhythms. The rhythm of "Amazing Grace," for example, has alternating four-beat and three-beat lines, with each beat made up of one unstressed and one stressed syllable. This rhythmic pattern is typical of ballads.[24] Using "*da*" to represent unstressed syllables and "*DUM*" to represent stressed ones, the rhythmic pattern of "Amazing Grace" looks and sounds like this:

da-DUM	*da-DUM*	*da-DUM*	*da-DUM*
A **maz**	ing **Grace**	how **sweet**	the **sound**
da-DUM	*da-DUM*	*da-DUM*	
That **saved**	a **wretch**	like **me**	
da-DUM	*da-DUM*	*da-DUM*	*da-DUM*
I **once**	was **lost**	but **now**	am **found**
da-DUM	*da-DUM*	*da-DUM*	
Was **blind**	but **now**	I **see**	

Note: This unit of syllables, one unstressed followed by one stressed (*da-DUM*), is called an iamb. It is one of four main kinds of syllable units (called "feet")

[23] http://www.angelfire.com/ct2/evenski/poetry/rhythm.html
[24] http://www.smithsonianeducation.org/publications/siycwinter_06.pdf

which are combined in different patterns to form rhythm in poetry. These activities make use of lyrics with two kinds of "feet": the iamb (*da-DUM*) and the trochee (*DUM-da*). **Neither instructors nor learners need to know these terms. What is important is that learners can hear or feel the rhythm** and become aware that poets and song writers choose words and arrangement of words that create and fit in with the rhythm they want for their poems and songs.

Activity 5: The Beat in Poetry

One of the distinguishing characteristics of rap music is its use of strong rhythms. This activity uses the beat in rap to bridge to an introduction to rhythm in song and in poetry in general.

1. Ask learners to bring in audio and video copies of their favourite rap songs to share with the class. If you have some older learners who do not usually listen to rap music, bring in some of your own music or find some rap songs on YouTube that you think would appeal to your learners. Alternately, you could ask them to bring in favourite songs from other genres that you could use as contrast when you're talking about what distinguishes rap from other music. Give everyone a chance to play their song and explain what they like about the song.
2. Write the word "RAP" in the centre of a word cluster on the whiteboard, and ask learners to brainstorm words that describe rap. Encourage them to think broadly and prompt with questions like these:
    - How would you describe rap to someone who has never heard it before?
    - Who sings rap songs?
    - What are some of the usual topics of rap songs?
    - What kind of language do rappers usually use?
    - How is rap different from other music? How is it the same?
    - What does rap music sound like?
      Record learners' responses, and when the brainstorming is finished, draw their attention to what they had to say about the sound, rhythm, and beat in rap music.

3. Tell learners that the beat that they hear in rap music is called rhythm and that all songs and poems have rhythm, some strong and obvious like rap rhythm and others not so strong or not so easy to hear.
4. Write the two lines from Dr. Seuss's *Green Eggs and Ham* below, on the board, and read them aloud, emphasizing their sing-song rhythm.[25] Then, ask learners to tap their tables, or clap, or stomp to the beat as you chant it until everyone is in beat.

   That Sam I-am, That Sam I-am
   I do not like that Sam I-am

   Explain that the beat they hear and can reproduce comes from a combination of stressed (louder) and unstressed (softer) syllables, and that it is by combining "louder" and "softer" syllables that poets and song writers create rhythm in their work.
5. To help learners distinguish between stressed and unstressed syllables, write these two-syllable words in a list on the board: *crayon, forgot, canoe, airplane, morning,* and *trapeze.* Then, ask learners to sit with one elbow on the table and with their chin resting in the palm of their hand so that they can feel their jaw move when they speak out loud. Their chins will dip down lower when they say the stressed syllables.[26]
6. Repeat the words from the list together, out loud, one at a time, and ask learners to tell you whether the stress (when their chins go down the lowest) is on the first syllable or on the second. If they are having trouble, try saying the words both ways—with the stress on the first syllable and then with the stress on the second syllable. It is easier to tell where the stress should be when the words are pronounced incorrectly. As learners decide which syllable is stressed, place the word under one of two headings that you have written on the board:

DUM-da (1st syllable louder)	da-DUM (2nd syllable louder)
cray*on*	*for****got***

[25] Activity modified from: http://www.smithsonianeducation.org/publications/siycwinter_06.pdf
[26] http://www.smithsonianeducation.org/publications/siycwinter_06.pdf

mor*ning*	*can**oe***
air*plane*	*tra**peze***

7. Use the same process of feeling the rhythm to mark the rhythm in the lines from *Green Eggs and Ham*. Chant the lines a number of times, encouraging learners to chant along with you with their hands on their chins. Ask learners which syllables are stressed, and underline them.
8. Once the stressed syllables have been identified, ask learners to knock the rhythm on their tables, knocking louder on the stressed syllables, while you chant the lines using "*da-DUM*" instead of words.

da-DUM da-DUM da-DUM da-DUM
That **Sam** I - **am** that **Sam** I - **am**

da-DUM da-DUM da-DUM da-DUM
I **do** not **like** that **Sam** I - **am**

knock-KNOCK, knock-KNOCK, knock-KNOCK, knock-KNOCK
knock-KNOCK, knock-KNOCK, knock-KNOCK, knock-KNOCK

9. Tell learners that this rhythm can be found in lots of different poems and songs, from Shakespeare to rap, and that it is only one of many different kinds of rhythms used by poets and song writers.

Activity 6: Shared Rhythms[27]

In this activity, learners compare the rhythm in two lines of "Amazing Grace" with the rhythm in two lines from "Drive Alive" to discover one of the rhythms used in the rap song and to recognize that the same rhythm can be used in very different songs or poems.

1. Ask who knows the song "Amazing Grace" and where and when they've heard it played. Allow some time for learners to share their experiences and opinions of the song and then play it for them. (There are countless versions on YouTube.)

[27] Activity modified from: http://edublahg.blogspot.com/2009/04/teaching-poetry-ballads.html

2. Post a big copy of the first two lines of "Amazing Grace" on the board;

   "Amazing grace how sweet the sound
   That saved a wretch like me"

   Ask learners to sing those lines with you, now that they have the tune in their heads, or if people are too shy, to chant the lines while others sing.

3. Post a copy of these two lines from "Drive Alive" on the board:

   "We ride, we drive alive, we ride
   We ride, we drive alive"

   Ask learners to try singing these lines from "Drive Alive" to the tune of "Amazing Grace." (It works.)

4. Explain that the lines from "Drive Alive" can be sung to the tune of "Amazing Grace" because the songs, despite being very different kinds of music have parts that have the same rhythm.

5. Go back to the posted lines from the two songs. Have the learners identify the stressed and unstressed syllables in the lines and underline or highlight them.

6. Get the whole group to knock the rhythm a couple of times while you chant the rhythm – just the rhythm, no words:

   da-DUM da-DUM da-DUM da-DUM
   da-DUM da-DUM da-DUM

7. Now, try dividing the class into three groups. Have one group chant the two lines from "Amazing Grace," the second group chant the two lines from "Drive Alive,'" and the third knock the rhythm. (It should work! You could also add the lines from *Green Eggs and Ham* except that the second line has one more foot than the second lines from the two songs.) This activity lets learners experience the idea that different kinds of songs and poems can have the same rhythms.

8. Explain that poets and song writers choose words carefully to fit in with the rhythm of their poem or song. Sometimes writers have to say things in a strange way to make the rhythm work. For example, what would happen if Godson said, "The law says use your seatbelt" instead of "Belt at the seat like the law requires"? It wouldn't sound right!

9. Explain that the two lines from "Drive Alive" that you've chanted illustrate only one of the rhythmic patterns in the song. If you took lines from other parts of the song and tried to sing them to the tune of "Amazing Grace" it wouldn't work because the rhythms are different.
10. Play the audio version of "Drive Alive" one last time, asking learners to listen to the rhythm. Ask if they can identify times in the song when the rhythm changes and which parts (rhythms) of the song are their favourites.
11. To close ask learners to comment on what they have learned about rhythm from the activities:
    - What did they realize that they already knew about rhythm?
    - What was completely new to them?
    - What was surprising to them?
    - What are they still wondering about?
    - How can they use what they've learned?

Poems with Strong Rhythms

In this activity, learners choose a favourite poem from a selection of poems that have strong rhythm, close read the poem, practice reading it aloud, and share their choice with the class in a poetry reading circle.

Activity 7: Favourite Poems with Strong Rhythms (Handout #3)

1. Help learners prepare for the reading:
    - Give learners Handout #4 and read through the instructions with them.
    - Answer questions about vocabulary meaning and pronunciation and cultural or historical references, if any.
    - Make a separate copy of the poems for individuals, and show them how to mark their copies for oral reading, underlining or highlighting significant words or line, and marking pauses and stops.
2. Give learners time to practice their reading with partners.
3. Sit readers in a sharing circle to present their readings.

4. At the conclusion of the readings review what rhythm is and how it works in poetry and ask for observations on rhythm as a result of the readings:
    - Which poem had the strongest rhythm, the most interesting, the most unusual? Why?
    - What did you realize about rhythm in getting ready to read your poem or in listening to others read their poems?
    - What surprised you about doing or listening to the readings?
    - What was the hardest part of this activity? Why?
    - What was the best part? Why?
5. Conclude the activity by thanking the learners for taking part in the poetry reading circle.

Drive Alive
Prereading and Prelistening (Activity 2)
Handout #1

Drive Alive Rules

1. Take turns with your partner, telling each other your accident or near accident story. Make sure to tell your partner all of the details so that they understand exactly what happened.

2. Listen carefully to your partner's story. Ask your partner questions if there's something you don't understand or if something isn't clear.

3. Talk about the lessons people could learn from your stories.
   What should drivers do? What should drivers not do?

4. Write your safe driving rules below. Try to write at least three rules.

Our Drive Alive Rules

1. _____

_____

2. _____

_____

3. _____

_____

Drive Alive
Viewing and Responding (Activity 4)
Handout #2

Finding Safe Driving Rules in "Drive Alive"

The Department of Transportation, Government of the Northwest Territories asked Godson to make a video for the transportation safety program. So, Godson wrote about safe driving in the rap song, "Drive Alive." **See how many rules for safe driving you and your partner can find in the song.**

1. Make sure you and your partner have a copy of the words to "Drive Alive." Read the words to the song with your partner, and underline any rules for safe driving that you find.
2. On the left side of the chart below, write the rules in your own words. On the right side of the chart, write the lines from the song where you found the rules. An example has been done for you.

Rules in Your Own Words	Rules in the Song's Words
Drive carefully.	"Drivin' with caution is such a lost art"

Drive Alive
Poems with Strong Rhythms (Activity 7)
Handout #3

Favourite Poems with Strong Rhythms

There are fourteen poems with strong rhythm on the following three pages. Choose one to prepare to read to your classmates in a reading circle. If you have a favourite poem with strong rhythms, you may bring that one in to read instead.

1. Look over the collection of poems and decide on two or three that you think are the most interesting.

2. Read the poems you have chosen as interesting and choose your favourite one to prepare to read to the class.

3. Reread your chosen poem carefully. Look up or get help with words or lines that you don't understand.

4. Read the poem to yourself out loud to make sure you can pronounce all of the words and get help with any that you aren't sure of.

5. Highlight the punctuation and mark other places where you will pause or take a breath while you are reading.

6. Highlight or underline important words or lines.

7. Practice reading your poem out loud to family members or to friends at home and with a partner at school.

Raging River, An Indian Wedding Song[28]

In this rolling raging river
With the power to bring us down
Will our love go on forever
In this silent country town.

I will love you here forever
With you by my side
And we'll always be together
Long as our love abides.

This vow I do make, no other to take
And I'll love you till the day that I die.

Our love is like the weather
Ever changing as it goes
But if we go on together
Then our love begins to grow.

And I`ll listen to my dreams
And watch as time goes by
Our love is like a sunbeam
Brightening up the sky.

This vow I do make, not other to take
And I`ll love you till the day that I die
To have and to hold, though stories are told
And I'll love you till the day that I die
And I'll love you till the day that I die.

By Juanita Storms

[28] From *Glimpses of Who We Are: A Collection of Aboriginal Writings*. P. Steeves (ed.) Copyright 2002. Published by Learning at the Centre Press.

No Longer[29]

No longer
can I give you a handful of berries as a gift,
no longer
are the roots I dig used as medicine,
no longer
can I sing a song to please the salmon,
no longer
does the pipe I smoke make others sit
with me in friendship,
no longer
does anyone want to walk with me to the
blue mountains to pray,
no longer
does the deer trust my footsteps . . .

By Chief Dan George

Oh, when I was in love with you[30]

Oh, when I was in love with you
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

By A. E. Housman

[29] From *My Spirit Soars.* by Chief Dan George and Helmut Hirnschall. Copyright 1974 by Chief Dan George. Published by Hancock House Publishing Ltd. Reprinted by permission.
[30] Downloaded from www.poemhunter.com/poem/oh-when-i-was-in-love-with-you/

Northern Lights[31]

As the world below says good night to day —
The "Merry Dancers" come out to play.
They strike a pose — then pirouette
Then dance a lovely minuet!
Each a seductress, in elegant dress
A choreographed image of loveliness.
They tease, they play, in sheer delight,
And make light the skies of the dark arctic night!
They dance to a music (that hasn't a sound),
Yet, a sweeter arrangement has still to be found!
The stars their tiaras, and in silken sarong
They curtsey to earth, then suddenly...
gone!

By Merrie B. Caul

[31] From *Northern Writes*. P.7. Babicki, C. (ed.) NWT Literacy Council. Yellowknife, NT.

Silvery[32]

Silvery,
Silvery,
Over the
Trees
The moon drifts
By on a
Runaway breeze.

Dozily,
Dozily,
Deep in her
Bed,
A little girl
Dreams with
the
Moon in her
Head.

By Dennis Lee

Sea cliff[33]

Wave on wave
and green on rock
and white between
the splash and black
the crash and hiss
of the feathery fall,
the snap and shock
of the water wall
and the wall of rock:
after—
after the ebb-flow,
wet rock,
high—
high over the slapping green,
water sliding away
and the rock abiding,
new rock riding
out of the spray.

By A. J. M. Smith

[32] From *Till All the Stars Have Fallen: Canadian Poems for Children.* P. 47. Boothe, D. Kids Can Press. Toronto. 1989.

[33] From *Till All the Stars Have Fallen: Canadian Poems for Children.* P. 19. Boothe, D. Kids Can Press. Toronto. 1989.

No difference[34]

Small as a peanut
Big as a giant,
We're all the same size
When we turn off the light.
Red black or orange,
Yellow or white
We all look the same
When we turn off the light.
So maybe the way
To make everything right
Is for God to just reach out
And turn off the light!

By Shel Silverstein

Lullaby[35]

It is my big baby
That I feel in my hood
Oh how heavy he is!
Ya ya! Ya ya!

When I turn
He smiles at me, my little one,
Well hidden in my hood,
Oh how heavy he is!
Ya ya! Ya ya!

How sweet he is when he smiles
With two teeth like a little walrus.
Ah, I like my little one to be heavy
And my hood to be full.

By Thule Inuit

[34] Downloaded from http;//www.etni.ot]rg.il/poetshel.htm, March 12, 2012.

[35] From *I Breathe a New Song: Poems of the Eskimo. P. 63. Lewis, R. (ed.). Simon and Schuster. New York. 1971.*

The Train Dogs[36]

Out of the night and the north;
Savage of breed of bone,
Shaggy and swift comes the yelping band,
Freighters of fur from the voiceless land
That sleeps in the Arctic zone.

Laden with skins form the north,
Beaver and bear and raccoon,
Marten and mink from the polar belts,
Otter and ermine and sable pelts —
The spoils of the hunter's moon.

Out of the night and the north,
Sinewy, fearless and fleet,
Urging the pack through the pathless snow,
The Indian driver, calling low,
Follows with mocccasined feet.

Ships of the night and the north,
Freighters on prairies and plains,
Carrying cargoes from field and flood
They scent the trail through their wild red blood,
The wolfish blood in their veins.

By E. Pauline Johnson

[36] From *The New Wind has Wings: Poems from Canada*. P. 59. Downie, M.A. & Robertson, B. (eds.) Oxford University Press Canada. 1984.

Incident[37]

Once riding in old Baltimore,
  Heart-filled, head-filled with glee,
I saw a Baltimorean
  Keep looking straight at me.

Now I was eight and very small,
  And he was no whit bigger,
And so I smiled, but he poked out
  His tongue, and called me, "Nigger."

I saw the whole of Baltimore
  From May until December:
Of all the things that happened there
  That's all that I remember.

By Countee Cullen

I Meant To Do My Work Today[38]

I meant to do my work today—
But a brown bird sang in the apple-tree,
And a butterfly flitted across the field,
And all the leaves were calling me.

And the wind went sighing over the land,
Tossing the grasses to and fro,
And a rainbow held out its shining hand—
So what could I do but laugh and go?

By Richard LeGallienne

[37] From *My Soul's High Song: The Collected Writings of Countee Cullen.* Anchor Books. 1991 Reprinted by permission of the Amistad Research Center. Tulane University, New Orleans, LA. 1991
[38] Downloaded from http://www.poemhunter.com/poem/i-meant-to-do-my-work-today/. March 2012.

Something Told the Wild Geese[39]

Something told the wild geese
It was time to go;
Though the fields lay golden
Something whispered, "Snow!"
Leaves were green and stirring,
Berries lustre-glossed,
But beneath warm feathers
Something cautioned, "Frost!"
All the sagging orchards
Steamed with amber spice,
But each wild beast stiffened
At remembered ice.
Something told the wild geese
It was time to fly -
Summer sun was on their wings,
Winter in their cry.

By Rachel Lyman Field (Eleanor Farjeon)

[39] Downloaded from: http://www.poemhunter.com/poem/something-told-the-wild-geese/. March 2012.

My Papa's Waltz[40]

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.

We romped until the pans
Slid from the kitchen shelf;
My mother's countenance
Could not unfrown itself.

The hand that held my wrist
Was battered on one knuckle;
At every step you missed
My right ear scraped a buckle.

You beat time on my head
With a palm caked hard by dirt,
Then waltzed me off to bed
Still clinging to your shirt.

By Theodore Roethke

[40] From *Collected Poems of Theodore Roethke*. Copyright 1942. Reprinted by permission of Doubleday, a division of Random House, Inc.