

## **AAPI Women Voices: Untold Stories Through Poetry**

<b><i>Subject</i></b>	English Language Arts
<b><i>Grade</i></b>	6-12
<b><i>Topic</i></b>	AAPI Women Voices: Untold Stories Through Poetry
<b><i>Number of Lessons</i></b>	7
<b><i>Unit Summary</i></b>	<p>Through this unit students will explore Asian American and Pacific Islander (“AAPI”) women’s poetry in order to craft and inspire their own poetry. After analyzing and interpreting poems, students recognize poetry as a vehicle to express their own untold stories about events small and large.</p> <p>This unit will expose students to voices of AAPI women poets. Their experiences will help facilitate a dialogue of identity, beauty, tradition and activism. Many students face these issues during this pivotal time of their development.</p> <p>Furthermore, this unit will help students explore their viewpoints as they craft and design their own poems and explore the readings. This unit allows students of all abilities and intersectionalities to make their voices heard and draw from their unique perspectives.</p>
<b><i>Common Core Standards Addressed</i></b>	<p>CCSS.ELA-LITERACY  <i>RL (Reading Standards for Literature)</i>  <i>RI (Reading Standards for Informational Texts)</i>  <i>W (Writing Standards)</i>  <i>SL (Speaking and Listening Standards)</i></p> <p>RL.7-12.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text...</p> <p>RL.7-12.2: Determine a theme or central idea of a text and analyze its development over the course of the text including its relationship to the characters, setting, and plot; provide an objective summary of the text...</p> <p>RL.7-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings...</p> <p>RL.7-12.5: Analyze how a drama’s or poem’s form or structure (e.g., soliloquy, sonnet) contributes to its meaning...</p> <p>RL.7-12.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems...</p> <p>RI.7-10.2: Determine a central idea of a text and analyze its development over the course of the text... provide an objective summary of the text.</p> <p>W.7-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience...</p> <p>W.7-12.10: Write routinely over extended time frames... and shorter time frames... for a range of tasks, purposes, and audiences</p> <p>SL.7-12.1: Engage effectively in a range of collaborative discussions... with diverse partners... building on others’ ideas and expressing their own clearly....</p>
<b><i>Skill-based Learning Objectives</i></b>	<p>The specific skills of the standards the students will learn in this unit.</p> <ol style="list-style-type: none"> <li>1. Students will find the central idea of the texts.</li> <li>2. Students will identify and analyze similes and metaphors as effective devices in discussing everyday details.</li> <li>3. Students will determine the point of view of the poem and explore alternate points of view.</li> <li>4. Students will craft a poem, inserting rhyme or repetition observed in mentor</li> </ol>

## **AAPI Women Voices: Untold Stories Through Poetry**

	<p>poems.</p> <ol style="list-style-type: none"> <li>5. Students will adjust word choice to align with a particular mood.</li> <li>6. Students will revise poems for structure, line breaks, and form to enhance the theme of their poem overall.</li> <li>7. Students will explore new ways to increase impact via poetic devices</li> <li>8. Students will review and offer feedback on another student's poems thus far.</li> <li>9. Students will group and order their own poems by theme, and select one to perform.</li> </ol>
<p><b><i>Knowledge-based Essential Learning</i></b></p>	<ol style="list-style-type: none"> <li>1. Students will learn about retaining culture through poetry.</li> <li>2. Students will learn about the challenges AAPI women face</li> <li>3. Students will identify the themes and experiences portrayed in the poems, then compare and contrast them to their own life experiences</li> </ol>
<p><b><i>Materials</i></b></p>	<p><u>Materials provided:</u></p> <ol style="list-style-type: none"> <li>1. "AAPI Women Voices: Untold Stories Through Poetry" story</li> <li>2. "Central Idea Handout"</li> <li>3. "Compare and Contrast Handout"</li> <li>4. "Compare and Contrast" teacher version</li> <li>5. "Connotation Denotation Handout"</li> <li>6. "Form Review Handout"</li> <li>7. "Performance Handout"</li> <li>8. "Repetition Alliteration Rhyme Handout"</li> <li>9. "Simile Metaphor Handout"</li> <li>10. "Unit Slide Women Poetry 1 Central Idea"</li> <li>11. "Unit Slide Women Poetry 2 Compare Contrast"</li> <li>12. "Unit Slide Women Poetry 3 Simile Metaphor"</li> <li>13. "Unit Slide Women Poetry 4 Connotation"</li> <li>14. "Unit Slide Women Poetry 5 Repetition"</li> <li>15. "Unit Slide Women Poetry 6 Form Review"</li> <li>16. "Unit Slide Women Poetry 7 Performance"</li> </ol> <p><u>Videos available online:</u></p> <ol style="list-style-type: none"> <li>1. Jetnil-Kijiner, Kathy. <i>Fighting Climate Change with Poems: Kathy Jetnil-Kijiner</i>. United Nations Framework Convention on Climate Change. 3 Dec. 2015. <i>YouTube</i> Web. 27 Nov 2016. Run time 3:56 &lt;<a href="https://www.youtube.com/watch?v=65nhhzhZ_x8">https://www.youtube.com/watch?v=65nhhzhZ_x8</a>&gt;</li> <li>2. Jetnil-Kijiner, Kathy. <i>Marshall Islands Poet to the U.N. Climate Summit: "Tell Them We Are Nothing Without Our Islands."</i> Democracy Now! 2 Dec. 2015. <i>YouTube</i> Web. 27 Nov. 2016. Run time 4:01 &lt;<a href="https://www.youtube.com/watch?v=YUO_qjjo0us">https://www.youtube.com/watch?v=YUO_qjjo0us</a>&gt;</li> <li>3. Mirikitani, Janice. <i>Bad Women, a poem by Janice Mirikitani</i>. The Glide Foundation, 2 June 2010. Web. 27 Nov. 2016. Run time 2:58 &lt;<a href="https://www.youtube.com/watch?v=wvPmygOXHLM">https://www.youtube.com/watch?v=wvPmygOXHLM</a>&gt;</li> <li>4. Tsai, Kelly. <i>Spoken Word: "Black White Whatever" Kelly Tsai (Def Poetry)</i>. 3 Oct. 2008. <i>YouTube</i> Web. 27 Nov. 2016. Run time 4:30 &lt;<a href="https://www.youtube.com/watch?v=uNU_Abkqryc">https://www.youtube.com/watch?v=uNU_Abkqryc</a>&gt;</li> </ol> <p><u>Recommended Supplemental Texts:</u></p> <ol style="list-style-type: none"> <li>1. Mirikitani, Janice. <i>Why is Preparing Fish a Political Act? Poetry of Janice Mirikitani</i>. Prod. Russell Leong. Asian Americans Advancing Justice – Los Angeles. 1990. Web. 23 Sept 2016 &lt;<a href="https://www.youtube.com/watch?v=6678VWq6o2c/">https://www.youtube.com/watch?v=6678VWq6o2c/</a>&gt;</li> </ol>

# AAPI Women Voices: Untold Stories Through Poetry

	<u>Materials Not Included:</u> LCD Projector, Screen, Speakers
<b>Curriculum Developer</b>	Megan Roberto
<b>Curriculum Contributors</b>	Prabhneek Heer, Kristy Phan

## **LESSON PLANS**

**LESSON 1:** Unit Introduction, Central Idea.  
Suggested Time: 60 minutes

### **Standards Addressed:**

RL.7-12.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text...

RL.7-12.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text...

RL.7-12.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems...

RI.7-12.2: Determine a central idea of a text and analyze its development over the course of the text... provide an objective summary of the text.

SL.7-12.1: Engage effectively in a range of collaborative discussions... with diverse partners... building on others' ideas and expressing their own clearly....

### **Materials:**

1. "AAPI Women Voices: Untold Stories Through Poetry" story
2. *Bad Women, a poem by Janice Mirikitani*, Glide Foundation, Run Time 2:58  
Source: <https://www.youtube.com/watch?v=wvPmygOXHLM>
3. Central Idea Handout
4. "Unit Slide Women Poetry 1 Central Idea"

### **Materials Not Included:**

1. Projector
2. Speakers

### **Activity 1:** Warm-up (10 minutes)

In order to connect to students' prior knowledge of poetry and introduce some of the themes of the unit:

1. Distribute the Central Idea Handout.
2. Have students complete the "What Is Poetry Anticipation Guide" in the handout
3. Show "Unit Slide Women Poetry 1 Central Idea"
4. Get class responses on a few of the What Is Poetry Anticipation Guide questions.

# AAPI Women Voices: Untold Stories Through Poetry

## Activity 2: Central Idea (20 minutes)

We will teach students to

- interpret a poem
  - draw the central idea of the poem the poet is conveying.
1. Show “Unit Slide Women Poetry 1 Central Idea”.
  2. The basic structure of a poem.

<u>Prose Structure:</u>	<u>Poetry Structure:</u>
Sentence	Line
Paragraph	Stanza
  3. Explain to the students:
    - In this unit we will be using the experiences and poetry of AAPI Women.
    - AAPI is short for Asian American and Pacific Islander.
    - We will explore how poems are used to depict various subjects.
    - Poets often explore different issues, topics, and ways of thinking.
    - Today we will talk about the central idea of the poem, *Bad Women* by Janice Mirikitani.
  4. Provide a short background of the poet, Janice Mirikitani:
    - Born, raised in California
    - She is a community organizer
    - She and her family were incarcerated in Rohwer, Arkansas, concentration camp with the mass internment of 120,000 Japanese Americans during World War II.
    - Co-founder and President of the Glide Foundation.
    - Glide empowers San Francisco’s poor and marginalized communities to make meaningful changes in their lives to break the cycle of poverty and dependence.
  5. Ask students to
    - observe in the *Bad Women* video you are about to show.
    - how Mirikitani emphasizes her words
    - how she introduces her topic
    - how she concludes her poem
  6. Play the video, *Bad Women, a poem by Janice Mirikitani*, Run Time 2:58  
<https://www.youtube.com/watch?v=vvPmygOXHLM>
  7. Have students individually reflect after viewing.
  8. Have students think-pair-share how their thoughts have changed about poetry and bad women after watching the video.
  9. Ask students to share their responses with whole class. (those who are comfortable)..
    - Do you agree with Janice’s take on being a bad woman?
    - Do you enjoy her poem?
    - What pieces do you like or dislike?
    - Where does her inspiration come from?

## AAPI Women Voices: Untold Stories Through Poetry

10. Poets often surprise us about topics.

- Ask students to keep all their classwork in their notebook for a culminating task at the end of the unit.
- Ask students to brainstorm a few things in your handout that others would be surprised to learn about you.

### Activity 3: Poem of the Day: “Bad Women” by Janice Mirikitani (20 minutes)

1. Explain the expectation of this class to students.
  - We will exploring 1 or 2 poems each day in class
  - Study poems as homework
  - Learn how to write poems
  - At the end of this unit you will write your own poem
  - Keep all classwork, homework, and handouts. They will be helpful in writing your own poem. Bring all your handouts to class.
  - “AAPI Women Voices: Untold Stories Through Poetry” story contains all the poems for lecture, classwork and homework. Bring it to class everyday.
2. Distribute the “AAPI Women Voices: Untold Stories Through Poetry” story. Ask the students to keep it for future lessons.
3. Ask students to turn to “Bad Women” poem.
4. Ask 7 students to read aloud the 7 stanzas, one stanza at a time.  
*As we read we have to consider other ideas. We heard this poem out loud in the video.*
5. Classwork. Ask students to go back to the poem
  - Highlight their favorite lines.
  - Star lines that make you think differently about the title Bad Women.
  - Think about the last line, the concluding line, “Bad women can *burn*.”  
What does it mean?  
Is that the central idea of the poem?  
Mark the lines which support the concluding line.
6. Have students share their findings in pairs.
7. Class Discussion. Have a whole class discussion and encourage students to use the speaking and listening prompts.
  - What is the central idea of the poem?
  - What is Janice Mirikitani conveying in her concluding line?
  - Keep in mind you will need a central idea and a concluding line for your own poem.

### Activity 4: Review Central Idea Homework (10 minutes)

1. Homework for all students  
“Learning to love America” poem by Shirley Geok-Lin Lim.
  - a. Read Janice Mirikitani’s biography in the “AAPI Women Voice” story.
  - b. Read Shirley Geok-Lin Lim’s biography in the “AAPI Women Voice” story.
  - c. Read “Learning to love America” poem by Shirley Geok-Lin Lim.
  - d. Turn to the homework page in your Central Idea Handout.  
Ask students to
    - write their interpretation of the 7 lines in the poem
    - write how they feel about the concluding line.

## **AAPI Women Voices: Untold Stories Through Poetry**

2. Additional homework for high school students  
“One Kind of Hunger” by Lehua M. Taitano.
  - a. Read Lehua M. Taitano’s biography in the “AAPI Women Voice” story.
  - b. Read “One Kind of Hunger” by Lehua M. Taitano.
  - c. Turn to Homework 2 in their Central Idea Handout.
  - d. Find how Taitano develops the central idea in the poem, “One Kind of Hunger”  
Give some background information about the poem:
    - *The poem is about storytelling from a grandmother to a boy. That is how tradition and knowledge is passed on from one generation to another.*
    - *The boy uses a sling to catch birds with stones.*
    - *The boy has to collect bird beaks for the grandmother to make necklaces before she would tell him a story.*
    - *Concluding line: “The necklace will be heavy, impossible to wear”,  
The necklace is a metaphor for tradition and knowledge.  
Passing on tradition and knowledge is necessary but it is a tremendous responsibility.*
  - e. Ask students to write their interpretation of each line of the poem “One Kind of Hunger”  
Write how the central idea relates to their own experiences.

### ***LESSON 2: Compare and Contrast***

Suggested Time: 50 minutes

#### ***Standards Addressed:***

RL.7-12.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text...

RL.7-12.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text...

RL.7-12.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems...

SL.7-12.1: Engage effectively in a range of collaborative discussions... with diverse partners... building on others' ideas and expressing their own clearly....

#### ***Materials:***

1. “AAPI Women Voices: Untold Stories Through Poetry” story.
2. “Compare and Contrast Handout”
3. “Compare and Contrast Handout Teacher Version”
4. “Unit Slide Women Poetry 2 Compare Contrast”

#### ***Materials Not Included:***

1. Projector
2. Speakers

# AAPI Women Voices: Untold Stories Through Poetry

**Activity 1:** Review Previous Day's Homework and Discuss (10 Minutes)

1. Ask students the following discussion questions:
  - *What is the central idea of "Learning to love America" by Shirley Geok-Lin Lim?*
  - *For high school students review Poetry Central Idea Homework 2*  
*What is the central idea of "One Kind of Hunger"?*
  - *Where in the poem do you see these ideas expressed?*
2. Have students share their thoughts with the class.

**Activity 2:** Poem of the Day: "Evening Prayer" by Vandana Khanna (35 minutes)

1. Purpose of Compare and Contrast
  - In the previous lesson, students practiced how to find the central ideas in a poem.
  - In this lesson, students will compare and contrast their life experiences with ones portrayed in the poem.
  - Comparing and contrasting will help students identify the unique aspects and culture in their lives that they can write poetry on.
  - This enables students to understand that poetry is connected to real life experiences and that it is a vehicle to understand experiences that are different from theirs.
2. Distribute "Compare and Contrast Handout"
  - Have students bring out their "AAPI Women Voices: Untold Stories Through Poetry" story and turn to the "Evening Prayer" poem.
3. Start "Unit Slide Women Poetry 2 Compare Contrast".
4. Talk about the poet, Vandana Khanna.
  - Vandana Khanna was born in India
  - Raised in Falls Church, Virginia
  - Her poems spotlight challenges immigrants face in the United States, youth struggle when choosing between different parts of their identity, and the difficulties of being ridiculed or bullied for their identity.
5. Explain the terms used in the poem.
  - Hinduism = a religion, or a way of life, found most notably in India and Nepal
  - Hindu = a follower of Hinduism
  - Mandir = A Hindu temple
  - Ganesh (also spelled Ganesa or Ganesha) = a Hindu god, the Lord of Good Fortune
  - Krishna = a major Hindu deity (god or goddess)
  - Arti = a Hindu religious ritual of worship
6. Select students to read one stanza at a time.
7. Vandana Khanna describes her struggle with the religion at home and the one at school.  
"Two Gods: the one in the closet  
and the one from school days  
and both are not mine"
8. Discuss with students:
  - What are the struggles Vandana Khanna has at home and at school?
  - Ask them to write them down in their handout. They will use this in their homework.



## **AAPI Women Voices: Untold Stories Through Poetry**

9. Explain the next set of terms used in the poem.
  - Mantra = a sound, word, or phrase that is repeated by someone who is praying
  - Ram Ram = a chant
  - Christianity = a religion based on the life and teachings of Jesus Christ
  - Alleluia or Hallelujah = In Christianity, translates to "praise the Lord"
  - Bhagavān is generally translated as Lord or God
  - Om Shanti means peace for humankind, other living beings, non-living beings, the universe, and every other manifestation of the cosmos.
10. When students finish reading, discuss with students:
  - Vandana Khanna describes her struggle with two cultures: the culture of her family and the American culture on names, appearance, and food.
  - Ask them to write them down in their handout. They will use this in their homework.
11. Have students discuss the cultural struggles they have.

### **Activity 3:** Review Compare and Contrast Homework (10 minutes)

- A. For all students:  
Compare and Contrast Homework in their "Compare and Contrast Handout":
  1. Read Vandana Khanna's biography in the "AAPI Women Voices" story.
  2. Read the "Evening Prayer" poem. Highlight/annotate the lines that compare and contrast the author's experience with the experience of others.
  3. Refer to points #4 and 6 in the on page 1 of their handout. Write down their own struggles which could be different kinds of struggles than what Vandana Khanna has.
- B. Additional homework for high school students:
  1. Read "Blue Madonna" by Vandana Khanna in the "AAPI Women Voices" story.
  2. In the Venn diagram students will compare and contrast the experience of the author and others, and Christianity and Hinduism as portrayed in the poem.

#### Discussion Questions:

1. What does this chart reveal about these religions – particularly, about the role of girls and women?
2. How does the experience of the author mirror or differ from yours? You may talk about religion, culture, family, gender, immigration or any other topic.

## **LESSON 3: Simile and Metaphor**

Suggested Time: 65 minutes

### **Standards Addressed:**

- RL.7-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings...
- RL.7-12.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems...
- W.7-12.10: Write routinely over extended time frames... and shorter time frames... for a range of tasks, purposes, and audiences





# **AAPI Women Voices: Untold Stories Through Poetry**

## **Materials:**

1. "AAPI Women Voices: Untold Stories Through Poetry" story
2. *Marshall Islands Poet to the U.N. Climate Summit: 'Tell Them We Are Nothing Without Our Islands.* Democracy Now!, Run time 4:01  
Source: [https://www.youtube.com/watch?v=YUO\\_qjjo0us](https://www.youtube.com/watch?v=YUO_qjjo0us)
3. "Simile Metaphor Handout"
4. "Unit Slide Women Poetry 3 Simile Metaphor"

## **Materials Not Provided:**

1. Projector
2. Speakers (to listen to poem)

**Activity 1:** Review Previous Day's Homework (10 minutes)

**Activity 2:** Explain simile and metaphor (20 minutes)

1. Literal language and figurative language
  - Explain to students:  
*In this lesson, they will learn what are simile and metaphor, how to identify, create, and analyze similes and metaphors.*
  - Distribute the "Smile Metaphor Handout."
  - Start "Unit Slide Women Poetry 3 Simile Metaphor".
    - a. Literal language is used to mean exactly what is written.
      - "It was raining a lot, so I rode the bus."
      - In this example of literal language, the writer means to explain exactly what is written: that he or she chose to ride the bus because of the heavy rain.
    - b. Figurative language is used to mean something other than what is written; something symbolic, suggested, or implied
      - It was raining cats and dogs, so I rode the bus."
      - In this example of figurative language, there were not actually cats and dogs falling from rain clouds, instead, the rain felt so heavy and large that it was almost as if small animals were falling from the sky.
2. Simile and metaphor are figurative language

Review the examples and ask the students to explain what they mean.

	<b>Simile</b>	<b>Metaphor</b>
	<b>Makes a comparison between 2 things or persons using "like" or "as"</b>	<b>Makes a comparison between 2 things or persons without using "like" or "as"</b>
1	Life is like a journey.	Life is a journey.
2	You are like sunshine on a cloudy day.	You are my sunshine on a cloudy day.
3	You are like a hurricane: there's calm in your eye, but I'm getting blown away.	You are a hurricane.

## **AAPI Women Voices: Untold Stories Through Poetry**

<b>Simile</b>	
4	Her wit is as sharp as a razor.
5	For I knew his eyes like an old, old song.
6	They only know our love was brief And passing like an autumn leaf.
7	A single dim ray, like the thread of the spider, shot from out the crevice.
8	The pale moon like a petal floats in the dusk of Spring.
9	My good intent has fallen short like an arrow.

<b>Metaphor</b>	
10	His answer to the problem was just a Band-Aid, not a solution.
11	The path of resentment is easier to travel than the road to forgiveness.
12	The teacher planted the seeds of wisdom.
13	The wheels of justice turn slowly.
14	And therefore I went forth with hope and fear into the wintry forest of our life.

3. Ask students to identify which is a simile or a metaphor:

		<b>Simile or Metaphor</b>
15	He is as tall as a tree.	Simile
16	My book bag feels like a bag of rocks.	Simile
17	He is fishing in troubled waters.	Metaphor
18	She dances like she was trying to shake a spider off her leg.	Simile
19	He is the Stephen Curry of his basketball team.	Metaphor

### **Activity 3:** Poem of the Day: “Tell Them” by Kathy Jetnil-Kijiner (30 minutes)

Students will listen to poetry out loud in order to develop skills and ideas on how to perform their pieces at the end of the unit.

1. Show the slide of Kathy Jetnil-Kijiner:

Talk a little about the background of poet and the poem

- Kathy Jetnil-Kijiner:

- Born in the Marshall Islands. Moved to Hawai'i at the age of 7. Moved back to the Marshall Islands at the age of 25.
- Show where Marshall Islands is on the map.
- Earned MA from University of Hawai'i
- Climate activist. Addressed UN's Climate Summit in 2014.
- Writes about the U.S. nuclear testing conducted in the Marshall Islands, militarism, the rising sea level as a result of climate change, forced migration, racism in America.
- From 1946 to 1958, the U.S. conducted 67 nuclear tests in the Marshall Islands. Equals 1.6 Hiroshima-size explosions per day

2. Play *Marshall Islands Poet to the U.N. Climate Summit: “Tell Them We Are Nothing Without Our Islands*. Run time 4:01

Source: [https://www.youtube.com/watch?v=YUO\\_qijo0us](https://www.youtube.com/watch?v=YUO_qijo0us)

## AAPI Women Voices: Untold Stories Through Poetry

3. Have students bring out their “AAPI Women Voices: Untold Stories Through Poetry” story
  - Turn to “Tell Them”.
  - Open the Unit Slides.
  - Advance to the slide to the “Tell Them” poem.
  - Ask students to put the similes in circles and put metaphors in boxes on the “Tell Them” poem while going over unit slides.
  - Turn to stanza 4. Read until tree stump, the first simile. Explain the similes and metaphors.

*show them where it is on a map  
tell them we are a proud people  
toasted dark brown as the carved ribs  
of a tree stump*

Explain the following similes & metaphors  
Ask student to circle this simile in the poem

*tell them we are descendents  
of the finest navigators in the world  
tell them **our islands were dropped  
from a basket  
carried by a giant**  
tell them **we are the hollow hulls  
of canoes as fast as the wind  
slicing through the pacific sea***

Ask students to put this metaphor in a box.

*we are **wood shavings  
and drying pandanus leaves  
and sticky bwiros** at kemems  
tell them we are sweet harmonies  
of grandmothers mothers aunties and sisters  
songs late into night  
tell them we are **whispered prayers  
the breath of God  
a crown of fushia flowers encircling  
aunt mary's white sea foam hair**  
tell them we are **styrofoam cups of koolaid red**  
waiting patiently for **the ilomij***

Read until “*waiting patiently for the ilomij*”  
Ask students to identify the similes & metaphors

*Ilomij is the wake of memorable family celebrations and sorrows.  
Marshallese are patiently waiting for the day when climate change is under control*

### Activity 4: Review Homework (5 minutes)

1. Simile Metaphor Homework in the “Simile Metaphor Handout” for all students:
  - a. Finish the interpreting simile and metaphor chart in the Simile Metaphor Handout as homework.
  - b. Read Kathy Jetnil-Kijiner’s biography in the “AAPI Women Voice” story.
  - c. Answer the discussion questions.
  - d. Complete the simile metaphor exercise.

## **AAPI Women Voices: Untold Stories Through Poetry**

2. Simile Metaphor Homework 2 in the “Simile Metaphor Handout” – additional homework for high school students:
  - a. Read Monica Ferrell’s biography in the “AAPI Women Voices” story.
  - b. Read Monica Ferrell’s poem, “Geburt des Monicakinds.”
  - c. Complete the interpreting simile and metaphor chart on “Geburt des Monicakinds.”
  - d. Complete discussion questions.

**LESSON 4:** Connotation and Denotation  
Suggested Time: 70 minutes

### **Standards Addressed:**

- RL.7-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings...
- RL.7-12.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems...
- W.7-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience...
- W.7-12.10: Write routinely over extended time frames... and shorter time frames... for a range of tasks, purposes, and audiences.
- SL.7-12.1: Engage effectively in a range of collaborative discussions... with diverse partners... building on others' ideas and expressing their own clearly....

### **Materials:**

1. “AAPI Women Voices: Untold Stories Through Poetry” story
2. “Connotation Denotation Handout”
3. “Unit Slide Women Poetry 4 Connotation”

**Activity 1:** Review previous lesson’s homework (5 minutes)

**Activity 2:** Explain connotation and denotation (20 minutes)

1. Connotation and denotation  
Explain to students: *In this lesson, you will learn that words have denotations and connotations. That is, words can have similar dictionary definitions, but have different implied meanings or emotional associations. Writers and poets use connotations of words to effectively convey their message or meaning of the poem.*
2. Distribute the “Connotation Denotation Handout”  
Start “Unit Slide Women Poetry 4 Connotation”.
  - a. Denotation
    - The literal, dictionary definition of a word.
    - Example: Hollywood denotes a neighborhood in the central region of Los Angeles, California.
  - b. Connotation
    - The emotional, social, or cultural implications of a word that go beyond its dictionary definition. Words can have positive (favorable) or negative (unfavorable) connotations. Connotations are on a spectrum of positive or negative.
    - Example: Hollywood connotes materialist, glamorous, and superficial lifestyles or beliefs.

## **AAPI Women Voices: Untold Stories Through Poetry**

3. Have students discuss the difference in meaning between the words “house” and “home” in the statement, *“I live in a house, but I want to feel like I live in a home.”*
4. Use this chart to explain other examples of denotation and connotation.

	<b>Denotation</b>	<b>Connotation</b>
Home	the place where one lives permanently, especially as a member of a family or household	Family, love, security “Home is where the heart is”
Hollywood	A neighborhood in the central region of Los Angeles, California.	Materialist, glamorous, and superficial lifestyles “A typical Hollywood plot”
Dove	A small wild bird that is related to pigeons	Gentle “The new policy contains a dovish increase in interest rate.”
Shark	A large and often dangerous sea fish with very sharp teeth	Ruthless “This loan shark charges 10% interest per week.”

5. Display on slides two groups of words. Discuss with the class which words have positive connotations and which words have negative connotations.

<b>Negative connotation</b>	<b>General Denotation</b>	<b>Positive connotation</b>
Intrusive, Nosy	Interested	Curious, Inquisitive
Stubborn, Inflexible	Persistent	Strong Willed, Determined

6. Ask students to decide whether these groups of words with similar denotations have positive or negative connotations. Write their own answers in the chart in their handout.  
 thrifty, stingy, penny-pinching, cheap, economical, resourceful  
 uncommon, off-the-wall, bizarre, weird, exceptional, extraordinary

7. Display the answers. Discuss with students.

<b>Negative connotation</b>	<b>General Denotation</b>	<b>Positive connotation</b>
Stingy, Penny-pinching, Cheap	Thrifty	Economical, Resourceful
Off-the-wall, Bizarre, Weird	Uncommon	Exceptional, Extraordinary

8. Review the examples and ask the students to explain what they mean.  
*Consider these two sentences that describe essentially the same situation, but in different words. How does changing the word choice affect the impression of the sentence?*

## **AAPI Women Voices: Untold Stories Through Poetry**

- a. The activist spoke passionately of his platform at the demonstration.
  - Impression: This person cares about changing the world.
- b. The vigilante fanatically preached his ideology at the riot.
  - Impression: This person is crazy and sticks to his beliefs even if they are wrong.

### **Activity 3:** Poem of the Day: “Guantanamo” by Shadab Zeest Hashmi (15 minutes)

Have students bring out their “AAPI Women Voices: Untold Stories Through Poetry.”  
Turn to the poem “Guantanamo” by Shadab Zeest Hashmi.

1. Introduce the author of “Guantanamo,” Shadab Zeest Hashmi
  - Born in Pakistan and moved to the US at 18 to attend college.
  - Writes about the effect of British colonialism on Pakistani identity, relations between the United States and the Middle East, and Arab American issues
  - Works as an editor for *MahMag World Literature* (magazine) and a columnist for *3 Quarks Daily* (blog and magazine)
2. Introduce the background of the poem
  - Short for Guantanamo Bay Detention Center in the US Cuban Naval Base
  - Imprisons suspected members of al-Qaeda (Islamic militant group) and the Taliban (Islamic fundamentalist group) as part of the larger “War on Terror”.
  - Infamous for its many human rights abuses, use of torture tactics on prisoners and lack of due process.
3. Class lecture
  - Ask students to put circles around negative connotations and put rectangles around positive connotations.
  - Discuss the meaning the connotations give to the poem according to the unit slides.

*A guard forces you to urinate on yourself  
Another **barks** out louder than his dog  
the names of your sisters  
who live in the delicate **nest**  
**of a ruby-throated hummingbird**  
Each will be a **skeleton** he says*

→Stanza 1

Negative connotation for scream

Positive connotation for a comfortable home

Negative connotation. Each sister will be killed.

*Was there someone who gave you  
seven almonds for memory,  
a teaspoon of honey every morning?  
Cardamom tea before bed?  
Someone who starched your shirts  
in rice water, then ironed them?  
Held your chin  
To say the send-off prayer  
before school?*

→Stanza 2

## AAPI Women Voices: Untold Stories Through Poetry

*You're tied to a metal coil  
And memory  
is a **burnt wire**.*

→Stanza 3

Negative connotation. Destroyed wire.  
Not functioning, worthless, beyond repair  
**Points out the concluding line to the students.**

### Activity 4: Class Discussion “Desert Flowers II” by Janice Mirikitani (15 minutes)

1. Have students turn to the poem “Desert Flowers II” by Janice Mirikitani.
2. Introduce the background for “Desert Flowers II” by Janice Mirikitani
  - a. WWII, 1944: Executive Order 9066 issued by President Roosevelt incarcerated 120,000 Americans of Japanese descent in 10 rural concentration camps around the US.
  - b. An injustice born out of racism, wartime hysteria, and plain greed, the internment resulted in lost livelihoods and broken communities.
  - c. Mirikitani and her family were incarcerated in Rohwer, Arkansas.
  - d. Mirikitani uses “I” in the poem to refer to the community of incarcerated Japanese Americans.
3. Get students to prepare to write their own “I Am” poem.

*You will be writing your own poem using “I” to refer to a community.*

  - a. *Therefore pay attention to how Mirikitani uses it.*
  - b. *And pay attention to the concluding line.*
  - c. *Learn how poets write the concluding line of their poems. This will help you to write your own.*
4. Ask a few students to take turns to read aloud the poem.
5. Classwork: Ask students to identify the first 3 connotations. Ask students to put circles around negative connotations and put rectangles around positive connotations.
  - Discuss the meaning of the connotations given to the poem.

**Bamboo, mimosa, eucalyptus seed.**  
*Resilience, strength, courage.*

→Stanza 1

Positive connotation. Stands for Resilience, strength, courage..  
Asian Americans including those born in the U.S.  
quite often got asked these questions. Why does  
Janice feel hurt to be asked these questions?

*What are you  
Where are you really from?*

*Go back to where you belong*

*What are you?*

→Stanza 2

**Wind is a positive connotation for being strong**  
Negative connotation of the abuses in the camp.

*I am the **wind** that shaves mountains,  
**twisted barbed wire** of Amache Gate,  
Poston, Manzanar, Rohwer, Tule Lake*

*I am memory hurling us into history.*

→Stanza 3

There were frequent sand storms in the camp.  
Her mother had to keep her feelings inside amid the abuses.

*I am the **fist of sand** that pushed my  
mother against a **wall of silence**.*



# **AAPI Women Voices: Untold Stories Through Poetry**

## **Activity 5:** Fold-It Poem group activity (10 minutes)

The Fold-It Poem activity is to show students writing poem can be fun and easy.

1. Ask students to turn to the Fold-It Poem in their handout.
2. Divide the class into a few groups with about 5 students in each group.
3. Read the instructions to the class.
4. Have each group follow the instructions to write their group poem.
5. Students will have fun reading the group poems.

## **Activity 6:** Review Homework (5 minutes)

1. Homework for all students
  - a. Practice writing connotations in the homework section of the handout.
  - b. Finish reading “Desert Flowers II”.
  - c. Identify at least 5 connotations in the rest of “Desert Flowers II”.
  - d. Complete discussion questions.
2. Additional homework for high school students
  - a. Read Sahra Vang Nguyen’s biography in the “AAPI Women Voices” story.
  - b. Analyze the connotations in Sahra Vang Nguyen’s “Idolize” poem.

**LESSON 5:** Repetition, Alliteration, and Rhyme  
Suggested Time: 60 minutes

## **Standards Addressed:**

RL.7-12.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings...

RL.7-12.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems...

W.7-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience...

W.7-12.10: Write routinely over extended time... and shorter time frames... for a range of tasks, purposes, and audiences.

## **Materials:**

1. “AAPI Women Voices: Untold Stories Through Poetry” story
2. “*Fighting Climate Change with Poems: Kathy Jetnil-Kijiner*,” Climate Conference, Run time 3:56  
Source: [https://www.youtube.com/watch?v=65nhhzhZ\\_x8](https://www.youtube.com/watch?v=65nhhzhZ_x8).
3. “Repetition Alliteration Rhyme Handout”
4. “Unit Slide Women Poetry 5 Repetition”

## **Materials Not Provided:**

1. Projector
2. Speakers (to listen to poem)

# AAPI Women Voices: Untold Stories Through Poetry

**Activity 1:** Review Previous Day’s Homework (5 minutes)

**Activity 2:** Explain three sound devices: repetition, alliteration, and rhyme (15 minutes)

1. Repetition, Alliteration, and Rhyme

a. Explain to students:

- *Often when we hear repetition, alliteration, and rhyme all create rhythm. They make poems stick with us the way that music does.*
- *They can all be used at the same time.*
- *They draw the audience’s attention to important lines.*
- *Since we perform poetry out loud, we sense these sound devices from hearing them, rather than reading them.*
- *In this lesson, they will learn about the 3 sound devices, how to identify and create them.*

b. Distribute the Repetition Alliteration Rhyme Handout.

Begin “Unit Slide Women Poetry 5 Repetition”.

**Repetition:** The use of the same words or phrases to create a beat, rhythm, or develop emphasis.

- “How they **tinkle, tinkle, tinkle**, in the icy air of night!”
- In this example of repetition, the writer is emphasizing and bringing the audience’s attention to the tinkling of the subject [bells].

**Alliteration:** The repetition of the first sounds of words.

- “**Deep** into that **darkness** peering, long I stood there wondering, fearing.”
- This example of alliteration, **deep** and **darkness**, shows how the device is used to bring attention to certain words to set the tone, mood, or rhythm of the passage.

**Rhyme:** A type of echoing which uses a correspondence of sound

- “It was quite a **shock** to find my **sock** sitting atop the **rock**.”
- This rhyme example, **shock, sock, rock**, shows how rhyme can be used to establish a rhythm or beat.

2. Review the first 3 examples of each sound device. Ask the students to identify the rest.

	<b>Repetition</b>
1	<b>I want her to live. I want her to breathe. I want her to be happy.</b>
2	If you think <b>you can win, you can win.</b>
3	Almost nothing was more annoying than having our <b>wasted</b> time <b>wasted</b> on something not worth wasting it on.
4	<b>And miles to go before I sleep, and miles to go before I sleep.</b>
5	<b>Common</b> sense is not so <b>common</b> .
6	<b>The horror!</b> Oh, <b>the horror!</b>

## AAPI Women Voices: Untold Stories Through Poetry

<b>Alliteration</b>	
7	She walked past the <b>babbling brook</b> every day.
8	<b>Peter Piper</b> picked a <b>peck</b> of <b>pickled peppers</b> .
9	I have a dream that my four little children will one day live in a nation where they will not be judged by the <b>color</b> of their skin but by the <b>content</b> of their character.
10	<b>Fair</b> is <b>foul</b> , and <b>foul</b> is <b>fair</b> : hover through the <b>fog</b> and <b>filthy</b> air.
11	The <b>soul</b> <b>selects</b> her own <b>society</b> .
12	So we <b>beat</b> on, <b>boats</b> against the current, <b>borne back</b> ceaselessly in the past.

<b>Rhyme</b>	
13	I have measles and the mumps, a <b>gash</b> , a <b>rash</b> , and purple bumps.
14	This precious book of love, this unbound <b>lover</b> , to beautify him only lacks a <b>cover</b> .
15	From <b>there</b> to <b>here</b> , and <b>here</b> to <b>there</b> , funny things are <b>everywhere</b> .
16	True words <b>end</b> ; lies <b>extend</b> .
17	Being two beings requires a rage for <b>rigor</b> , rewritable memory, hybrid <b>vigor</b> .

3. Ask the students to identify which sound device is being exemplified. Discuss how they are identified.

		<b>Which sound device?</b>
18	Through the balmy air of <b>night</b> , how they ring out their <b>delight</b> !	<b>Rhyme</b>
19	<b>“Breathe, breathe, breathe,”</b> I told myself.	<b>Repetition</b>
20	What <b>tale</b> of <b>terror</b> , now, their <b>turbulence</b> <b>tells</b> !	<b>Alliteration</b>
21	Her socks wouldn’t <b>fit</b> Phillip’s <b>feet</b> .	<b>Alliteration</b>
22	How it tells of the rapture that impels to the <b>swinging</b> and the <b>ringing</b> of the bells.	<b>Rhyme</b>

### Activity 3: Poem of the Day: “2 Degrees” by Kathy Jetnil-Kijiner (30 minutes)

- Students will listen to poetry out loud in order to develop skills and ideas on how to perform their pieces at the end of the unit.
  - Ask students to pay attention to the sound devices and performance.
  - Remind them they will perform their own poem.
- Play the video *Fighting Climate Change with Poems: Kathy Jetnil-Kijiner*, Run time 3:56  
Source: [https://youtu.be/65nhhzhZ\\_x8](https://youtu.be/65nhhzhZ_x8)
- Have students bring out their “AAPI Women Voices: Untold Stories Through Poetry.”
  - Turn to the “2 Degrees” poem.
  - Show the “Unit Slide Women Poetry 5 Repetition”. Advance to the “2 Degrees” poem.

## AAPI Women Voices: Untold Stories Through Poetry

- Ask students to put the examples of repetition in boxes, put examples of alliteration in circles, and underline examples of rhyme on the “2 Degrees” poem while going over unit slides.
- Ask students to take turns to read aloud to class until “lap, listless LiPeinam”, the example of alliteration. Explain the three sound devices during the lecture.

The other night my  
1-year-old was a fever  
pressed against my chest → Stanza 1

We wrestled with a thermometer → Stanza 2  
that read  
99.8 degrees  
the doctor says  
technically  
100.4  
is a fever  
but I can see her flushed face  
how she drapes  
across my **lap, listless**

→ Have students circle examples of alliteration.

**LiPeinam** is usually a → Stanza 3  
**wobbly walking**  
toddler all chunks and  
duck footed shaky knees  
stomping squeaky yellow  
light up shoes across  
the edge of the reef

And I think → Stanza 4  
what a difference  
a few degrees  
can make

Scientists say → Stanza 5  
if humans warm the world  
more than **2 degrees**  
then catastrophe will hit

Imagine North American wildfires → Stanza 6  
**increasing** by 400%  
animal extinction **rising** by 30%  
fresh water **declining** by 20%  
thousands, millions displaced  
left **wandering**  
**wondering**  
what happened?

→ Have students put examples of repetition in boxes

→ Have students underline examples of rhymes.

→ Beginning here ask students to identify the 3 sound devices in class.

→ Alliteration and rhyme



## AAPI Women Voices: Untold Stories Through Poetry

At a climate change conference  
a colleague tells me **2 degrees**  
**is** an estimate  
I tell him for my islands **2 degrees**  
**is** a gamble  
at **2 degrees** my islands, the Marshall Islands  
will already be under water  
this is why our leaders push  
for 1.5

→ Stanza 7  
→ *Repetition*

Seems small  
**like** 0.5 degrees  
shouldn't matter  
**like** 0.5 degrees  
are just crumbs  
**like** the Marshall Islands  
must look  
on a map  
**just** crumbs you  
**dust** off the table, wipe  
your hands clean

→ Stanza 8

Today LiPeinam is feeling better  
she bobs around our backyard  
drops pebbles and leaves  
into a plastic bucket  
before emptying the bucket out  
and dropping pebbles in again

→ Stanza 9

As I watch I think about futility  
I think about the world  
making the same mistakes  
since the industrial revolution  
since 1977  
when a scientist said 2 degrees  
was the estimate

→ Stanza 10

On Kili atoll  
the tides were underestimated  
patients with a nuclear history threaded  
into their bloodlines, sleeping  
in the only clinic on island **woke**  
to a **wild water world**  
a **rushing** rapid of salt  
**closing** in around them  
a sewage of syringes and gauze

→ Stanza 11

→ *Alliteration*  
→ *Rhyme*

→ **Stop here. Assign the rest of the poem for homework.**

# AAPI Women Voices: Untold Stories Through Poetry

## Activity 4: Review Homework (10 minutes)

1. Homework for all students. Finish identifying the sound devices in the rest of the “2 Degrees” poem.
  - a. Finish the Interpreting and Recognizing Repetition, Alliteration, and Rhyme chart of the Repetition, Alliteration, Rhyme Handout as homework.
  - b. Complete discussion questions.
  - c. Complete the Repetition, Alliteration, and Rhyme Exercise.
2. Homework for all students: Write your own “I Am” poem.

Ask students to turn to the “I Am” Poem in their handout.

- Tell student this homework is modeled after Janice Mirikitani’s “Desert Flower II” poem.
  - Choose a community you want to write about. Examples:
    - A community of causes: environmental, Black Lives Matter, LGBTQ, immigration, women’s rights, labor rights, ethnic rights, language rights, housing rights, education rights, healthcare rights, disability rights.
    - Your family, your neighborhood, a group of friends, any kind of community you want to write about.
    - What are you trying to convey in your poem?
    - What characteristics or aspects of the community are you trying to emphasize in your poem?
    - What is your concluding line to convey your message?
    - Tell student they will perform their own poem in front of the class at the end of the unit.
3. Homework for high school students: “Filipino Boogie” poem by Jessica Hagedorn.
    - a. Describe the background of the poem to students.
      - 1898 - 1933 The Philippines was a colony of America.
      - 1942 - 1945 The Philippines was occupied by Japan.
      - Sitting Bull was an American Indian warrior, 1834–90.
      - Minnehaha is a fictional Native American woman.
      - Mohawk people are an indigenous people of North America.
      - Yellow Peril is a term referring to an unjust and misguided widely held fear of Asians in the West in the late 1800s and early 1900s. It is used as a satire in this poem.
      - Notice how Jessica Hagedorn writes about American cowboys, Native Americans and Filipino Americans.
    - b. Ask students to complete Repetition, Alliteration, Rhyme Homework 2.
      - Identify the 3 sound devices in the “Filipino Boogie” poem. Identify one of each.

## **LESSON 6: Form and Review**

Suggested Time: 85 minutes

## **Standards Addressed:**

RL.7-12.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

## **AAPI Women Voices: Untold Stories Through Poetry**

RL.7-12.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

RL.7-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings...

RL.7-12.5: Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning...

RL.7-12.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems...

RI.7-10.2: Determine a central idea of a text and analyze its development over the course of the text... provide an objective summary of the text.

W.7-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.7-12.10: Write routinely over extended time frames... and shorter time frames... for a range of tasks, purposes, and audiences.

SL.7-12.1: Engage effectively in a range of collaborative discussions... with diverse partners... building on others' ideas and expressing their own clearly....

### **Materials:**

1. "AAPI Women Voices: Untold Stories Through Poetry" story
2. "Form Review Handout"
3. Tsai, Kelly. *Spoken Word: "Black White Whatever" Kelly Tsai (Def Poetry)*. YouTube. 3 Oct. 2008. Web. 27 Nov. 2016. <[https://www.youtube.com/watch?v=uNU\\_Abkqryc](https://www.youtube.com/watch?v=uNU_Abkqryc)>
4. "Unit Slide Women Poetry 6 Form Review"

**Activity 1:** Review Previous homework (5 minutes)

**Activity 2:** Form and Structure of a Poem. Poem of the Day: "Sing with Your Body" by Janice Mirikitani (20 minutes)

Continue to invest students in hearing poetry out loud so they will be able to perform their pieces at the end of the unit.

*Today we are going to read Janice Mirikitani's "Sing with Your Body" as we look to ensure our stanzas and lines match the effect, intensity, or need we have at the moment in our poem.*

1. Have students bring out their "AAPI Women Voices: Untold Stories Through Poetry" story and turn to "Sing with Your Body" by Janice Mirikitani.
2. Begin "Unit Slide Women Poetry 6 Form Review"
3. Form and structure of a poem are
  - the particular pattern and organization of the poem
  - they can be created through the length of the lines, their rhythm, and the use of literary devices like rhyme and repetition
4. Say to students:  
*We've learned that poems can capture a range of emotions, memories, or even just objects. As we look at the "Sing with Your Body" poem together, try to picture what Janice wants you to feel.*



## AAPI Women Voices: Untold Stories Through Poetry

Features to notice in the poem, “Sing with Your Body”:

- Observe the unique spacing she uses throughout to mimic dancing.
- The placement of the line “go quickly”.
- Your interpretation of each line and the concluding line.

5. Have the students take turns reading the poem out loud to the class.
6. Ask students to reflect on how line spacing helps them to remember certain lines.
7. Have students turn to the “Form: Class Discussion” in their handout.
8. Have students share responses on

Question	Class Thoughts	Notes
What words, phrases or lines in “Sing with Your Body” draw your attention?		
What is Mirikitani trying to convey?		
What does the concluding line, “go quickly to who you are before your mother swallows what she has lost” mean?		

One interpretation of the poem is a mother encourages her daughter to explore who she is.

9. Wrap up by saying:

- *One thing poets can do via poetry is to share how to deal with change.*
- *What in your life is changing?*
- *Is everything the same as it was?*
- Have students quickly record some things that have changed recently for them.

**Activity 3:** Review the literary devices we have learned in this unit. (5 minutes)

Have students turn to “Reviewing Literary Devices” in their handout.

- Ask students to quietly identify the 7 literary devices.
- Then review with the whole class.

	EXAMPLE FROM POEM:	SIMILE	META-PHOR	ALLITER-ATION	REPETI-TION	RHYME	POSITIVE CONNOTATION	NEGATIVE CONNOTATION
1	“the <b>loo</b> , the <b>crew</b> , the whole <b>slough</b> ”					✓		
2	“If I could <b>I’d</b> gin, <b>I’d</b> bargain, <b>I’d</b> take a little troll”				✓			
3	“ <b>Bamboo, pine, plum</b> , Resilience, strength, beauty”						✓	

## **AAPI Women Voices: Untold Stories Through Poetry**

4	"I am <b>camellias</b> that bloom at your door"		✓					
5	"and memory is a <b>burnt wire</b> "							✓
6	"my <b>crawling, crack-crazed</b> street sprawled out"			✓				
7	" <b>like a river of roots</b> , we spread, connect, grow"	✓						

**Activity 4:** Poem of the Day: "Letter to a Bilingual Poet" by Jamaica Heolimeleikalani Osorio (30 minutes)

1. Have students bring out their "AAPI Women Voices: Untold Stories Through Poetry" story and turn "Letter to a Bilingual Poet" by Jamaica Heolimeleikalani Osorio.
2. Show the slide of Jamaica Heolimeleikalani Osorio:  
Talk a little bit about the background of the poet and poem.
  - a. Native Hawaiian born and raised in Pālolo Valley, O’ahu.
  - b. Concerned with the coastal use for commercial fisheries, tourism, military, heavy industry, and other activities
  - c. Actively participates in discussions to address these issues to protect the Hawaiian ecosystem.
  - d. Board member of Pacific Tongues, an award-winning non-profit organization that cultivates an active Pacific Islander community of activists, writers, poets, musicians, performers, educators, and leaders
  - e. Currently a PhD candidate in English at the University of Hawai’i at Mānoa.
3. Have students take turns reading the poem out loud to the class.
4. Ask students to identify the literary devices next to the phrase in their poem.

(Stanza 1)

**I know** girls like you

The kind to run when seeing stacks of words on top of each other

**I know** the way it makes every part of your body **stutter**, shake and **shatter** →Rhyme

How the insecurity you think you’ve locked under your skin

Comes flying past the surface

**I know** how the repeating consonants remind you of bars →Repetition

(Stanza 2)

And walls

Scratch against the back of your throat

**Like dry chalk**

How you will **cramp and cram** your tongue into itself

Just to make the **sounds seem** like they **fit falling** through your lips

→Simile

→Alliteration

→Alliteration



## AAPI Women Voices: Untold Stories Through Poetry

(Stanza 3)

I **know** how you will **write**

→ *Rhyme*

**Write**

**Write**

And not know why

Not understand the ocean of water falling out

Because you will refuse

To let a single word under **light**

(Stanza 4)

Because you are **second** language

→ *Repetition*

**Second** chance

You are back of the classroom

**Without a hand**

→ *Negative Connotation (not able to raise your hand to offer answer)*

You are **broken body**

→ *Metaphor and Negative Connotation*

And **beated tongue**

→ *Metaphor and Negative Connotation*

(Stanza 5)

You are **poems**

→ *Repetition (There are many ways to write poems.)*

On **poems**

On **poems**

Because the thought of punctuation makes you want to **crawl inside of yourself** → *Metaphor*

Makes you remember

(Stanza 6)

You **dumb**

You **worthless** child

→ *Negative Connotation*

With words **no worth**

→ *Negative Connotation*

**Illiterate**

They say

**Illiterate** you believe

Because your vocabulary don't stretch far enough to understand

The way the attempt at that insult is laughable

(Stanza 7)

No one understands

Not even yourself

Cant even communicate right

Got twice the number of words 4 times the feelings circling in your mind

Don't make no sense

The ease of the other kids language

Only have one world they need to find fitting into their mouth

You

Clawing at broken century tongue

And colonial empire

It is a miracle you haven't torn yourself completely to pieces just yet

(Stanza 8)

So many things you don't know

Cant understand

Can barely see from inside



## AAPI Women Voices: Untold Stories Through Poetry

**That cage** they built with the rules of their words → *Metaphor and Negative Connotation*  
Make you believe they **own your tongue** → *Metaphor and Negative Connotation*

And all the fire your saliva spits

They don't know how you've severed all their language in half to make it stable

To make it mean

How **bright** that **light** of you shines

→ *Rhyme*

Who would have thought your future would be **in words** → *Metaphor and Negative Connotation*  
(*Your future is determined by the language you speak.*)

(Stanza 9)

Not you,

I know

And because you were the last to learn of your **brilliance** → *Positive Connotation*

It will be your job to remember

The fractures of beginning

The way you built your own fortress from nothing

Took those words they called broken

And misused

And lined the whitest of Houses with your **dirty brown speech** → *Negative Connotation (broken words)*

(Stanza 10)

Don't let their walls, cages, rules and commas name you anything other than **genius**

Than **strong**

Than **beauty**

→ *Positive Connotation*

Because you are transformation embodied

Evolution acquired

**You are two worlds**

**In one throat**

→ *Metaphor (You are bi-lingual.)*

The closest thing to coexisting

That survives

(Stanza 11)

You are Jamaica Heolimeleikalani Osorio

A chant sung to the heavens

You are made of words

Built of language

**And the last thing you should**

**be afraid of is yourself**

→ *Concluding line. (You should be proud of who you are.)*

### Activity 5: Feedback (15 minutes)

1. Pair students according to need or self-selection. (Teacher to decide)
2. Have both students in each pair read each other's "I Am" poems, and silently record feedback using the "Feedback Form" in their handout. Give feedback on the clarity of central idea, the concluding line, and usage of the 7 literary devices.
3. Direct student A to share feedback.
4. Direct student B to share feedback.

### Activity 6: Review Homework (5 minutes)

Have students revise their "I Am" poem as homework.

Remind students to focus on



## **AAPI Women Voices: Untold Stories Through Poetry**

1. What are you trying to convey in your poem? (What is the central idea of your poem?)
2. What is your concluding line to convey your message?
3. What words, phrases or lines do you want to use to draw readers' attention?
4. How would you revise them using the 7 literary devices you have learned about poetry writing? (simile, metaphor, repetition, alliteration, rhyme, positive and negative connotations)
5. How would you revise your poem with a different form to convey your message?
6. Write your revised poem.

### **Activity 7:** Presentation example (5 minutes)

Play the video, *Spoken Word: 'Black White Whatever' Kelly Tsai*. Run time 4:00

Source: [https://www.youtube.com/watch?v=uNU\\_Abkqryc](https://www.youtube.com/watch?v=uNU_Abkqryc)

- Features to Notice:  
Observe how Kelly changes scenes to provide emphasis.  
Think through what she wants the audience to learn. What is her theme?
- Closing Out  
Remind students that they will perform their "I Am" poem in the next lesson in front of the class.

### **LESSON 7:** Performance

Suggested Time: 70 minutes (depending on the number of students in the class)

### **Standards Addressed:**

- RL.7-12.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
- RL.7-12.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- RL.7-12.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings...
- RL.7-12.5: Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning...
- RL.7-12.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems...
- RI.7-10.2: Determine a central idea of a text and analyze its development over the course of the text... provide an objective summary of the text.
- W.7-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience...
- W.7-12.10: Write routinely over extended time frames... and shorter time frames... for a range of tasks, purposes, and audiences
- SL.7-12.1: Engage effectively in a range of collaborative discussions... with diverse partners... building on others' ideas and expressing their own clearly....

### **Materials:**

1. "Performance Handout"
2. "Central Idea Handout"
3. "Unit Slide Women Poetry 7 Performance"

# AAPI Women Voices: Untold Stories Through Poetry

**Activity 1:** Performance (65 minutes depending on the number of students in the class)

*Thank students for all their hard work in producing, analyzing and writing poetry. “Students, I am impressed by your bravery in taking on poetry. As we learned, it is more than just words on a page that are meant to be dissected. It’s about sharing what is most important to us. It’s also about sharing what is most scary for us. Sometimes it is about sharing what has shaped us most. All of these events and objects are worthy of a poem if we make them. This is also a good practice for you to become a public speaker.”*

1. Distribute the Performance Handout
2. Each student performs his/her own “I Am” poem in front of the class.
3. Have students reflect on the poem after each performance on the “Student Shout Out” form.
4. Have a few students share their Shout Out.

**Activity 2:** Reflection (5 minutes)

1. Revisit What Is Poetry Anticipation Guide in their Central Idea Handout from Lesson 1 to help students review what they have learned over the course of the unit.
2. Turn to Poetry Unit Reflection in their Performance Handout. Answer these questions.
  - Of the poems you have read, which is your favorite? Explain why.
  - What is something new that you learned about poetry?
  - How do you these lessons helped or didn’t help relay the messages and themes of your poem?
  - Did your feelings about poetry change as we read more poems and practiced writing them? Explain.
  - Would you like to write poems in the future? Why or why not?
3. Collect students’ I Am poem and Poetry Unit Reflection.

---

## **Works Cited**

- Jetnil-Kijiner, Kathy. *Fighting Climate Change with Poems: Kathy Jetnil-Kijiner*. United Nations Framework Convention on Climate Change. 3 Dec. 2015. *YouTube Web*. 27 Nov 2016. <[https://www.youtube.com/watch?v=65nhzhZ\\_x8](https://www.youtube.com/watch?v=65nhzhZ_x8)>
- Jetnil-Kijiner, Kathy. *Marshall Islands Poet to the U.N. Climate Summit: “Tell Them We Are Nothing Without Our Islands.”* Democracy Now! 2 Dec. 2015. *YouTube Web*. 27 Nov. 2016. <[https://www.youtube.com/watch?v=YUO\\_qijo0us](https://www.youtube.com/watch?v=YUO_qijo0us)>
- Mirikitani, Janice. *Bad Women, a poem by Janice Mirikitani*. The Glide Foundation, 2 June 2010. *Web*. 27 Nov. 2016. <<https://www.youtube.com/watch?v=vvPmygOXHLM>>
- Roberto, Megan. *AAPI Women Voices: Untold Stories Through Poetry*. Asian Americans Advancing Justice – Los Angeles. *Web*.
- Tsai, Kelly. *Spoken Word: “Black White Whatever” Kelly Tsai (Def Poetry)*. 3 Oct. 2008. *YouTube Web*. 27 Nov. 2016. <[https://www.youtube.com/watch?v=uNU\\_Abkqrc](https://www.youtube.com/watch?v=uNU_Abkqrc)>

