

On Site Lesson 3: Poetry and Pictures

Lesson Length

30 minutes

Common Core State Standards

Reading for Information Standard

- Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account. CCSS.ELA.Literacy.RI.9-10.7

Reading Standards for Literature

- Cite strong and thorough evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. CCSS.ELA.Literacy.RL.9-10.1
- Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. CCSS.ELA.Literacy.RL.9-10.2
- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). CCSS.ELA.Literacy.RL.9-10.4
- Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus). CCSS.ELA.Literacy.RL.9-10.7

Reading Standards for Language

- Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. CCSS.ELA.Literacy.L.9-10.3
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. CCSS.ELA.Literacy.L.9-10.5

Speaking and Listening Standards

- Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source. CCSS.ELA.Literacy.SL.9-10.2
- Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task. CCSS.ELA.Literacy.SL.9-10.4
- Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence, and to add interest. CCSS.ELA.Literacy.SL.9-10.5

Writing Standard

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3). CCSS.ELA.Literacy.W.9-10.3

Learning Targets

- I can produce a piece of writing that is clear and coherent and appropriate for the given task.
- I can determine the theme or central idea of various Carl Sandburg’s poems.
- I can demonstrate understanding of figurative language, word relationships, and nuances in word meaning in various Carl Sandburg’s poems.

Materials Needed

- Various poems written by Carl Sandburg (included)
- Various historic photos (included)
- White board for modeling exercise
- Writing instruments & unlined paper

Procedure

Activating Strategy

5-3-1 (alone, pair, group), Pose this question to students, “How can we determine the theme of a poem?” Have students brainstorm 5 answers. Then have students work with a partner to come up with the 3 best answers. Finally have the partners join another group of two and come up with **one** best answer.

Teaching Strategy

1. Working in pairs, read the poems to identify the subject and theme of each poem. Then analyze a photograph using the Photo Analysis Worksheet.
2. Share information, as a whole group, gained in each analysis. Together, match the poem titles to the photographs.
3. Discuss how poems can help us to understand events and how events can inspire artistic expression. What do you think inspired Mr. Sandburg to write the poems displayed here?
4. If time allows choose one photograph (any on the board); have each student create a poem inspired by that photograph. Then discuss what is it about the photograph you chose that inspired you to create your poem?

Summarizing Strategy

6-Word Memoirs, using only six words, student will share what they have learned.

Extension

Students may research events in American History that may have influenced Sandburg’s writing. What events have occurred in your lifetime that may influence what you write about?

Photographic Analysis Form

1. *What is the name of your photo?* _____

Objective Observation	Subjective Observation	Knowledge	Deduction
<p>Describe what you see in the photograph—the forms and structures, the arrangement of the various elements. Avoid personal feelings or interpretations. Your description should help someone who has not seen the image to visualize it.</p>	<p>Describe your personal feelings, associations, and judgments about the image. Always anchor your subjective response in something that is seen. For example, “I see..., and it makes me think of...”</p>	<p>Describe prior knowledge that you can associate with this image including prior experience, study, assumptions, and intuitions.</p>	<p>What can you conclude about this photograph?</p>
<p>Questions: What questions does this photograph raise? What else would you need to know?</p>			

Poetry Analysis Form
(Modeled on TP-CASTT Method)

Title: What predictions can you make from the title? What are your initial thoughts about the poem based ONLY on the title?

Paraphrase: Summarize the idea of the poem in your own words. Keep it BRIEF and stick to the literal meaning. In other words, don't try to analyze symbols, metaphors, and other poetic devices...yet.

Connotation: Now, look for and list examples of poetic devices used in this poem: metaphor, simile, hyperbole, repetition, diction, rhyme, meter, structure, etc. Pick a few and elaborate on how these devices contribute to the overall meaning and effect of the poem.

Attitude: What attitude does the poet have toward the subject of the poem? Find and list examples that illustrate the tone and mood of the poem.

Shift: Are there one or more shifts in the poem? A change in time or tone can indicate a shift. Where is the shift (if there is one)? What purpose does it seem to have?

Title: Revisit the title and explain any new insights it provides to the meaning of the poem.

Theme: What is the overall theme of the poem?

MILL DOORS

You never come back.

I say good-by when I see you going in the doors,
The hopeless open doors that call and wait
And take you then for-how many cents a day?
How many cents for the sleepy eyes and fingers?

I say good-by because I know they tap your wrists,
In the dark, in the silence, day by day,
And all the blood of you drop by drop,
And you are old before you are young.
 You never come back.

Carl Sandburg, *Chicago Poems*, 1916.

THEY WILL SAY

Of my city the worst that men will ever say is this:
You took little children away from the sun and the dew,
And the glimmers that played in the grass under the great sky,
And the reckless rain; you put them between walls
To work, broken and smothered, for bread and wages,
To eat dust in their throats and die empty-hearted
For a little handful of pay on a few Saturday nights.

Carl Sandburg, *Chicago Poems*, 1916.

THE RIGHT TO GRIEF
To Certain Poets About to Die

Take your fill of intimate remorse, perfumed sorrow,
Over the dead child of a millionaire,
And the pity of death refusing any check on the bank
Which the millionaire might order his secretary to scratch off
And get cashed.

Very well,
You for your grief and I for mine.
Let me have a sorrow my own if I want to.

I shall cry over the dead child of a stockyards hunky.
His job is sweeping blood off the floor.
He gets a dollar seventy cents a day when he works
And its many tubs of blood he shoves out with a broom day by day.

Now his three year old daughter
Is in a white coffin that cost him a week's wages.
Every Saturday night he will pay the undertaker fifty cents till the debt
is wiped out.

The hunky and his wife and the kids
Cry over the pinched face almost at peace in the white box.
They remember it was scrawny and ran up high doctor bills.
They are glad it is gone for the rest of the family now will have more
to eat and wear.

Yet before the majesty of Death they cry around the coffin
And wipe their eyes with red bandanas and sob when the priest says,
"God have mercy on us all."

I have a right to feel my throat choke about this.
You take your grief and I mine-see?
Tomorrow there is a funeral and the hunky goes back to his job sweeping
blood off the floor at a dollar seventy cents a day.
All he does all day long is keep on shoving hog blood ahead of him with
a broom.

Carl Sandburg, *Chicago Poems*, 1916.

MAG

I wish to God I never saw you, Mag.
I wish you never quit your job and came along with me.
I wish we never bought the license and a white dress
For you to get married in the day we ran off to a minister
And told him we would love each other and take care of each other
Always and always long as the sun and the rain lasts anywhere.
Yes, I'm wishing now you lived somewhere away from here
And I was a bum on the bumpers a thousand miles away dead
broke.

I wish the kids had never come
And rent and coal and clothes to pay for
And a grocery man calling for cash,
Every day cash for beans and prunes.
I wish to God I never saw you, Mag.
I wish to God the kids had never come.

Carl Sandburg, *Chicago Poems*, 1916

BUTTONS

I HAVE been watching the war map slammed up for advertising in
front of the newspaper office.
Buttons-red and yellow buttons-blue and black buttons-are shoved
back and forth across the map.

A laughing young man, sunny with freckles,
Climbs a ladder, yells a joke to somebody in the crowd,
And then fixes a yellow button one inch west
And follows the yellow button with a black button one inch west.

(Ten thousand men and boys twist on their bodies in a red soak
along a river edge,
Gasping of wounds, calling for water, some rattling death in their
throats.)
Who would guess what it cost to move two buttons one inch on the
war map here in front of the newspaper office where the
freckle-faced young man is laughing to us?

Carl Sandburg, *Chicago Poems*, 1916.

On-Site Lesson: (Answer Key for Teachers)



Item Name: Girl in Cherryville Mill.
Location: Cherryville, North Carolina, 1908

Credit Line: [Hine, Lewis Wickes, 1874-1940, photographer.](#)

Poem: "Mill Doors",
Chicago Poems, 1916

Theme: Child Labor



Item Name: CARL 109926
Part 34, Plate 171, Atlas to Accompany the
Official Records of the Union and
Confederate Armies 1861-1865, Published
1895

Credit Line: Courtesy National Park
Service, Carl Sandburg Home NHS Museum
Collection

Poem: "Buttons", *Chicago Poems*, 1916

Theme: War



Item Name: Cherryville Mfg. Co.,
Cherryville, N.C. One of the smallest boys.
Doffer. Location: Cherryville, North Carolina.
Library of Congress, Prints & Photographs
Division,

Credit Line: Library of Congress, Prints &
Photographs Division, Hine, Lewis Wickes,
1874-1940, photographer. 1908 November.

Poem: "They Will Say", *Chicago Poems*,
1916

Theme: Child Labor



Item Name: Johnie William Bumgarden, (boy in front and part of his family). Rock Hill. S.C. Location: Rock Hill, South Carolina.

Credit Line: Suggested credit Line: Library of Congress, Prints & Photographs Division, Hine, Lewis Wickes, 1874-1940, photographer. 1912 May.

Poem: "Mag", *Chicago Poems*, 1916

Theme: Struggle



Item Name: Chicago - Meat Packing Industry: dressing beef, **slaughtering** floor, Swift & Co.'s Packing House, c. 1906

Credit Line: LC-USZ62-51780 (b&w film copy neg. of half stereo) No known restrictions on publication.

Poem: "The Right to Grief", *Chicago Poems*, 1916

Theme: Struggle





MAP OF THE
UNITED STATES
 OF AMERICA,
 SHOWING THE
 BOUNDARIES
 OF THE
 UNION AND CONFEDERATE
 GEOGRAPHICAL DIVISIONS
 DEPARTMENTS,
 APRIL 9, 1865.





