

The CEE- Commission on the Teaching of Poetry

Poetry Lesson Plans

Free Verse Meditative Lyric

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Below is a handout which I use as part of a lesson on composing a free verse meditative lyric. This is a task with which I have had much success in both creative writing classes and regular English classes; I have taught it to both juniors and seniors. Before the students try their hand at writing such a lyric, we read and discuss several modern examples, including Robert Lowell's "My Last Afternoon with Uncle Devereux Winslow", Galway Kinnell's "The Seekonk Woods", and (my personal favorite) A.R. Ammons's "Corsons Inlet". Usually, students then work on several journal entries to find the right setting and set of emotions. At that point, most are then ready to begin a first draft. I will type up and send a couple of student examples that eventually found their way into our student literary magazine a couple of years ago.

Elements to Consider in Your Meditative Lyric

1. A vividly detailed setting, preferably one filled with images and details of the world of nature (but this is not a requirement).
2. A hint of strong emotion—joy, sadness, despair, sympathy, longing, etc. But you don't necessarily need to reveal the cause of that emotion.
3. You, the speaker, also may feel some sense of isolation, perhaps even alienation, and a contemplative calm.
4. Consider introducing some element of philosophical, theological, historical, or mythological significance tied in some way to your mood and surroundings.

You can muse freely about any of the following:

- a specific event (experienced or observed or heard about)
- a relationship (lover, friend, parent, relative, etc.)
- a specific place and how it affects you

Some prewriting ideas for your journal that may lead to the draft of a meditative lyric
 (from the book *Personal Fiction*):

1. Write about the movement of a crowd of people
2. Pretend to have been an eyewitness to some event in history, recent or current. Try to describe it from the point of view of someone who has been greatly affected by it.
3. Try the above with something from this week's newspaper.
4. Pretend to be on a trip and describe the landscape passing you in the distance.
5. Write about something changing: a cloud passing over the sun, a flower growing.
6. Try looking at one movement in great detail, as if the motion had been slowed down by a slow-motion camera shot.
7. Make a diary of any special trip or experience of yours.

HEI Poetry

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This method comes from Kobayashi (1994) as a method of teaching science to college students and it has been adapted for poetry. It is called HEI (Hypothesis-Experiment-Instruction).

Students are first presented with a question that has three or four possible answers. Students are placed in small groups and must choose one answer each. They then explain and discuss their choices. They are then given the opportunity of keeping their choice or changing. They are also encouraged to experiment, argue, and work with the teacher.

In the poem “The Summer Day”

1. This poem is about “choice.”
2. This poem is about the author’s life
3. This poem is about nature
4. This poem is about the realization of death

Each group must initially choose one of these choices. Once your group has done so you are to discuss the poem and explain your choice. After all the groups have gone, you have the option of choosing another option, keeping your choice, creating your own choice. And you may test your choice by further discussion, finding criticism, getting the teacher involved. None of these choices are a final answer but you may find some better and some worse.

Kobayashi, Y. (1994). Conceptual acquisition and change through Social interaction. *Human Development*, 37, 233-241.

The Summer Day

Who made the world?
 Who made the swan, and the black bear?
 Who made the grasshopper?
 This grasshopper, I mean--
 the one who has flung herself out of the grass,
 the one who is eating sugar out of my hand,
 who is moving her jaws back and forth instead of up and down--
 who is gazing around with her enormous and complicated eyes.
 Now she lifts her pale forearms and thoroughly washes her face.
 Now she snaps her wings open, and floats away.
 I don't know exactly what a prayer is.
 I do know how to pay attention, how to fall down
 into the grass, how to kneel down in the grass,
 how to be idle and blessed, how to stroll through the fields,
 which is what I have been doing all day.
 Tell me, what else should I have done?
 Doesn't everything die at last, and too soon?
 Tell me, what is it you plan to do
 with your one wild and precious life?
Mary Oliver

Theme Poetry

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Theme vs. Topic

A topic is a one or two word description of idea or issue that the book addresses. The theme is what the book teaches us about that topic or how the book portrays that topic.

Brainstorm a list of topics from the book. Choose three and turn them into theme statements. Then choose one to use as the topic of a 5+1 sense poem.

Example from *Cry, the Beloved Country*

Brainstorm: Fear, separateness, poverty, power, relationships, racism, nature

Theme 1: Fear destroys people and the communities they live in.

Theme 2: Racism is a product of fear and possession.

Theme 3: Nature reflects humanity; it suffers with its people.

Fear will be the topic of my poem, but I need to make sure my poem conveys the same message about fear as the book does (Fear destroys people and the communities they live in). Use examples from the book to help write your poem. After the initial prewriting, revise as directed in the 5+1 sense handout.

I see a nation tearing itself apart.

I hear the cries of mothers, fathers, and children.

I taste the possibility of change.

I smell the fires burning in Sophiatown.

I touch the hand of our future.

I think natives live in the fear of bondage and whites live in the bondage of fear.

Fear
 Hands of our future
 A possibility for change
 South Africa tearing itself apart
 Fires burning bright in Sophiatown, fueling the panic
 The cries of mothers, fathers, and children no longer together
 “The fear of bondage and the bondage of fear”

5+1 Sense Poem

Prewriting: Fill in the blanks. When using an abstract idea (something that you cannot hold in your hand or actually see) such as fear, blue, love, or racism, personify the item. If fear were something I could see, taste, hear, etc., what would it look, taste, or sound like? If love were something I could see, taste, hear, etc., what would it look, taste, or sound like?

| | |
|--------------------|---|
| I see: | Example: Hate |
| I hear: | I see blurred visions dancing all around me. |
| I taste: | I hear my heart throbbing in my ears. |
| I smell: | I taste the bile rising in my mouth. |
| I touch: | I smell the stench of decay hanging in the air. |
| I think or I feel: | I touch the sweat pouring from my skin. |
| | I think control it before it controls you. |

Example: Blue

Blue looks like a summer sky.
 It sounds like jazz on a lonely Friday night.
 Blue tastes like cotton candy melting in my mouth.
 It smells like periwinkles in my mother's garden.
 Blue feels like softness of a baby's blanket.
 It reminds me of moonlight on the waves.

Revisions:

Make this poem your own. Move the lines around, cut words, add words, rearrange lines, look for patterns, and / or mix senses to make it your own.

Example:

Hate
 Decay hanging in the air
 Bile rising, filling my mouth
 Sweat pouring from my shaking body
 Heart throbbing quickly, loudly in my ears
 Blurred visions dancing all around me
 Control it before it controls you.

Blue
 Like the summer sky,
 Like jazz on a lonely night,
 Like cotton candy melting in my mouth
 Like the softness a newborn baby's blanket,
 Like periwinkles growing in my mother's garden
 Blue reminds me of moonlight reflecting on the ocean waves.

Blue looks like a summer day.
 It tastes like cotton candy melting in my mouth.
 Blue smells like my mother's garden.
 It feels like the softness of a newborn baby's blanket.
 Blue sounds like jazz on a lonely Friday night.
 It reminds me of a midnight memory dancing in my mind.

Once you have the prewriting done, you can do anything to it. These are just examples. Just make sure to not lose the 5 senses along with the thinking / feeling line. Your poem should still be roughly 6 lines.

Found Poetry from “The Scarlet Ibis”

Submitted by Claudia Swisher
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This is my favorite poetry activity, used with ninth graders, since the story is in most ninth grade literature anthologies. I find my more inhibited students who say they can't write a poem are not as intimidated to 'find' one!

After we read “The Scarlet Ibis” by James Hurst together, we return to the first two paragraphs. When students first read these paragraphs, they usually notice (with some gentle prodding) the beautiful figurative language and the literary elements we've been discussing all year. But when we reread the opening, they begin to see the foreshadowing details that tell us this is going to be a sad story.

I have students read the paragraphs again, now collecting words, phrases and clauses they feel are especially beautiful or meaningful. Once they've done that, I introduce the idea of found poetry—using the original author's words, and rearranging them to make your own meaning.

Their assignment is to write a 10-line found poem, using Hurst's words and their own, reflecting the theme of the original short story. Adding the requirement to reflect the theme takes their thinking to a much higher level, and they must incorporate their understanding of the story's theme into their own work.

After their poems have been 'found', students illustrate them with original art or collage. Their work is then displayed.

Students have been deeply affected by this story, and without exception, their poems are some of their best work. The artwork accompanying the words adds greatly to their poetry.

Paintings, Palettes, and Poetry

Submitted by Danny Wade
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The first step is to locate paintings. This is easier than imagined and does not require involving the local museum or filling a car trunk with paintings borrowed from the walls of family members and friends. Walsh-Piper's (2002) *Image to Word* comes with a CD containing paintings in full color that can be printed or shown electronically. Another resource is the Art Renewal Center (<http://www.artrenewal.org>). This site contains over a hundred printable paintings from various artists. I print several paintings to enable students to select the one most appealing to them. This not only gives them choices, but ensures a variety of word choice and poetry unique to each student.

After each student selects a painting, we begin generating word palettes. To warm-up, I have students jot down words for whatever emerges as they view their paintings. I encourage them to write words relating to the five senses along with words describing their emerging emotions. Next, students observe the foreground, middle, and background and write phrases for the colors they see. I tell them not to write simply green or black, but to write "lush green or hot black" (Walsh-Piper, p. 15). Following this, students write down strong verbs depicting movements or sounds they observe in their paintings. Then, they pick one or two objects in their paintings and list as many adjectives they can in describing them. In the end, each student has a word palette filled with sensory language, "lively" verbs, "imaginative" adjectives, and "precise" nouns. We discuss that like painters who use a variety of colors to create intended effects, writers use a variety words to create their intended effects. Students recognize and classify the parts of speech on their palettes and are eager to share their phrases relating to the senses. To take students deeper with their words, I have them write two types of poems in which they rely on their "colorful" word palettes.

The first poem developed by Walsh-Piper (2002) is a structured, four-line poem which I term a "picture-telling" poem. Again, students use their word palettes to write the poem as it relates to their paintings. In the first line, students give their paintings a name; the second line, students write an action phrases based on what they see in their paintings; the third line, students write a similes for their paintings, and the fourth line, students give their paintings another name. After they practice writing one, students write a series in which they try to capture the meanings behind their paintings. I share the following picture-telling poems with them. We discuss what the poems infer about Norman Rockwell's painting, *Breaking Home* *Ties* (1954).

I.

Past and Future
 looking away at Present
 like two strangers crossing paths
 O-State beckons.

II.

Hope and Hurt
 clutching two tan hats
 eagle talons holding onto a crag
 Melancholy and the 10 O'clock train.

III.

Uncertainty and Wonder
 mixing in the air
 like Scotch and Water
 Thirst for Knowledge.

IV.

Slouching and Smoking
 one back wore out
 like the beat-up Ford behind him
 A Sacrifice for State.

Along with this, students continue to use their word palettes to write found poems in which they again try to interpret the messages behind their paintings. Students highlight the words on their word palettes they used in writing their poems. The following found poems were written by two high school students in a class in which I demonstrated this lesson for a group of teachers. The first poem, “Ourselves,” is based on Gustave Caillebotte’s *Rue de Paris: Temps de pluie* (1886) and the second poem, “Mercy and Love,” is based on Rockwell’s *Southern Justice* (1965)

Ourselves

The harsh clash between superficial shoes and
Cold heartless stone echoes for eternity.
Souls up and about, faced by a new world
Dully blinded by towering buildings to the rest of creation
But do they know what their future holds?

Mercy and Love

The pain and agony of
The black man
Now relieved due to the
Presumptuousness and strength
Of a white male
While hate, and death awaits
Them both, they fear no
Evil because the sacrifice that
Love brings is sudden hope towards life.

Students are also amazed when I reveal that “real” writers use paintings to write poetry. They learn the tradition is “ekphrasis” and we read Keat’s *Ode on a Grecian Urn* along with current U.S. Poet Laureate’s, Ted Kooser’s (2004), three poems based on and titled the same as Winslow Homer’s civil war paintings: *The Sharp Shooter* (1862), *Veteran in a New Field* (1865), and *Prisoners From the Front* (1866). While I read Kooser’s poems aloud, students view Winslow’s paintings. We then pin-point the parts in the paintings in which Kooser’s words refer. One female student commented, “I usually only write poetry when I am mad or sad about something. The words come easily then. I had no trouble though writing these poems about the paintings.” This student reveals writing is less difficult when students are engaged on emotional levels and can enact their intuitive powers. In generating their word palettes, the students wrote words based on what they were feeling and seeing. At the same time, students did not abandon the analytical. The emotional and intuitive was a springboard to inferring meanings behind their paintings. Much analysis occurs as students choose the best words to convey their paintings intended meanings.

Art Renewal Center. (2006). *Norman Rockwell*. Retrieved July 11, 2006, <http://www.artrenewal.org>
Kooser, T. (2004). *Delights & Shadows*. Port Townsend, WA: Copper Canyon Press.

Walsh-Piper, K. (2002). *Image to word: Art and creative writing*. Lanham, MD: Scarecrow.

Creating a Color Poem

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The Process

1. Select a color and quickly brainstorm a list of words that you associate with it.
2. Create a first line based on one of your associations and starting with "I".
3. Use at least one brainstormed word per line.
4. Then revise to eliminate excess words, to move lines around for visual interest or to create a central metaphor.

Silver Brainstorm

my car, a fork, a bumper, a coin, a reflection on water, a mirror, fountain, a filling, a shimmer in the eye, a collar, a necklace, a ring, moon beam on water, faucet, nail.

First Draft

I glide in my canoe through a moon beam on the lake
 and, when I lean over, I see the mirror of my face
 staring back like a coin dropped for luck in a fountain.

Revision 1

Silver

Gliding in my canoe through a moon beam,
 I see the mirror of my face
 staring back like a coin
 dropped for luck in a fountain.

Revision 2

Silver

In a canoe at night,
 I lean over to see the mirror of the moon
 shimmering there
 like a coin
 dropped for luck in this dark
 I glide through.

Revision 3

Silver

Canoeing at Night

At night on the black lake,
 my face is a coin dropped for luck
 through the moon
 mirrored there.

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**Paintings, Palettes, and Poetry: Engaging Students in
Ted Kooser’s Poetic Renderings of
Four Civil War Paintings by Winslow Homer
By Danny Wade and Lori Crook
Moore Public Schools, Moore, Oklahoma**

Introduction

Paintings, Palettes, and Poetry: Engaging Students in Ted Kooser’s Poetic Renderings of Four Civil War Paintings by Winslow Homer is a lesson designed by Danny Wade and Lori Crook of Moore Public Schools, Moore, Oklahoma. The lesson plan can be adapted for 7-12 grades; however, we implemented the lesson in an 11th grade American Literature course. The time to execute the lesson takes approximately three 50 minute class periods.

State Standards Addressed—This lesson addresses many Oklahoma state standards and objectives. Below is a sampling of some of the major standards addressed.

Reading Standard 2: Comprehension - The student will interact with the words and concepts on the page to understand what the writer has said.

Reading Standard 2.4a. Analysis and Evaluation

a. Compare and contrast aspects of texts such as themes, conflicts, and allusions both within and across texts.

Reading Standard 3: Literature - The student will read, construct meaning, and respond to a wide variety of literary forms—in this case the form is ekphrastic poetry.

Writing Standard 2: Modes and Forms of Writing - The student will write for a variety of purposes and audiences using narrative, descriptive, expository, persuasive, and reflective modes—in this lessons students will write poetry and an expository piece comparing and contrasting poetry.

Visual Literacy Standard 1: The student will interpret, evaluate, and compose visual messages—in this lesson students will interpret the meaning of paintings.

Lesson Goals

- 1.0 Understand ekphrasis writing.
- 2.0 Apply ekphrasis by writing a variety of poetry inspired by a painting or picture of choice.
- 3.0 Interpret the meaning of selected paintings.
- 4.0 Analyze Ted Kooser’s “Four Civil War Poems by Winslow Homer” in regard to how he interprets the paintings via his poetic renderings.
- 5.0 Evaluate Kooser’s interpretation, imagery, and diction in one of the four Civil War poems.
- 6.0 Compare and contrast one’s own poetic rendering of one of the Four Civil War paintings with one of Kooser’s poetic renderings.

Lesson Introduction

To begin this lesson, give students several copies of paintings and pictures depicting some aspect of the American experience: the Great Depression, Civil Rights Movement, Salem Witch Trials, The Roaring Twenties, The Civil War, various sports scenes, etc. Each student will select a picture in which he or she

finds most intriguing. Following this, have students Pair-Share and discuss the story of the American experience as they interpret it in their paintings or pictures. After discussion, tell students that many writers use paintings or pictures as inspiration for their writing. Students learn that writing inspired by the visual world is EKPHRASIS. Instead of having them first read samples works, have them practice by doing. That is, have them write several poems about their selected paintings or pictures.

Procedure and Sequence

Day One

1. See Introduction
2. Before students write poems from their paintings, they will first create a word palette to get the juices flowing. Students will fill up an 8 X 11 sheet of paper with words derived from their paintings or pictures. These words should relate to imagery (sight, sound, smell, taste, touch), color, and movements (verbs—“skipping” “running”) as depicted in the paintings/pictures. The word palette will serve as an aid when students write their poems.
3. After students create word palettes, they will then write three types of poems. The poems include a picture-telling poem, a sense poem, and a free verse poem. See Below.

With the help of your painting and word palette write a **SENSE POEM**.

First fill in the statements

I see _____.
 I smell _____.
 I hear _____.
 I feel _____.
 I taste _____.
 I think _____.

After you have written out the sentences, remove the pronouns (I), verbs(senses), and articles (the).

Example based on a picture of the Twin Towers in New York City.

two, tall, twin, silver buildings
 fresh water of the Hudson
 murmur of ferry boats
 warmth of the sun
 nothing to FEAR

With the help of your painting and word palette, write a **PICTURE TELLING POEM**.

First Line—Give the painting a name.

Second Line—Write an action phrase based on what you see—“running down the lane” or “flying through the treetops.

Third Line—Create a simile, a phrase using “like,” for the painting.

Fourth Line—Give the painting another short name.

Example based on a picture of the Twin Towers in New York City.

Silver Skyscrapers
viewing the New York Harbor
like a happy married couple
Standing Tall

With the help of your painting and word palette, write a **Free Verse Poem**.

Tell students to arrange words in ways that tell a story about their paintings or pictures.

Example based on a picture of the Twin Towers in New York City.

The backdrop of sky
with puffy white clouds
hangs over the Hudson
as people in yachts and cruise ships
sail along
with no thoughts
of a New York Skyline
minus the Twin Towers.

4. After students write their poems, they will Pair-Share and then volunteer to read some of their poems to the whole class. Reinforce the idea that using visuals to write is EKPHRASIS. More specifically, tell students that what they have done is UT PICTURA POESIS—The Ekphrastic idea of giving voice to painting through poetry. What they have done is give voice to the American experience as they interpret it in their paintings or pictures.

DAY TWO and THREE

5. Gives students copies of Winslow Homer's *The Veteran in a New Field* and *Prisoners From the Front*. These two paintings can be retrieved online at the Metropolitan Museum of Art (New York). Have students discuss and interpret the stories of the American experience being told in these two paintings.

6. Have students select the painting they wish to work with. Repeat steps 2-4 from Day One.

7. After students have shared their poems about the Homer paintings, tell them former U.S. Poet Laureate Ted Kooser has written and published poems about the same paintings. Explain what Poet Laureate means and mention a few from the past that you may have studied. Give a brief bio of Ted Kooser.

8. Have students read Kooser's "Four Civil War Paintings by Winslow Homer." Have students PAIR-SHARE comparing and contrasting their poems about the paintings with Kooser's poetic renderings of the paintings. Tell them to compare and contrast their interpretations, imagery, and diction with Kooser's interpretation, imagery, and diction. Have students share their findings as a whole group and reinforce or add to the discussion to facilitate further understanding. Again, reinforce the idea that even published contemporary poets such as Kooser use paintings or pictures to write poetry.

9. Have students write a one page response in which they compare and contrast their poems with Kooser's poems. They should address the following and include textual evidence from both poems.

- ❖ Explain how your poem's interpretation of the painting is similar or different from Kooser's poem.
- ❖ What elements of imagery in your poem are similar or different from Kooser's poem?
- ❖ What elements of diction in your poem are similar or different from Kooser's poem?

Closing of the Lesson

In this portion of the lesson students will volunteer to share their compare/contrast responses and also share their poems about Winslow Homer's Civil War Paintings. Help students understand that each of us interprets things differently, but we can use the same sources and techniques to inspire our writing. That is, EKPHRASIS does not belong to just published poets. Encourage students to write poems from pictures of family, of events, and of important places in their lives. Further, like published poets we can, through superb imagery and diction, craft excellent poetry with powerful messages.

Materials

- ❖ Copies of various pictures and paintings.
- ❖ 8 X11 sheets of paper for the students.
- ❖ Copies of Winslow Homer's *Prisoners From the Front* and *The Veteran in a New Field*.
In light of the Virginia Tech shootings, we did not give students the *Sharpshooter* painting as a choice. We simply put this one on the overhead and read Kooser's poem. We could not find a good version of the other painting in which Kooser writes in his "Four Civil War" paintings.

Assessment—The assessment is actually the poetry and the compare and contrast response students compose. Students should get most of the points for their poetry writing. Below is a checklist to be used for this lesson.

I. Poetry Writing (State Writing Standard 2 and Visual Literacy Standard 1 and Lesson Goals 1.0, 2.0, and 3.0)

Total _____/40pts.

_____ Word Palette (5pts) (The page is full)

_____ Picture Telling Poem (5pts.) (Correct format is used)

_____ Sense Poem (5pts.) (Correct format is used)

_____ Free Verse Poem (5pts.) (Conveys a plausible interpretation of the American experience as depicted in the painting.)

_____ Civil War Painting Palette and Poetry (20 pts.) (Assess these pieces similar to the above poetry pieces and word palette.)

II. Compare and Contrast Response (All state standards addressed and lesson goals 3.0, 4.0, 5.0, and 6.0)

Total _____/60 pts.

_____ Writer explains in one paragraph how his or her poem's interpretation is similar or different from Kooser's poem. Textual evidence is used. (20pts.)

_____ Writer demonstrates in one paragraph how his or her poem's imagery is similar or different from Kooser's poem. Textual evidence is used. (20pts.)

_____ Writer describes in one paragraph how his or her poem's diction is similar or different from Kooser's poem. Textual evidence is used. (20pts.)

Student Work—Below is an example of one student’s work through the entire process.

The following poems were inspired by Norman Rockwell’s *Murder in Mississippi*. It can be retrieved at <http://www.artrenewal.org/asp/database/art.asp?aid=15>

Murder in Mississippi By Rockwell

Sense Poem

dry, copper air
 men with guns approaching
 my fallen brother’s blood
 angry shouts of persecution
 numb, yet aware of each
 movement
 dawn can’t come soon enough

Picture Telling Poem

Men facing persecution
 fighting for justice
 like two strong soldiers
 A dawn of Brotherhood.

Free Verse Poem

In the midst of injustice,
 War and death
 We stand for brotherhood
 Even though
 We are exhausted,
 Wounded and persecuted
 Even though
 The night is dark,
 Dry and too still
 Even though
 We face men with guns,
 Stones and Coarse words
 WE keep resisting,
 Fighting and believing
 Because
 Freedom only belongs to those
 Who have lived without it.

This poem was inspired by Winslow Homer's *Prisoners From the Front*.

Prisoners From the Front by Winslow Homer

Men standing on the frontier,
 In a line, uniform
 Each with his own agenda.
 One man leans forward,
 Curious.
 Another stands, hat off and hands clasped,
 Ashamed.
 Still another stands straight,
 Hand on Hip,
 Arrogant.
 All different, all alike
 Waiting to hear the final verdict.

The students wrote their poems over the Civil War Paintings before they read Kooser's poetic renderings and compared/contrasted their poems. Below is the student's compare/contrast response.

My interpretation of "Prisoners of The Front" is similar to Kooser's. We both allude to the Union's superiority to the captive men. Kooser writes, "The Union general's moment," and I note that the men are "waiting to hear the final verdict[of the Union general]."

As far as imagery, my poem is not as strong as Kooser, but could be if revising. Kooser gives more of visual of what the men are wearing. In describing the man in the middle Kooser writes, "long red hair, his field cap cocked." Kooser even goes as far as comparing the old man's eye's "like flashes from a distant cannon." My poems gives less of a visual of each man.

Both Kooser and I describe the youngest man as having "one hand on his hip," which in this instance represents arrogance; in fact, I even use the word "arrogant" in my poem. However, I differ from Kooser in my description of the man on the far left. I portray him as "curious" because he was "leaning forward." In contrast, Kooser describes the man as "ornery" and "poised to spit." I understand now how Kooser comes to this assumption but I also stand by my interpretation because not everyone who views a painting is going to draw the same conclusions.

In describing the oldest gentleman in the painting, Kooser uses words such as "slumped" and "surrender." In the same light, I use the word "ashamed," which has a similar connotation to the former words.

Resources

Teachers may find a variety of paintings at the Art Renewal Center at <http://www.artrenewal.org>.

Kooser, Ted. *Delights & Shadows*. Port Townsend, WA: Copper Canyon Press, 2004.

Winslow Homer (1836–1910) *Prisoners from the Front*, 1866 Oil on canvas; 24 x 38 in. (61 x 96.5 cm) <http://www.metmuseum.org>

Winslow Homer (American, 1836–1910) *Veteran in a New Field*, Oil on canvas; 24 1/8 x 38 1/8 in. (61.3 x 96.8 cm) <http://www.metmuseum.org>

Walsh-Piper, Kathleen. *Image to Word: Art and Creative Writing*. Lanham, MD: Scarecrow Press, 2002.