

WRITING POETRY WITH ESOL STUDENTS

by

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Submitted in partial fulfillment of the requirements for the
Master of Arts in Teaching degree at the School for
International Training, Brattleboro, Vermont.

February 2004

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This paper is the result of a unit of study on the topic of poetry as used in two ESOL classrooms in Kentucky and Ohio. It begins with some basic questions and definitions. The paper shows the benefits of poetry in everyday life and especially in the language classroom. The bulk of the paper outlines the way in which poetry was presented and many student samples are included. The conclusion shows how some of the original questions were answered and how new questions arose during the process.

Creative Teaching
Language Usage
English (Second Language)

CONTENTS

ABSTRACT	iii
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CHAPTER

1. HOW I CHOSE MY TOPIC, AND WHY	1
2. THE BENEFITS OF POETRY IN THE ESL CLASSROOM ..	4
3. DESCRIPTION OF THE STUDENTS	6
4. INTRODUCTION TO POETRY	8
5. SENSORY POEMS	10
6. FORM POEMS	13
7. FREE FORM POEMS	17
8. SONGS AS POETRY	25
9. ANSWERED QUESTIONS	26
APPENDIX	28
SOURCES CONSULTED	32

Chapter 1

HOW I CHOSE MY TOPIC, AND WHY

Describing everyday things and events using imagery and figurative language has been a habit of mine for as long as I can remember. I have always felt that everyday life and the way it is lived is, in itself, poetic. I felt like I was creating poems and poetry without the knowledge (or hindrance of the knowledge) of rhyme and meter.

This led me to some questions. Is everyday life poetic? Is there a difference between being a poet and being poetic? Was I, in fact, creating poems? Was I a poet? If I was creating poems without any formal training, could anyone write poems? To answer these questions I looked to dictionary definitions of poem, poetry, poetic, and poet.

The Encarta World English Dictionary/North American Edition uses the following definitions:

Poem

1. **POETRY piece written in verse:** a complete and self contained piece of writing in verse that is set out in lines of a particular length and uses rhythm, imagery, and often rhyme to achieve its effect
2. **writing with poetic effect:** a piece of writing that is not in verse but has the imaginative, rhythmic, or metaphorical qualities and the intensity usually associated with a poem

Poetry

1. LITERATURE **literature in verse:** literary work written in verse, in particular verse writing of high quality, great beauty, emotional sincerity or intensity, or profound insight
2. LITERATURE **writing of poems:** the art or skill of writing poems
3. LITERATURE **prose like poetry:** writing in prose that has a poetic quality

Poetic

1. **resembling poetry:** having qualities usually associated with poetry, especially in being gracefully expressive, romantically beautiful, or elevated and uplifting
2. **Sensitive and insightful:** characteristic of a poet, especially in possessing unusual sensitivity or insight or in being able to express things in a beautiful or romantic way

Poet

1. POETRY **somebody who writes poems:** somebody who writes poems, especially a regular and recognized writer of poems
2. **somebody imaginative or creative:** somebody who is very imaginative and creative or who possesses great skill and artistry and is able to produce beautiful things (Microsoft® Encarta® 2003 Encyclopedia.)

These definitions seemed to give me the answers that I was looking for, but I felt that I should look at other definitions. The second dictionary that I used was the 2002 edition of the Longman Dictionary of American English, the dictionary that I use in my ESOL classes.

Poem

A piece of writing that expresses emotions, experiences, and ideas, especially using words that rhyme

Poetry

- 1 poems: *a book of Emily Dickinson's poetry*
- 2 the art of writing poems: *a poetry class*

Poetic

relating to poetry or typical of poetry: poetic language (Longman 2002)

There are as many definitions of poetry as there are poets; their work reflects this diversity, enabling us to choose from a myriad of poems. (Bennett 1998) The definitions above make it clear to me that anyone can write poetry. Brenda Ueland expresses the same thought when she writes; “Everybody is talented because everybody who is human has something to express.” (Ueland 1997)

As far as knowing about rhythm, rhyme, and meter, I feel that one can learn about these things, but they are not necessary for the writing of poetry. This is indicated in the failure to mention these terms in the above definitions. We can read about what poetry or a poem is, what it should do, learn all about meters, rhyme schemes, cadence, and balance; yet all this does not necessarily help to make a poem more meaningful. (Hopkins 1998) The world will not be shattered if...Haiku...contains eighteen syllables or fifteen. (Hopkins 1998)

Chapter 2

THE BENEFITS OF POETRY IN THE ESOL CLASSROOM

Since it seemed like the answers to my questions about poetry were all ‘yes’, I decided to share my poetic vision with my students. Why poetry?

From our earliest childhood we are exposed to the rhythm and cadence of poetic language. And the primitive power of such language continues to flow as a deep undercurrent through the rest of our lives. Without being aware of it, we respond. (Duff and Maley 1989) In childhood, we are exposed to this language through nursery rhymes. This exposure continues throughout our lives in the form of songs, advertisements, proverbs, slogans, etc.

Poetry provides adults with rich learning opportunities in language, content, and community building. Poetry allows students to play with and experiment with their new language without fear of giving a “wrong” answer. Poet Barbara Juster Ebensen writes, “... I use lines such as ‘the trees locked crooked arms’ and ‘a breeze remembers how to rhyme’. Of course trees do not have arms to lock and a breeze cannot remember. But poets have to be poetic.” (Hopkins 1998) Repetition of words and structures typifies poetry, and poetry encourages language play with rhythmic and rhyming devices. (National Center for ESL Literacy Education 1999.) Students can get a feel for English words and the impact of choosing just the right one to describe a feeling or an image.

Poetry can be used in ESL classes with all learners, even those with limited literacy and proficiency in English. (National Center for ESL Literacy Education 1999.) Students can write poetry in everyday, easy to read language or literary language. Some famous and beautiful poems have been written in everyday language. Poet Cynthia Rylant writes, “I was afraid of writing poetry for the longest time because I wasn’t any good at rhyming and I thought poetry had to be complicated and very, very deep. I didn’t know that the very way I looked at things was poetry.” (Janeczko 1990)

Poetry can provide practice in all four literacy components for ESL students: reading, writing, listening, and speaking. Students can practice and hear the rhythm and rhyme of language. Predictable language patterns, repeated language (words, phrases, or lines), and identifiable rhythm make poetry easy to read. It can help with word and sentence stress, strengthening pronunciation skills. (National Center for ESL literacy Education 1999)

Vocabulary is improved by using simile, metaphor, adjectives, and adverbs.

Poetry speaks to life situations. Students can create poems of their own to express feelings, thought, and beliefs without constructing complete sentences. Poetic themes are often universal, at the same time giving insight into individuals’ lives, cultures, beliefs, and practices. (National Center for ESL Literacy Education 1999.) The themes which poetry deals with are common to all cultures. (Duff and Maley 1989)

DESCRIPTION OF THE STUDENTS

The first group of students that I worked with on this project was level three, four, and five students. They were all Japanese women living in London, Kentucky. Most of the women had attended a Japanese university and some had university degrees. They were in the United States (Kentucky) for three to five years and then they would move back to Japan or to a different country. Some of the students had not only lived in Japan and Kentucky, but other countries and U.S. states. All women were married. Their husbands had jobs in engineering or management at a Japanese auto parts plant.

Their children were in school during the day and the women wanted something to fill their days. Essentially they were studying English for survival in the United States and for pleasure. The class took many field trips to familiarize the students with the surrounding area, Kentucky culture, and the culture of the United States. In addition to English classes, they took quilting, sewing, cooking, pottery, and cake decorating classes.

The second group I worked with was in Canton, Ohio. This was a multi-level class ranging from level two to level six. The students were a combination of immigrants and tourists, some who had just recently arrived in the United States, and some who had been in the United States for 20 years. They came from a wide range of countries with a wide range of reasons for studying English. There was a former doctor in the class, who had

practiced medicine in the United States for a number of years. The newly arrived students needed to learn functional English; while the students who had already been functioning in the United States were ready to learn more about grammar and the inner workings of English, as well as idioms and reading English for pleasure.

I approached both groups in approximately the same manner and method in regards to the poetry lessons. I also approached the students the same regardless of their level. Throughout this paper when I refer to students, I refer to both classes as one, and the samples of student poetry are not arranged into classes, but they are arranged into topical categories. Some of the poems were minimally edited to give the reader a better understanding of meaning. The student was consulted in this process to assure that the words were his own, and that his original meaning was not changed.

Chapter 4

INTRODUCTION TO POETRY

I assumed that since all the students were adults, they had encountered poetry sometime in their lives, whether it had been formally or informally, so I felt that they probably had an idea of what I was talking about when I used the term poem. Perhaps they had read poetry, and possibly even studied poetry. Maybe some had even written poetry. What was their experience with poetry? What were their attitudes?

For the introduction to the unit, I decided to have the students bring in some of their favorite poems. These poems could be from their childhood or from the current time. The poems could be in their native language or in English, just as long as they had something that they felt was poetry and it affected them in some way. I felt that it was important for them to share poetry that had affected them at some level.

Students brought in a variety of poems. Some students even brought in poems that were written in both their native language and in English. We read the poems aloud, talked about them, talked about the definitions of poetry, and what they thought constituted a poem. There was discrepancy in the class. Some had a traditional view and said that it was not a poem if it did not rhyme or did not have a certain rhythm to it. These students said that they could definitely NOT write a poem. The other group of students said they thought that poetry did not have to rhyme but they felt that a person was considered a poet only if that

author had already published poetry. They thought that they could possibly write something similar to a poem, but it could not be considered a poem.

Then the question of songs came up. I questioned aloud whether songs might be considered poetry. The group came up with a resounding “No,” although none of the students could really give an explanation for this answer. They thought that songs were in a different category.

Of course I had my opinion, I did not tell the student what I thought, but my approach was to have the students write some poems and to observe what evolved.

Chapter 5

SENSORY POEMS

To get the students thinking about imagery, simile, and metaphor, I decided to begin the unit with some poems using the senses. For the first poem, I brought in an object for its color, an object with a sound, an object to touch, an object to smell, an object to taste, and a song for emotions. The instructions were to associate each object with the given sense. Students liked the exercise, but most of them felt like they had not written poetry when confronted with their final product. The most cited reason for this was because most of what they had written did not rhyme. They told me that it was challenging to think this way in English.

In my mind, I thought that the finished product was poetry. I wanted to get the students to see that poetry consists of rhyme, meter, and words, and also a feeling that they, as human beings, could convey on paper and through speech.

The following is one example of the first activity that the students completed in class for the poetry unit.

Red says us to stop.
 It makes a sound like baby shoes.
 It feels like a bug
 It smells of cookies.
 My grandmother liked mints.
 It makes me sleepy.
 - Minako

A similar poem, called a five senses poem, uses an emotion or an idea and has the writer associate senses with the topic. This poem held a little more meaning for them since they had no teacher chosen objects to write about. Students seemed to feel that they were thinking a little more poetically, but they still had the feeling that this was not poetry since there was no rhyme.

Five Senses Poem Form

line 1	(an emotion or idea) is (color)
line 2	It tastes like...
line 3	It sounds like...
line 4	It smells like...
line 5	It makes me feel (like)

Life Is
 by Daniela

Life is blue.
 It tastes like refreshing mint.

It sounds like a surprise.
It smells like sweet honey and sometimes like a sour lemon.
It makes me feel alive, very alive.

Music
by Harian

Music is a warm melody.
It tastes like a sweet carrot cake.
It sounds like a party.
It smells like coffee.
It looks like a rose.
It makes me feel relaxed and happy.

Love Is
by Patricia

Love is red and ethereal.
It tastes like strawberries and whipped cream.
It sounds like sea waves.
It smells like flowers.
It makes the world look perfect.
It makes me feel like the happiest person on the earth.

Chapter 6

FORM POEMS

In the beginning, to make the prospect of writing poetry less daunting, I supplied the students with templates of form poems where they had to fill in a few words, phrases, or sentences. The use of form poems and templates, allows students to focus on parts of speech, as in the Cinquain and Adjective Placement Poem.

By creating an image without complete sentences, the Cinquain allows students to focus on a few specific parts of speech, thereby reinforcing their understanding of grammar terms. (Holmes and Moulton 2001)

Students were shown the cinquain form on the chalkboard. The class also discussed the meanings of any grammatical terms that were unknown.

Cinquain Form

line 1	noun
line 2	2 adjectives describing the noun
line 3	3 gerunds describing the noun
line 4	1 complete, related sentence
line 5	synonym of line 1

For this poem I did notice a difference with the students and the words that they choose. It seemed that the Japanese students chose words that were more from nature and had a tactile quality.

Rice
by Yumiko

Rice
Small, oval
Growing, threshing, boiling
Rice is sweet.
Grain

Garden
by Maki

Garden
Grown, glad
Working, walking, wandering
My garden is wonderful.
Green

Dice
By Daniela

Dice
Cubed, spotted
Rolling, throwing, betting
It's a surprise
Play

A second form poem that addresses a grammar point is the Adjective Placement Poem. For this poem, students are given a list of adjective order. As a whole class, we came up with a topic and various adjectives to go along. Using the list of adjective order, we put the

words in the correct spots and the result was an Adjective Placement Poem. After we wrote one as a class, students wrote individual poems.

A trip to Jamaica
By Hiro

I'm taking a trip to Jamaica
And I'm taking all my favorite things:
My tall, slim 41-year-old husband,
my expensive, heavy, Calloway golf clubs,
my pretty, showy, green bathing suit
my old, pink, rubber, thick glassed snorkel
my beautiful heart-shaped silver ring
And we'll enjoy a land of everlasting summer.

For further practice, students were given cards with adjectives written on them and were asked to put the cards into the proper order. Even with the help of the list, this activity proved to be challenging and brought up questions about adjectives.

For further grammatical practice, I introduced the Adverb Poem. The majority of students knew about adverbs and how to use them, and it was good practice for the students to explain the term to the class. Following is the form for the adverb poem.

line 1	Noun
line 2	Same noun+verb+adverb 1
line 3	Same noun+same verb+adverb 1+adverb 2
line 4	Same verb+adverb 1+adverb 2+adverb 3
line 5	Adverb 1+adverb 2+adverb 3+adverb 4
line 6	Phrase of clause showing condition, time, or place

Moon
by Patricia, Daniela, and Pablo

Moon
Moon glows brightly
Moon glows brightly, colorfully
Glow brightly, colorfully, clearly
Brightly, colorfully, clearly, delicately
At night

Stars
by Patricia

Stars
Stars light lovely
Stars light lovely, clearly
Light lovely, clearly, brightly
Lovely, clearly, brightly, prettily
But it's only possible if the sky is clear

To work on metaphor, a grammatical and poetic term, I used the Alphabet Metaphor Poem. The students chose a letter of the alphabet and thought about qualities (adjectives) of that letter, beginning with the same letter. Some of the students did not know the variety of adjectives necessary for this poem. Students were permitted to use their dictionaries.

T
by Hiro

T is like a tree.
tall
towering

teak
 termites
 thick

Some other form poems that I used in the class have to do with personal likes, dislikes, and wishes. The next poem that we wrote is useful for beginning level students. This poem allows students to use everyday vocabulary. Students can write the poem in pairs or groups, discussing likes and dislikes for conversation practice. The form is simple and it models simple sentences.

I Like Poem

line 1	I like...
line 2	I like...
line 3	I like...
line 4	but I don't like...

Ice Cream by Patricia

I like chocolate.
 I like strawberry.
 I like vanilla,
 but I don't like coconut.

Fruit By Daniela, Pablo, Paku, and Patricia

We like banana.

We like mango.
 We like Watermelon,
 but we don't like grapefruit.

A variation of the "I Like" poem is the "I Don't Like" poem. This poem uses gerunds to talk about things that the students do not like to do.

I don't like
 by Yumiko

I don't like getting up early in the morning.
 washing contact lenses.
 ironing.
 pulling weeds.
 walking outside on a very hot day.
 cleaning my house up.
 talking with a salesperson.
 driving a car for a long time.
 thinking of this assignment anymore.

Another form poem is called the "I'd Rather" Poem. To introduce this poem and the structure involved, we listened to and look at the song "El Condor Pasa" sung by Simon and Garfunkel. We also examined a Jack London poem using the same "I'd rather" structure.

The following poems are the result of this work.

I'd Rather
by Hiro

I'd rather be a dog than a cat
I'd rather be a weed than a rose
I'd rather be an ocean than a mountain
I'd rather drive a car than take a bus
I'd rather be the sun than the rain
I'd rather be an eagle than a turkey

I'd Rather
by Daniela

I'd rather smile than talk
I'd rather hear than say
I'd rather live than die
I'd rather have the innocence of children
than the intelligence of adults

I'd Rather
by Yumiko

I'd Rather be a cat than a rat
I'd rather be the sun than a shadow

I'd rather be the sea than a pond
I'd rather be a tree than a weed

The final poem that was written of a personal nature was the Persona Poem. To introduce the poem I wrote the structural form, the template, and a sample poem on the chalkboard. We discussed the form and I answered any questions from the students. The structural form is as follows:

line 1	first name of the person
line 2	4 adjectives describing the person
line 3	X of Y formula, describing a relationship
line 4	3 things that the person loves
line 5	3 things that scare the person
line 6	3 things that the person wants to see
line 7	resident of + time/place/concept
line 8	last name of the person

Some of the students, particularly of a lower level, did not understand lines three and seven.

I paired these students and simplified the lines of difficulty.

For the pre-writing phase, I paired the students and gave them a list of questions and statements to help gather the information necessary for the final poem.

- | |
|---|
| <ol style="list-style-type: none"> 1. What is your first name? 2. Tell me some words that describe you. 3. What is the name of your spouse, mother, father, children, friend? 4. Tell me about what you love. 5. Tell me about what scares you. 6. What are some things that you would like to see? 7. Where do you live...city, county, state, country, continent, etc? 8. What is your last name? |
|---|

The students received several benefits from this activity, their vocabulary increased, they were confronted with abstract concepts in their non-native language, and they learned more about their classmates.

Hiroko
by Yoshi

Hiroko...
Shy, loyal, kind
Wife of Kenji
Who loves golfing, traveling, and shopping
Who is afraid of terrorists and thunderstorms
Who wants to see the earth
Resident of London, Kentucky
... Yamagiwa.

Daniela
by Patricia

Daniela...
Intelligent, beautiful, brave, calm
Neighbor of Patricia
Who loves travel, dance, and swimming
Who is afraid of cockroaches, heights, and right speed
Who wants to see the Greek Island, Beverly Hills, and Italy
Resident of Brazil, but lives in Canton for one year
...Fazolin.

Yumiko

by Maki

Yumiko...
 Romantic, intelligent, curious, kind of shy
 Wife of Takeshi
 Who loves music, movies, and sweets
 Who is afraid of dirty places and dizzying heights
 Who wants to see the Pyramids
 Resident of London, Kentucky
 ...Ichikawa.

The final form poem was a limerick. The limerick has a special beat and rhyming pattern. To write a limerick, students need to be able to understand a little humor in their non-native language, understand the beat of a sentence, and understand rhyming.

As with the other form poems, I first presented the students with the structure of the poem as well as a sample. I must admit that in the beginning I thought that the students wouldn't be able to convey, in English, the humor of a limerick. So, the results of this writing pleasantly surprised me. Even though some of the lines were lacking a beat or two, the final poems proved that the students understood the concept and the poems showed some humor.

Limerick
 by Shizuko

There was a young lady from New York
 Who wanted very much to eat pork
 She couldn't find a shop
 She couldn't ask a cop
 So she changed her mind and ate stork

Limerick
 by Hiro, Yumiko, and Chiaki

There was a gladiator from Rome
Who fought at the Coliseum with a dome
He advanced in years
Lost hearing in his ears
And then his habit was to roam

Limerick
by Minako

There was a cool young man from Washington
Who wanted to go to Boston
He wanted to be a musician
But he became a magician
Now he is popular with children in Houston

FREE FORM POEMS

After studying favorite published poems, then looking at sample poetry written by unpublished poets, and finally following a form while writing a poem, it was time for the students to try free form poetry.

To introduce the concept of free form poetry I, once again, shared some of my favorite published poetry and some poetry of friends. The students had no guidelines for free form poems. They let their imaginations go and the following is one result.

Beautiful Day
by Harian

Sun is rising
Everything is becoming bright and bright
Look in the sky, clouds look like foam everywhere
What a beautiful day.

Then the afternoon is becoming hot, little quiet
The sun is going down, slowly, slowly
Then the evening is becoming very, very happy, cool
What a beautiful day.

Then slowly, slowly, sun's going down and down
End of the day
Very, very beautiful scenery.

I am thinking what a beautiful day
Who made this day?
What a beautiful day.

Chapter 8

SONGS AS POETRY

In addition to “El Condor Pasa” by Simon and Garfunkel, the class also looked at the lyrics to “America” by Simon and Garfunkel, “I Want to Live” by John Denver, and “Abraham, Martin, and John” by Dion. We also examined the song and lyrics of “Twinkle, Twinkle, Little Star.”

Before looking at the songs, the majority of the students seemed to think that songs could not be considered poetry, although two students brought “Twinkle, Twinkle Little Star” into class for our first day of the poetry unit.

As a class, we listened to the songs, read the songs, completed cloze activities with the songs, and sang the songs. The further our study went, the students seemed to loosen their ideas of the differences between song lyrics and poems, and they began to accept the song lyric/poetry idea.

The class came to the conclusion that poems are often representations in word form of human experiences of everyday life, and that song lyrics often represent the same things. Students agreed that not all songs do this, so they weren't sure if some songs would be considered “just songs” or bad poetry.

ANSWERED QUESTIONS

With the conclusion of our unit on poetry, I was left again to ponder my original questions. Is everyday life poetic? Is there a difference between being a poet and being poetic? Can anyone write a poem?

To be able to write anything that will stir feelings in an individual or an audience, the writer needs to know his subject. How can one write about the unfamiliar? Many of the poems were about daily life, or common things. I feel that this shows positively for the question about everyday life being poetic. Even if it is not, many poems are written about everyday life. Life itself is embodied in poetry, and each poem reveals a bit of life.

(Hopkins 1998) When asked about this, the students were divided about whether they believed that everyday life was poetic. It seemed that the students who showed more passion for everyday things were the ones who could see the poetry of everyday life.

Is there a difference between being a poet and being a poetic person?

The students seemed to be more in agreement with this question. They felt that all poets needed to be poetic people and those people probably thought in poetic terms. Harry Behn writes, “almost everyone is as full of words waiting to sing as a forest is full of birds before sunrise.” (Janeczko 1990)

Can anyone write a poem? Some students felt that the form poems were not “real” poems but free form was poetry although they questioned whether or not their originals could be considered poetry.

Other students felt that the use of metaphor, simile, and epithets in the form poems made them poetic. They were the students who were more confident that they had indeed written “real” poems.

All students agreed that whether they used form poems or free verse, they were surprised that they were able to communicate ideas so well using a minimum number of words. They were equally, or even more surprised that they could accomplish this in a non-native language.

I felt that I had accomplished the task that I had set for myself. I exposed my students to poetry in English, allowed them to explore the language, and found that some of the students’ attitudes toward poetry and the prospect of writing it had changed for the positive.

Now that my students have learned a bit about writing poetry in English and playing with the language, will they continue experimenting? What effect will poetry writing have on their everyday English usage?

Appendix

El Condor Pasa

Simon and Garfunkel

I'd rather be a sparrow than a snail.
Yes I would.
If I could,
I surely would.
I'd rather be a hammer than a nail.
Yes I would.
If I only could,
I surely would.

CHORUS

Away, I'd rather sail away
Like a swan that's here and gone
A man gets tied up to the ground
He gives the world
Its saddest sound,
Its saddest sound.

I'd rather be a forest than a street.
Yes I would.
If I could,
I surely would.

I'd rather feel the earth beneath my feet,
Yes I would.
If I only could,
I surely would.

Abraham, Martin, and John

Dion and the Belmonts

Anybody here seen my old friend Abraham?
Can you tell me where he's gone?
He freed lotta people but it seems the good they die young
You know I just looked around and he's gone

Anybody here seen my old friend John?
Can you tell me where he's gone?
He freed lotta people but it seems the good they die young
I just looked around and he's gone

Anybody here seen my old friend Martin?
Can you tell me where he's gone?
He freed lotta people but it seems the good they die young
I just looked around and he's gone

Didn't you love the things that they stood for?
Didn't they try to find some good for you and me?
And we'll be free
Some day soon, it's gonna be one day

I Want To Live

John Denver

There are children raised in sorrow
On a scorched and barren plain
There are children raised beneath the golden sun
There are children of the water
And children of the sand
And they cry out through the universe
Their voices raised as one

I want to live I want to grow
I want to see I want to know
I want to share what I can give
I want to be I want to live

Have you gazed out on the ocean
Seen the breaching of a whale?
Have you watched the dolphins frolic in the foam?
Have you heard the song the humpback hears five hundred miles away
Telling tales of ancient history of passages and home?

Chorus

For the worker and the warrior the lover and the liar
For the native and the wanderer in kind
For the maker and the user and the mother and her son
I am looking for my family and all of you are mine

We are standing all together
Face to face and arm in arm
We are standing on the threshold of a dream
No more hunger no more killing
No more wasting life away
It is simply an idea
And I know its time has come

I want to live I want to grow
I want to see I want to know

I want to share what I can give
I want to be I want to live

Twinkle, Twinkle Little Star

Jane Taylor

Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.
Twinkle, twinkle, little star,
How I wonder what you are!

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.
Twinkle, twinkle, little star,
How I wonder what you are!

Then the traveler in the dark
Thanks you for your tiny spark;
He could not see which way to go,
If you did not twinkle so.
Twinkle, twinkle, little star,
How I wonder what you are!

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