This project explores the teaching of poetry through Howard Gardner's theory of multiple intelligences. The first section is a review of research that explains Gardner's theory and discusses its relevance to the secondary English classroom. The remaining portion of the project is divided into chapters, with one chapter for each of the seven intelligences. Each of these chapters contains five poems with five corresponding activities that would capture the interest of a student who exhibits that particular intelligence. It is to be hoped that these activities will promote new approaches in the teaching of English so that more students may enjoy and appreciate poetry.
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I. Theory

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Bill and Amy manage to daydream their way through English class, disconnected from literature and language, feeling that the material has no relevance to them. They are not always unmotivated; Bill dives into geometry with a passion and Amy is first-chair in her flute section. One mention of poetry however, and their eyes begin to glaze over.

I. Introduction

Bill and Amy are students who need teachers willing to try different approaches; they need to see some application of the material to their lives. A multiple intelligences approach might just be the answer to motivating them. The purpose of this project is to provide some interesting ideas to engage that hard-to-reach-student, presented under the framework of psychologist Howard Gardner's theory of multiple intelligences. This theory is unlimited in its potential applications in a variety of contexts and content areas, but this project focuses on the teaching of poetry to secondary students.

Poetry is a subject that many students avoid at all costs; some may feel that it is too difficult to understand or that it is not relevant to their everyday lives. The exciting but sometimes arduous task of secondary English and language arts teachers is getting students excited about poetry and the nuances of language. However, to appreciate poetry students must experience it, and, all too often, poems are simply read aloud and analyzed, and students are
not given time to interact with the text and explore what it means to them on a personal basis. A student like Amy who is musically inclined may want to explore the special rhythms of a poetic piece, whereas a more logically-minded student like Bill may be intrigued by the formulaic sonnets. If a teacher never even addresses these issues, or never acknowledges the value of a variety of perspectives, many students can be turned off to poetry. This project is similar to Peter Smagorinsky's classroom guide "Expressions: Multiple Intelligences in the English Class. Theory and Research Into Practice," in which he provides teachers with suggestions for implementing Gardner's theory in the classroom (1991). However, Smagorinsky's guide is not limited to any particular subject within the English or language arts curriculum, whereas this project focuses solely on the teaching of poetry. This project provides activities that can spark interest in poetry in students who have never thought of poetry as more than a jumble of words with a meaning that they have to decode. Each of these activities caters to a particular kind of intelligence, and no single lesson is guaranteed to reach every student. Rather, they provide an overview of what is possible if teachers operate under the philosophy that all children are different. Having an array of approaches available allows for the possibility that at least one activity might capture the interest and imagination of each child.
II. Multiple Intelligence Theory

Howard Gardner's theory of multiple intelligences (MI theory) provides the framework for this project. In 1979, Gardner, a professor of Education at the Harvard University Graduate School of Education, was asked by a Dutch philanthropic group called the Bernard Van Leer Foundation to "investigate human potential" (Armstrong, 1994). The result was Harvard Project Zero, which facilitated his development of the theory of multiple intelligences (Armstrong, 1994). In 1983, he published his book *Frames of Mind* which introduced this theory to the world. In this book, he opposes the traditional notion that intelligence is a single entity that can be measured as a whole. He also criticizes the IQ test which measures intelligence out of context. He proposes that intelligence should be based simply on the ability to solve problems and fashion products in the context of a natural setting. With this assumption in mind, Gardner suggests that there are several different kinds of intelligence, all equally valid, and each independent of the other. In *Frames of Mind*, he identifies seven different kinds of intelligence including linguistic, the ability to use and appreciate language; logical-mathematical, the ability to manipulate numbers or understand causal systems; spatial, the ability to mentally represent the spatial world; interpersonal, understanding and insight into other people; intrapersonal, understanding oneself; bodily-kinesthetic, a capacity to use the body to
create meaning or solve problems; and musical, the ability to think in musical patterns (Gardner, 1997). Since then, he has added a naturalist intelligence, which deals with a person's ability to classify and discriminate amongst details, especially in the natural world (Gardner, 1997). The naturalist intelligence will not be explored in this project, however. For the purposes of teaching poetry to secondary students, the naturalist intelligence can be merged with the logical-mathematical intelligence. When Gardner published his work, he expected to shake up the world of psychology, but he admittedly had no idea how his ideas would influence the educational community (Gardner, 1995, 1997). Once educators accept Gardner's ideas, they begin to see that schools value the different intelligences disproportionately, with more emphasis given to the logical-mathematical and linguistic intelligences. Standardized tests require students to be proficient at words and numbers, whereas a student who has an ability to write his own music or draw a detailed map of a town is never given the opportunity to show that he has skills that are valued in the workplace and in society. If students with strong intelligences other than verbal and mathematical are praised for their abilities, it is often in extracurricular activities, which are often perilously close to being cut due to lack of funding or back-to-basics movements. Once an educator accepts that there are a variety of intelligences, he or she is able to validate a variety of approaches, many
Gardner's theory has been applied to the classroom in a number of different ways, many of which are valid and appropriate. There are two major distinctions that can be made in categorizing the various approaches; one involves teaching "to" the multiple intelligences and the other involves teaching "through" the multiple intelligences (Vialle, 1997). In the former, educators attempt to address all of the multiple intelligences of each student, strengthening those that are weak, and developing those that are already strong. This perspective is used a great deal in the elementary grades, where teachers are less specialized and are responsible for educating the entire student. The latter perspective involves putting the theory to use in the classroom through lesson and unit development, as well as assessment strategies. Teaching "through" the multiple intelligences often involves using the multiple intelligences to promote skill development in a particular discipline; one example of this might be teaching students a jingle which includes all of the parts of speech (Vialle, 1997).

Within these two broad categories can be found a variety of ways that educators and schools have implemented the multiple intelligences throughout their curriculum. Some teachers implement multiple intelligences by providing students with a "project menu" which allows students some
choice in the intelligences that they utilize (Behm, 1996). The student has some control over how he or she learns material and expresses that learning in assessment. Some elementary teachers teach "to" the multiple intelligences by focusing on one intelligence a day, or by providing learning centers in which all students move through all areas by the time the unit has been completed (Perry, 1996). Other teachers in both elementary and secondary schools design thematic units in which every intelligence is addressed through at least one required activity within the unit. This approach limits student choice, but may encourage the development of intelligences that a student, if left entirely on his own, might neglect.

MI theory is such a radical approach that it has caused many educators and administrators to reevaluate the way that they view education. This has led to the development of several schools devoted to the multiple intelligence approach. One such school is the Key School in Indianapolis (Armstrong, 1994). This school was developed through the collaboration of a group of Indianapolis public school teachers with Howard Gardner himself, along with other educational experts such as Mihaly Csikszentmihaly, Elliot Eisner, Ernest Boyer, James MacDonald, and John Goodlad. This school provides daily instruction in the seven intelligences; students at Key School receive four times the exposure to art, music, and physical education than the average student in the public schools (Armstrong, 1994).
The school utilizes schoolwide themes to focus instruction. Students are provided with opportunities to develop their interests with a teacher who possesses competence in the area. They are also encouraged to interact with a variety of games, computer programs, and learning materials in the "flow room." This school is based on heterogenous mixed-age grouping, including many students who have been previously labeled "learning disabled" or "gifted" (Armstrong 1994).

The heart of Multiple Intelligence theory is the celebration of a variety of different kinds of intelligence. Therefore, as Gray (1996) points out, the question "Are you smart?" is transformed into "How are you smart?" This philosophy makes MI theory particularly relevant to special education; it breaks students and teachers out of the deficit model of education and focuses them on the strengths of their students. Merrifield, a speech-language pathologist, attests to this in her article "Three Billy Goats and Gardner" (1997). She, along with classroom teacher J. Smith, instituted a multiple intelligences approach with twelve four-and five-year olds in First Foot Forward, a preschool special education program. All of these students had been identified as having moderate to severe speech and language disorders. Smith and Merrifield used the story "The Three Billy Goats Gruff" as a springboard for developing the linguistic skills of the group. "The Three Billy Goats Gruff" story was put to music, which sparked considerable interest in the students.
According to Merrifield (1997), "The child who initially communicated only through short phrases was now able to perform for the class, singing the songs and carrying the tune without assistance." The children acted out the story while positioning themselves under or crawling across a balance beam bridge, to give them a kinesthetic and spatial understanding of the story. The dialogue was repeated frequently throughout the unit, and according to Merrifield, "Repeated exposure to the dialogue...resulted in their increasingly spontaneous use of pronouns and contractions" (p. 61). Finally, the students worked together to create the three billy goats, the troll, and the brick bridge; this involved combining several different intelligences. The unit culminated with one last performance, using the props that the students had made. According to Merrifield, "Language was indeed one area where students made their greatest strides, but they exhibited equally impressive improvements in their attention spans, group interaction, and self esteem" (p. 60). Merrifield also states, "Each child had derived some meaning from the story and had developed at least one skill that transferred to another area of learning" (1997, p. 61). Multiple Intelligence theory allowed these teachers to strengthen the intelligences that students had already developed in order to better develop the weak linguistic intelligence. Students were able to experience success and, therefore, were more interested in learning.
MI theory is also applicable to gifted programs. Often, students are labeled as gifted based solely on their standardized test scores. These tests have a bias towards linguistic and logical-mathematical intelligences. When multiple intelligences are considered, more students can be identified as gifted. As Jumper, an Extended Learning Specialist, points out,

There are many children who do not do well on these tests, but they have many other special skills and talents. If a student has an extremely high musical intelligence, there's no way to gauge this with a test. Consequently, large numbers of students fail to classify as gifted. (1996, p. 38)

It is important for all students to feel that they have gifts and talents, and the acceptance of a variety of intelligences has the potential to increase students' self-esteem and interest in education. In a classroom based on MI theory, even students who do not bear the "gifted" label think of themselves as having academic strengths. Conversely, students who are labeled as gifted are given opportunities to develop their weaker intelligences, be they spatial or even musical.

III. MI Myths

There are several prevalent myths about MI theory that must be discussed before MI theory can be effectively implemented at any level, however. One such myth is that
each person fits neatly into one intelligence or another. The truth is that each person possesses each intelligence to some degree or another; some are just more highly developed than others. This can be due to natural aptitudes (nature) or environmental influences (nurture). MI theory may seem simplistic at first, but the intelligences often interact in complex ways. Armstrong (1994) uses the example of cooking a meal to illustrate how the intelligences work together. One must read the recipe (verbal), use appropriate amounts (logical-mathematical), and try to fix something that will please the cook (intrapersonal) as well as the rest of the family (interpersonal). It is important to realize that students cannot be locked into an intelligence, for that leads to stagnant teaching and learning. A student should be taught to develop all of his or her intelligences to make the student a more well-rounded person. Also, the intelligences of many students are just beginning to be developed, and an intelligence that is currently undeveloped may one day become a student's strongest intelligence. For example, if a student who is musical is never exposed to music until he learns to play an instrument, his level of development in that intelligence is likely to skyrocket.

Another myth that it is important for educators to avoid is the idea that MI theory is another term for learning styles (Gardner 1995). Armstrong (1994) defines learning styles as "the intelligences put to work" (p. 13). Learning styles focus on the process of attaining
information, whereas MI theory focuses more on the choices a student makes as to the type of learning he or she prefers. These two theories may work together, but they are not synonymous. For example, a student may be interpersonally intelligent and be an auditory learner, making small group interaction perfect for her, whereas another student may be interpersonally intelligent and be a visual learner, meaning that she may need drawings and diagrams to fully understand her group's project.

One final trap to avoid when putting the Multiple Intelligences into practice is the belief that there are specific tests or benchmarks that can prove that one is proficient in a particular intelligence. There are many different ways of showing strength in a particular intelligence, and it is folly to assume, for example, that a student is not linguistically intelligent because he reads below grade level when he can be heard spinning outrageous stories about his weekend. He is showing the linguistic ability of storytelling. It is quite possible to have gifts and deficiencies within a particular intelligence as well as amongst the various intelligences. The heart and soul of MI theory is that every student is different, and this must be acknowledged at all levels of implementation. (Armstrong, 1994).
References


LINGUISTIC
Loves language
Interested in books and poems
Needs to write
Good speller
Uses mnemonic devices
Instigates word play
Storyteller
Theatrical
Incorporates irony
Can be talkative

Intentionally reads ahead
Not a mathematician
Typists and teachers
Extemporaneous speaker
Likes journals
Librarians and lawyers
Ingenious author
One to the library!
Ager to read aloud
Never complains about poetry
Earnestly writes in journals
Flag

One star is for Alaska...
One star is for Nebraska...
One star is for North Dakota...
One star is for Minnesota...
There are lots of other stars,
But I forget which they are.

- Shel Silverstein

Sleeping Sardines

"I'm tired of eating just beans," says I,
So I opened a can of sardines.
But they started to squeak,
"Hey, we're trying to sleep.
We were snuggled up tight
Till you let in the light.
You big silly sap, let us finish our nap.
Now close up the lid!"
So that's what I did....
Will somebody please pass the beans?

- Shel Silverstein

THE FOURTH

Oh
CRASH!
my
BASH!
it's
BANG!
the
ZANG!
Fourth
WHOOSH!
of
BAROOOM!
July
WHew!

- Shel Silverstein
"Flag", "Sleeping Sardines" and "The Fourth"  
by Shel Silverstein

- These poems contain simple but effective word play.
- Each poem illustrates a particular literary device.
- Use "Flag" to introduce rhyme and anafora.
- Use "Sleeping Sardines" to explain personification.
- Use "The Fourth" to illustrate onomatopoeia.

- These poems can be a jumping off point. Once students understand the concepts, have them identify these devices in more advanced poetry that they have read.

- These poems can be used as a format for students to follow in writing their own short poems to illustrate these or other literary devices.
One, Two, Three - Gough!

To make some bread you must have dough,
Isn't that sough?

If the sky clear all through,
Is the color of it blough?

When is the time to put your hand to the plogh?
Nough!

The handle on the pump near the trough
Nearly fell ough.

Bullies sound rough and tough enough,
But you can often call their blough.

- Eve Merriam
"One, Two, Three - Gough!"
by Eve Merriam

- Plays with the fact that English is a quirky language.

- Call upon students to read this poem once as if the poem rhymes.

- Have students read again, using the correct pronunciations.

- List other such anomalies of the English language on the blackboard (silent "k", pronunciation of "oo" as in "broom" and "wood" for example).

- Have students choose one of these English "problem areas" to parody in a poem of their own.
Why I Did Not Reign

I longed to win the spelling bee
And remembered the rule
I had learned in school:

"I before E,
Except after C."

Friend, believe me,
No one was going to deceive me.

Fiercely, I practiced, the scepter I'd wield,
All others their shields in the field would yield!

Alas, before my very eyes
A weird neighbor in a beige veil
Feigning great height and weighty size
Seized the reigns and ran off with the prize.

Now I no longer deign to remember that rule.
Neither
Any other either.

- Eve Merriam
"Why I Did Not Reign"
by Eve Merriam

- Linguistically intelligent students will appreciate the irony.

- Students who struggle with language will appreciate its message: sometimes spelling makes no sense and cannot be logically explained.

- Discuss how the words chosen for the poem contribute to this theme.

- Have students make a chart of the "ie" and "ei" words used in this poem to decide if the "i before e, except after c" rule is valid or if it just causes unnecessary confusion.

- Select a spelling error that is common in the writing of that particular class.

- Have the class work together to list words that follow that particular pattern.

- Have students work in groups (utilizing their interpersonal intelligence) to incorporate these words into a poem that students can use to help them remember the exceptions to the rule.

- Share the poems with the rest of the class.
We Real Cool

The Pool Players.
Seven at the Golden Shovel.

We real cool. We
Left school. We

Lurk late. We
Strike straight. We

Sing sin. We
Thin gin. We

Jazz June. We
Die soon.

- Gwendolyn Brooks
"We Real Cool"
by Gwendolyn Brooks

- This poem shows that the language of poetry is not necessarily lofty or verbose.

- This poem can be used in conjunction with others written in dialect to show that vernacular can be used effectively in poetry.

- Questions to consider in discussion:
  1. What do we find out about the pool players?
  2. How does the language used contribute to our opinions and knowledge of the pool players?
  3. What is the theme of the poem?
  4. How does the poem contribute to that theme?

- Encourage students to use slang and vernacular in their poetry and creative writing when it contributes to meaning.
Talk

The shops, the streets are full of old men
who can't think of a thing to say anymore.
Sometimes, looking at a girl, it
almost occurs to them, but they can't make it out,
they go pawing toward it through the fog.

The young men are still jostling shoulders
as they walk along, tussling with one another with words.
They're excited by talk, they can still see the danger.

The old women, thrifty with words,
haggling for oranges, their mouths
take bites out of the air. They know the value of oranges.
They had to learn everything
on their own.

The young women are the worst off, no one has bothered
to show them things.
You can see their minds on their faces,
they are like little lakes before a storm.
They don't know it's a confusion that makes them sad.
It's lucky in a way though, because the young men take
a look of confusion for inscrutability, and this
excites them and makes them want to own
this face they don't understand,
something to be tinkered with at their leisure.

- Roo Borson
The Norton Introduction to Poetry,
"Talk"
by Roo Borson

- Presents a scene in which language reflects gender, age, and social position.

- Could be one element in a discussion of how language reflects the person who is speaking.

- Bring in an audio tape of several people speaking, and ask students to describe the narrators based on the voice and relative garrulousness of the speaker.

- Characteristics such as age, gender, nationality, social position, and personality can be included in the descriptions.

- Discuss the assumptions (accurate and false) made about the people in the poem based on their language.

- Discuss the importance of language and the tendency to label people (sometimes incorrectly, as in the poem) based on language.
Logical Mathematical
Logical-Mathematical

A student with high logical-mathematical intelligence is able to use deductive reasoning to solve problems. These students are also proficient at recognizing abstract patterns and relationships, including if-then and cause-effect propositions. They often excel in science and mathematics. People with a great deal of logical-mathematical intelligence may excel in a career as a statistician, accountant, scientist, computer programmer, or logician.

In the classroom, logical-mathematical students enjoy experiments and logic puzzles. They are often the students who most prefer to use computers. Students who exhibit strong tendencies toward this intelligence many times prefer to categorize and classify new information; therefore, structured charts and study guides may aid them in understanding material. Providing a structural framework such as a time line, Venn diagram, attribute web, 5-w organizer, or mind-map can significantly improve retention in these students. Heuristics also work well for many logical-mathematical students.

Another teaching technique that benefits students with this intelligence, particularly in the English classroom, is the use of Socratic questioning. Socratic questioning requires that students use logic to support their beliefs and opinions. Therefore, a teacher using this technique ensures that the students are using the text as the basis for discussion and interpretation. A logical student may feel more comfortable with discussion if he or she works from the framework of the text.
Fear is black.
It smells like sauerkraut
And tastes like sardines.
It sounds like silence
And feels like slimy anchovies

- Theresa DuBois

Boredom has no color.
It is invisible.
Boredom smells like dust centuries old.
It tastes like garlic salt
And it has no sound.
Boredom feels like numbness.

- Mike Kapp

Peace is a rainbow of color.
It smells like a rose
And it tastes like sugar.
Peace sounds like a bluebird
And feels like a handshake.

- Randy Baumgart

Problems are black.
They sound like children crying.
They taste of castor oil
And smell like spinach.
They make you feel unwanted.

- Matt Hickel

All poems from The Many Faces of Poetry,
compiled by J.A. Senn, 1974.
"Five Sense Poetry"
by various writers
compiled by J.E. Senn

- This is one kind of formula poetry.

- Formula poetry provides logical-mathematical students the structure that they need.

- Have students select an emotion or abstract concept.

- Students write a poem in which they use metaphors pertaining to each of the five senses to describe the concept.

- Helps develop intrapersonal and linguistic skills, which may need strengthening in logical-mathematical students.

- These could easily be compiled and bound into a booklet.
Leaning on a Limerick

1. Let the limerick form be rehoised In New York accents well voiced: "The thoid line is short, And so is the fourt', While the fi't' and the second go foist."

2. When a limerick line starts out first, What follows is fated, accursed: If the third line takes tea, The fourth must agree, While five, two, and one pool their thirst.

3. Assiduously I'm attending The limerick message I'm sending; I can get up to here, But alas and oh dear: What do I do for an ending?

4. You've a hunger to be newly versed; There are rhymes you would dare if you durst: Macaroni, baloney, Spumoni, tortoni- But it's got to come out liverwurst.

- Eve Merriam
"Leaning on a Limerick"
by Eve Merriam

- Provides logical-mathematical students with a model to follow in creating their own limericks.

- The first two limericks in this collection provide reminders for students about the structure of limericks.

- Limericks are particularly popular with logical-mathematical students because they provide the students with a framework.

- Logical students may feel uncomfortable with open-ended assignments, and limericks give them a place to start in writing poetry.
Arithmetic

Arithmetic is where numbers fly like pigeons in and out of your head.
Arithmetic tells you how many you lose or win if you know how many you had before you lost or won.
Arithmetic is seven eleven all good children go to heaven-or five six bundle of sticks.
Arithmetic is numbers you squeeze from your head to your hand to your pencil to your paper till you get the answer.
Arithmetic is where the answer is right and everything is nice and you can look out of the window and see the blue sky-or the answer is wrong and you have to start all over and see how it comes out this time.
If you take a number and double it and double it again and then double it a few more times, the number gets bigger and bigger and goes higher and higher and only arithmetic can tell you what the number is when you decide to quit doubling.
Arithmetic is where you have to multiply-and you carry the multiplication table in your head and hope you don't lose it.
If you have two animal crackers, one good and one bad, and you eat one and a striped zebra with streaks all over him eats the other, how many animal crackers will you have if somebody offers you five six seven and you say No no no and you say Nay nay nay and you say Nix nix nix?
If you ask your mother for one fried egg for breakfast and she gives you two fried eggs and you eat both of them, who is better in arithmetic, you or your mother?

- Carl Sandburg
"Arithmetic"
by Carl Sandburg

- Although the poem has a theme that will interest most logical students, its logic may elude them.

- Before having students read this poem, ask the students to write one sentence on a note card describing what arithmetic—mathematics—means to them.

- Read some of these anonymous answers aloud.

- Discuss the inevitable variety in the answers.

- After reading the poem, discuss the speaker's view of mathematics.

- Especially important to logical-mathematical students would be the last two stanzas. Discuss the following questions: Can these questions be answered logically? If not, what does that indicate about the speaker's opinion of arithmetic?
After Great Pain...

After great pain, a formal feeling comes-
The Nerves sit ceremonious, like Tombs-
The stiff Heart questions was it He, that bore,
And Yesterday, or Centuries before?

The Feet, mechanical, go round-
Of Ground, or Air, or Ought-
A Wooden way
Regardless grown,
A Quartz contentment, like a stone-

This is the hour of Lead-
Remembered, if outlived,
As Freezing Persons recollect the Snow-
First-Chill-the Stupor-then the letting go-

- Emily Dickinson
The Norton Introduction to Poetry,
"After Great Pain..."
by Emily Dickinson

- Introduce the stages of grief that psychologists have established.

- This framework for the poem could be provided either before or after an initial reading of the poem.

- Have students attempt, either individually or in groups, to determine which lines refer to which stages of the grieving process.

- Have students decide if any of the scientific stages have been omitted or if the order of the stages differs in the poem from the psychological "norm."

- Emphasize the fact that people experience grief differently, and that there is no such thing as a "normal" response to grief, but that scientists have discovered patterns that are frequently found as elements of the grieving process.

- Discuss the fact that Emily Dickinson was most likely unaware of any scientific cycle of grief.

- Discuss the importance of poetry as a complement to science.

- Have students respond in writing to the following prompt: What does this poem add to our knowledge of grief that a psychological textbook omits?
Ode to Rot

Der Gutt Herr Gott
said, "Let there be rot,"
and hence bacteria and fungi sprang
into existence to dissolve the knot
of carbohydrates photosynthesis
achieves in plants, in living plants.
Forget the parasitic smuts,
the rusts, the scabs, the blights, the wilts, the spots,
the mildews and aspergillosis-
the fungi gone amok,
attacking living tissue,
another instance, did Nature need another,
of predatory heartlessness.

Pure rot
is not
but benign; without it, how
would the forest digest its fallen timber,
the woodchuck corpse
vanish to leave behind a poem?
Dead matter else would hold the elements in thrall-
nitrogen, phosphorus, gallium
forever locked into the slot
where once they chemically triggered
the lion's eye, the lily's relaxing leaf.

All sparks dispersed
to that bad memory wherein the dream of life
fails to recall, let rot
proclaim its revolution:
the microscopic hyphae sink
their fangs of enzyme into the rosy peach
and turn its blush a yielding brown,
a mud of melting glucose:
one-stauch committees of chemicals now vote
to join the invading union,
the former monarch and constitution routed
by the riot of rhizoids,
the thalloid consensus.

The world, reshifted, rolls to renewed fullness;
the oranges forgot
in the refrigerator "produce" drawer
turn green and oblate
and altogether other than edible,
yet loom as planets of bliss to the ants at the dump.
The banana peel tossed from the Volvo
blackens and rises as roadside chicory.
Bodies loathsome with their maggotry of ghosts resolve
to earth and air,
their fire spent, and water there
as a minister must be, to pronounce the words.
All process is reprocessing;
give thanks for gradual ceaseless rot
gnawing gross Creation fine while we sleep,
the lightening-forged organic conspiracy's
merciful counterplot.

"Ode to Rot"
by John Updike

- Use this poem to convince a logical-mathematical student that not all poetry is sentimental.

- This poem contains factual information, and several scientific terms that may be unfamiliar to many students, but which may provide a student who excels in science a chance to shine in an English classroom.

- Provide this poem as part of a poetry unit.

- Students who select this poem may choose to research the scientific basis for the poem.

- Other poems by Updike that may interest logically intelligent students include:
  "Ode to Growth,"
  "Ode to Entropy,"
  "To Evaporation,"
  "To Healing."

- Students who have an interest in a particular aspect of science may research a scientific process and write an ode of their own.

- Discussion based on "Ode to Rot" should include explanations of the scientific terminology.

- Discussion should also include an introduction to the concept of an ode as a poetic type.

- Poem could be used in conjunction with a more traditional ode such as "Ode to a Nightingale."

- The form of the poem should also be discussed, with emphasis on the symmetry as it reflects the content of the poem.
a spatial student understands shape, color, form, lines, and distances.
a spatial student needs pictures, images, video.
he or she can draw and diagram and see the bird in this poem.
"Southbound on the Freeway"
by May Swenson

- Give this poem to students without the title.

- Ask students (especially those who do not understand the poem) to draw the scene as it is reported by the "outsider" in the poem.

- When students realize that the poem is about the freeway, ask which of the details enabled them to come to this conclusion. Make a list of these details the chalkboard.

- Students will write a poem about a different scene common to everyday living, from the perspective of the Orbitville visitor.

- Ideas for scenes include:
  - Washing dishes
  - Eating dinner
  - Watching television
  - Playing any sport
  - Shopping at the mall
  - Talking on the telephone

- Encourage students to draw pictures so that they can focus on details that they might otherwise not think about.

- Encourage students to pretend that they have never before experienced the scene that they are describing.

- Distribute the new poems (without titles) randomly throughout the classroom for peer editing (also helpful to interpersonally intelligent students).

- Questions the peer editor should be able to answer:
  1. What is the subject of this poem?
  2. Which details led to this conclusion?
  3. Is this written from an outsider's perspective?
  4. Do you have any suggestions for improvement?

- The poems should then be revised by the poet.

- Poems are shared with the class.
"A Leaf Falls in Loneliness"
by ee cummings

- This poem functions as a word puzzle. Students must use the visual cues provided by the author to make meaning out of the text.

- Ask students to attempt to read this poem aloud. Eventually, a student (most likely a spatially intelligent student) will understand the poem.

- Students should then be asked to write (in a journal perhaps) about how the position of the text influences meaning in this poem. If it was difficult for them to understand, they may also discuss their frustration. If they liked the poem, they can explain why.

- Encourage students to write their own poems in cummings' style.

- Ideas for simple movements to write about:
  - water dripping from a faucet
  - woodpecker pecking
  - hammering a nail
  - a bird flying

- Provide more of cummings' poetry, as well as some concrete poems for examples as necessary.
August Afternoon

I remember the August afternoon
we washed the seats
in the '66 bug
with buckets of water, soap, and brushes.
Feeling a little like Cinderella
I crawled in on my hands and knees
and started to scrub
while soapy dirt ran
down my arms and legs
and sweat dripped off my hair.
I threw water on you
and in return I got
a dripping wet cloth in my face:
the battle was on.
Grimey grey water splashed over us
as we chased each other
with sponges and brushes.
We went back to work
drenched and laughing
only to emerge an hour later
looking old and prunish.
Then, like Jack and Jill
we carried our buckets
back to the house
and on the way
you said thanks
I love you.

- Nancy Remaly,
Crazy to Be Alive in Such
"August Afternoon"
by Nancy Remaly

- Spatially intelligent students form images in their minds easily. Most of them will visualize the events of this poem as they read.

- Before reading, introduce students to the concept of a "flashbulb memory," that is a memory that is so vivid that all of the senses are evoked. These may be memories of great importance, or simply a favorite memory that students return to when they are feeling lonely or sad.

- Have students list some of their flashbulb memories in their journals.

- Have the students read the poem.

- Ask the students why a poet would write a poem about something as seemingly insignificant as a car wash. Emphasize the fact that special memories can come from daily events.

- Students will then look over their list of memories and choose one to write about.

- Have students write down everything they can remember about that event. Questions they might want to consider include:
  1. How was the weather at the time?
  2. What were you wearing?
  3. How did you feel?
  4. What colors do you associate with your memory?
  5. What sounds and smells do you remember?

- Students may share these with the class, or you may form a class "Book of Memory Poems."
Constantly Risking Absurdity

Constantly risking absurdity
and death
whenever he performs
above the heads
of his audience

the poet like an acrobat
climbs on rime
to a high wire of his own making

and balancing on eyebeams
above a sea of faces
paces his way
to the other side of day
performing entrechats
and slight-of-foot tricks

and other high theatrics
and all without mistaking
anything
for what it may not be

For he's the super realist
who must perforce perceive
taut truth
before the taking of each stance or step
in his supposed advance
towards that still higher perch
where Beauty stands and waits
with gravity
to start her death-defying leap

And he
a little charlie chaplain man
who may or may not catch
her fair eternal form
spreadeagled in the empty air
of existence

- Lawrence Ferlinghetti
"Constantly Risking Absurdity"

by Lawrence Ferlighetti

- Form emphasizes spatial intelligence.

- Questions to consider:
  1. How does the form suggest acrobatics?
  2. How does the poem compare an acrobat to a poet?
  3. How do poets and acrobats perceive "taut truth"?
  4. What is the double meaning in "slight-of-foot tricks"?
  5. Who is Charlie Chaplain?
  6. Whose "fair eternal form" might the acrobat catch?

- Show a video clip of an acrobat and/or of Charlie Chaplain and ask students to write about their feelings, thoughts, and impressions of the film before giving them the poem.

- Stress the contribution of form to the meaning of the poem.

- Place students in groups.

- Give each group one of the following actions:
  playing hopscotch
  jogging around a track
  going to the dentist or doctor
  a caged animal pacing
  making popcorn
  riding a bicycle
  climbing a ladder

- Have the groups free-associate images and emotions related to the topic.

- Students use interpersonal skills to develop a format and words for their concrete poem.

- Share the poems with the class.
BODY
KIN

ESTHETIC

 I

 Y
If the body is considered to represent the entirety of Gardner's theory of multiple intelligences, then the mouth would represent linguistic intelligence. The ears would be musical intelligence, for without hearing there is no music. Intrapersonal intelligence is symbolized through the heart, for this intelligence involves knowing oneself. Interpersonal intelligence is represented by the hands, which we use to help one another and show affection. The eyes represent spatial intelligence, for they are needed for judging color, line, shape, and distance. The brain represents logical/mathematical intelligence, for it relies on the power of reason. Finally, the feet represent bodily-kinesthetic intelligence, for they are used for movement, and bodily-kinesthetic students love to move around.

The preceding body map is a description of Gardner's multiple intelligence that would aid a student with high bodily-kinesthetic intelligence. These students relate concepts to the physical realm. They need movement and concrete explanations of abstract ideas.
The Ride-by-Nights

Up on their brooms the Witches stream,
Crooked and black in the crescent's gleam,
One foot high, and one foot low,
Bearded, cloaked, and cowled they go.
'Neath Charlie's Wane they twitter and tweet,
And away they swarm 'neath the Dragon's feet,
With a whoop and a flutter they swing and sway,
And surge pell-mell down the Milky Way.
They hover and squeak in the empty air.
Then round they swoop past the glimmering Lion
To where Sirius barks behind huge Orion;
Up, then, and over to wheek amain
Under the silver, and home again.

- Walter de la Mare
"The Ride-by Nights"

- Ideal for a middle school class around the Halloween season.

- Add movements for students with high bodily-kinesthetic intelligence.

- The following should provide a starting point:

<table>
<thead>
<tr>
<th>Words</th>
<th>Corresponding Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up on their brooms</td>
<td>Mimic riding a broom</td>
</tr>
<tr>
<td>Crooked</td>
<td>Crook a body part</td>
</tr>
<tr>
<td>One foot high</td>
<td>Raise one foot</td>
</tr>
<tr>
<td>One foot low</td>
<td>Put foot down</td>
</tr>
<tr>
<td>Bearded</td>
<td>Mimic stroaking a beard</td>
</tr>
<tr>
<td>Cloaked</td>
<td>Pretend to drape cloak</td>
</tr>
<tr>
<td>Twitter and tweet</td>
<td>Make tweeting noises</td>
</tr>
<tr>
<td>'Neath the Dragon's feet</td>
<td>Pantomime Dragon</td>
</tr>
<tr>
<td>Swing and sway</td>
<td>Swing and sway body</td>
</tr>
<tr>
<td>Glittering chair</td>
<td>Sit in chairs</td>
</tr>
<tr>
<td>Hover and squeak</td>
<td>Squeak (briefly!)</td>
</tr>
<tr>
<td>Glimmering Lion</td>
<td>Roar</td>
</tr>
<tr>
<td>Sirius, Orion</td>
<td>Make flashing star-like gestures with hands</td>
</tr>
<tr>
<td>Up then</td>
<td>Stand on tiptoes</td>
</tr>
<tr>
<td>Over to wheel amain</td>
<td>Turn in circle</td>
</tr>
<tr>
<td>Under the silver</td>
<td>Squat</td>
</tr>
<tr>
<td>Home again</td>
<td>Stand up straight</td>
</tr>
</tbody>
</table>

- Read the poem aloud or ask students to do so.

- Students may perform this activity for the class and add or change movements.
If I Were You And You Were Me

If I were you and you were me
How much difference would there be
In what we'd do and what we'd see
If I were you and you were me?

If I were white and you were black
You'd have some things, but some you'd lack
And I'd now live on a different track
If I were white and you were black.

If I were abler and you were not
Would our differences be a lot?
And would it change our pattern of thought
If I were abler and you were not?

If the things I said were true,
Could I still love someone like you?
And could you then still love me too,
If all the things I've said were true?

Since I'm not you and you're not me,
Let's be the best that we can be,
And grow together naturally
Since I'm not you and you're not me.

- DuWayne Brooks
  University of Illinois,
  Urbana-Champaign
"If I Were You and You Were Me"
by DuWayne Brooks

- Students will receive an egg to begin this bodily-kinesthetic activity.

- Students decorate this hard-boiled egg with markers to make it into an egg "person" (spatially intelligent students will enjoy this activity as well).

- Place eggs together at the front of the room when all of the eggs have been decorated.

- Ask students to come to the front of the room to pick out their egg from the rest; this should be a relatively easy exercise since all of the eggs will be decorated differently.

- After each student has selected his or her egg from the group, ask the students to remove the eggshell, and then place the egg at the front of the room once again.

- Ask students to identify their egg from the group, which should be more difficult now that the decorative shells have been removed.

- Link this activity to the theme of the poem, that we are all human underneath our superficial differences.

- After the poem has been read and discussed, students will brainstorm other differences that might have been included in the poem that are absent.

- Allow students to use their interpersonal and linguistic intelligences to work in small groups and write a new stanza for the poem.

- Share stanzas to create a new, "class" version of the poem.
The Tally Stick

Here from the start, from our first days, look:
I have carved our lives in secret on this stick
of mountain mahogany the length of your arms
outstretched, the wood clear red, so hard and rare.
It is time to touch and handle what we know we share.

Near the butt, this intricate notch where the grains
converge and join: it is our wedding.
I can read it through with a thumb and tell you now
who danced, who made up the songs, who meant us joy.
These little arrowheads along the grain,
they are the births of our children. See,
they make a kind of design with these heavy crosses,
the deaths of our parents, the loss of our friends.

Over it all as it goes, of course, I
have chiseled Events, History-random
hashmarks cut against the swirling grain.
See, here is the Year the World Went Wrong,
we thought, and here the days the Great Men fell.
The lengthening runes of our lives run through it all.

See, our tally stick is whittled neatly end to end;
delicate as a scrimshaw, it would not bear you up.
Regrets have polished it, hand over hand.
Yet let us take it up, and as our fingers
like children leading on a trail cry back
our unforgotten wonders, sign after sign,
we will talk softly as of ordinary matters,
and in one another's blameless eyes go blind.

- Jarold Ramsey
The Norton Introduction to Poetry,
"The Tally Stick"
by Jarold Ramsey

- Bring in a stick carved in the manner illustrated by the poem.

- A bodily-kinesthetic student will understand the poem better if he can hold the object that is the basis for the poem, and feel for himself the bumps and ridges that comprise the life of the elderly couple.

- If it is impossible to provide an actual stick, a drawing or chalkboard illustration of the stick would also be useful, to both bodily-kinesthetic and spatial students.

- A daring teacher could allow her students to carve their own sticks based on the poem, illustrating the important events in the lives of the students.

- A picture representation would be an acceptable substitution.

- It is imperative that teachers provide bodily-kinesthetic students with some sort of hands-on experience for this poem, so that they see its relevance to their own lives.
Lord Randall

"O where hae ye been, Lord Randall, my son?
O where hae ye been, my handsome young man?"
"I hae been to the wild wood, mother, make my bed soon,
For I'm weary wi' hunting, and fain wald lie down."

"Where gat ye your dinner, Lord Randall my son?
Where gat ye your dinner, my handsome young man?"
"I din'd with my true-love mother, make my bed soon,
For I'm weary wi' hunting, and fain wald lie down."

"What gat ye to your dinner, Lord Randall, my son?
What gat ye to your dinner, my handsome young man?"
"I gat ells boiled in broth, mother, make my bed soon,
For I'm weary wi' hunting and fain wald lie down."

"What became of your bloodhounds, Lord Randall, my son?
What became of your bloodhounds, my handsome young man?"
"O they swelled and they died; mother make my bed soon,
"For I'm weary wi' hunting and fain wald lie down."

"O I fear ye are poisoned, Lord Randall, my son!
O I fear ye are poisoned, my handsome young man!"
"O yes! I am poison'd; mother, make my bed soon,
For I'm sick at heart and fain wald lie down."
"Lord Randall"

- Old English style and vocabulary alarm many students.

- The poem contains a theme to which most secondary school students can relate: a young man has difficulty communicating with his mother, who asks a great many questions.

- To appreciate this poem, students must break through the language barrier.

- Have students present this poem as a skit, an activity that is ideal for students with high bodily-kinesthetic intelligence.

- Students work together in groups (exercising their interpersonal intelligence) to decide the best way to present this poem.

- Group members must make decisions such as whether or not the young man really has been poisoned, and what his attitude toward his mother should be.

- Each group is required to present this poem in its original form, but they are given dramatic license.

- Each group must also present a modern interpretation of the poem, either using slang, rap, or straight dialogue. The exchange should still follow the format established by the poem; however, students will be given more choice in this presentation.

- This activity should foster an understanding that old language can be used to present modern themes, and students should be more willing to attempt to relate to poetry that may appear difficult at first glance.
A Dialogue Between the Soul and Body

Soul
O who shall, from this Dungeon, raise
A Soul inslav'd so many ways?
With bolts of bones, that fetter'd stands
In Feet, and manacled in Hands.
Here blinded with an Eye; and there
Deaf with the drumming of an Ear.
A Soul hung up, as 'twere in Chains
Of Nerves, and Arteries, and Veins.
Tortur'd, besides each other part,
In a vain Head, and double Heart.

Body
O who shall me deliver whole,
From bonds of this Tyrannic Soul?
Which, stretcht upright, impales me so,
That mine own Precipice I go;
And warns and moves this needless frame:
(A fever could but do the same.)
And, wanting where its spight to try,
Has made me live to let me dye.
A Body that could never rest
Till this ill Spirit it possest.

Soul
What Magick could me thus confine
Within another's grief to pine?
Where whatsoever it complain,
I feel, that cannot feel, the pain.
And all my care its self employes,
That to preserve, which me destroys:
Constrain'd not only to indure
Diseases, but, whats worse, the Cure:
And ready oft the port to gain,
Am shipwreckt into Health again.

Body
But Physick yet could never reach
The Maladies Thou me dost teach;
Who first the Cramp of Love does heat:
Of Hatred's hidden Ulcer eat.
Joy's cheerful Madness does perplex:
Of Sorrow's other Madness vex.
Which Knowledge forces me to know;
And Memory will not foregoe.
What but a Soul could have the wit
To build me up for Sin so fit?
So Architects do square and hew,
Green Trees that in the Forest grew.

- Andrew Marvell
"A Dialogue Between the Soul and Body"
by Andrew Marvell

- Language may be a barrier to understanding.
- The poem personifies the body and the soul as two separate entities that are at odds with each other.
- To facilitate understanding for bodily-kinesthetic students, separate students into groups and ask each group to create a tableaux that represents this poem.
- A tableaux is a kind of physical "snapshot" of the poem.
- Students should then explain orally how the tableaux relates to the conflict in the poem.
- Students should write an explanation of the tableaux to turn in for a grade.
- The group work helps students develop interpersonal intelligence and the written explanation develops linguistic skills.
MUSICAL
The following could be sung to the tune of "Twinkle, Twinkle, Little Star":

Mus-i-cal in-tell-i-gence.
Means that mu-sic notes make sense.
These stu-dents may like to sing,
Or play drums, cym-bols or strings.

Mus-ic stu-dents like to see
Song ly-rics as po-e-try.
Rythmn, ryhme, and me-ter too
Make more sense when sung to you.

Mu-sic stu-dents like to write
Mus-ic for their own de-light.
Show them how much po-e-try
Can have mus-i-cal-i-ty.
**A Short Note**

In music
a hemidemisemiquaver is
a half
of a half
of an eighth of a note
i.e.,
take note,
a 1/64th,
a fraction
whose action takes
the merest quiver of a sliver,
the fleetingest beat,
a flip, a zip, a lickety-split,
a snippet, a smidgen,
a speck, a dot,
that's what
a hemidemisemiquaver is:
a splinter, a scratch, a pinprick, a nick of time,
a taxi-meter click going
flick, snick, hemidemisemiquaver quick!

- Eve Merriam

*A Sky Full of Poems, 1973.*
"A Short Note"
by Eve Merriam

- Provides an excellent opportunity for a student with musical training to show his or her intelligence.

- Ask a group of musically intelligent students to present this poem to the class (using their interpersonal intelligence) as part of a poetry unit.

- They will have to research the musical term that is the focus of the poem to see if it is a real word or if the author made it up. To do this they could use the dictionary, the band director, or whatever sources they have available to them.

- Ask them to find a way to illustrate this musical term to the class.

- They will then lead a discussion with the rest of the class about the imagery Merriam uses to show that the note lasts only a short duration.

- The class could brainstorm other possible images that would suggest a short time span.

- Then the "music group" should share a poem or poems that they have written about musical concepts of their choosing, making sure to demonstrate their concepts first, using an instrument, a tape, or a short music lesson for the class.
Tiger, Tiger burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder and what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand, and what dread feet?

What the hammer? What the chain?
In what furnace was thy brain?
What the anvil? What dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears
And watered heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tiger, Tiger, burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

- William Blake
The Norton Introduction to Poetry,
"The Tiger"
by William Blake

- Has a strong rhythm that adapts easily to a rap or chant.

- Could be read effectively to a simple drum beat.

- In either case, it is important for musically intelligent students that the contribution of rhythm to the overall effect of the poem be discussed.

- Discuss contribution of meter and word choice to pulse and meaning of the poem.
Metrical Feet

Trochee trips from long to short;
From long to long in solemn sort
Slow Spondee stalks; strong foot! yet ill able
Ever to come up with Dactyl trisyllable.
Iambics march from short to long-
With a leap and a bound the swift Anapests throng;
One syllable long, with one short at each side,
Amphibrachys hastes with a stately stride-
First and last being long, middle short Amphimacer
Strikes his thundering hoofs like a proud high-bred Racer.
If Derwent be innocent, steady, and wise,
And delight in the things of earth, water, and skies;
Tender warmth at his heart, with these meters to show it,
With sound sense in his brains, may make Derwent a poet-
May crown him with fame, and must win him the love
Of his father on earth and his Father above
My dear, dear child!
Could you stand upon Skiddaw, you would not from its whole
ridge
See a man who so loves you as your fond S.T. COLERIDGE

- Samuel Taylor Coleridge
The Norton Introduction to Poetry,
"Metrical Feet"
by Samuel Taylor Coleridge

- The first six lines describe the metrical feet most discussed in secondary schools.

- Tap out the rhythms of each line while repeating the words.

- Musical students in particular will be able to remember the names of the meters and their corresponding patterns better if the two are interconnected as they are in this poem.

- Tapping out the rhythms will also benefit students with high bodily-kinesthetic intelligence.

- After students are familiar with this poem, excerpts from other poems can be introduced as students compare the patterns of the new poems with the lines of this poem.
Ohio

I.

Rolling along through Ohio,
lapping up Mozart on the radio
(Piano
Concerto No. 21, worn but pure),
having awoken while dawn
was muddying a rainy sky,
I learned what human was:
human was the music,
natural was the static
blotting out an arpeggio
with the clouds of idiotic rage,
exploding, barking, blind.
The stars sit athwart our thoughts
just so.

- John Updike

"Ohio I"
by John Updike

- Before reading this poem, the teacher could ask students to imagine that they are listening to their favorite song on the radio when the station is cut off by static. How do they feel? Frustrated? Angry? Sad?

- Have the actual Concerto (or another by Mozart) for students to hear, with an unpleasant sound dubbed in (or provided externally, as with chalk on the blackboard).

- Discuss this experience as a metaphor for humanity. How does it reflect the beauty and imperfection of mankind?

- Have students write about a song or sound that has a special meaning for them. How does it make them feel to hear it?
The Road Not Taken

Down in the southwest Virginia town of Richlands
I fell in love with an Appalachian girl
She lived in a long row of little row houses
On the side of an old strip-mining hill
She walked along on the jagged ridge
And looked as far as she could see
But the hills out there so up and down
You only see as far as the next big ridge

Refrain:

Every time I see her face
On the street in the hollow of the hill
Another time and another place
I feel her in my heart still
Every time I see her face
On the street in the hollow of the bend
I see her in my mind and then
I go down the road not taken...again

Oh the coal dust settles on the window display
They have to change it about every other day
Some things never change way out here
An outsider could always remain that way
She walked along on the jagged ridge
She told me she was thinking of me
But every time I tried to take her away
She always ran back to the rocks and the trees

(Refrain)

Oh I went back there after many years
So curious and so secretly
As I looked on I held back a tear
The road not taken overcoming me
I saw her she was sitting there
Older, thinner on the front porch
It seemed the light a little brighter there
Or maybe I still carried a forgotten torch.

(Refrain)

- Bruce Hornsby

Scenes From the South Side
"The Road Not Taken"
by Bruce R. Hornsby

- Should be used in conjunction with Robert Frost's "The Road Not Taken."

- Emphasize that the lyrics to this poem can be considered poetry in and of themselves, despite the fact that they are obviously influenced by Frost's poem.

- Ask students to describe what the speaker in this poem considers to be his "road not taken." How could his life have been different?

- Encourage students to write original song lyrics. They may choose to look to Frost's poem or other poetry for inspiration.

- Musically intelligent students may wish to compose music to go along with their lyrics.

- These may be performed for the class.
Interpersonal
The following is an example of the dialogue that might occur if a student interviewed an expert in the field of multiple intelligences:

Interviewer: What exactly is interpersonal intelligence?

Expert: Interpersonal intelligence involves the ability to recognize the moods, intentions, and motivations of other people. People with this intelligence respond to verbal and nonverbal cues that provide them insight about people.

I: Can you give me some idea about activities that exercise interpersonal intelligence?

E: Cooperative learning, conflict mediation, peer tutoring, group brainstorming sessions, and peer sharing exercises all help develop interpersonal intelligence. Students with interpersonal intelligence often also enjoy board games.

I: How important is it for students to develop interpersonal intelligence?

E: Very. It is very important for students who wish to enter the business world, in particular, to develop strong interpersonal skills. In fact, it is important for everyone of any profession to be able to work with others in order to get a job done.
Two Friends

I have something to tell you.
I'm listening.
I'm dying.
I'm sorry to hear.
I'm growing old.
It's terrible.
It is, I thought you should know.
Of course and I'm sorry. Keep in touch.
I will and you too.
And let me know what's new.
Certainly, though it can't be much.
And stay well.
And you too.
And go slow.
And you too.

- David Ignatow
"Two Friends"
by David Ignatow

- Explores the way that prior knowledge and personality affect poetic interpretation.

- Place students in groups of two, with each group given a copy of this poem.

- Students create a skit to share with the class, the only requirements being that the lines of this poem must be included in the same order that they appear in the poem.

- Students must decide on the characters and setting.

- Dialogue can be added if the groups decide to fill in the gaps of the conversation.

- This exercise helps students develop interpersonal intelligence and gives them an appreciation for what is left "unsaid" in poetry.
The Big Nasturdiums

All of a sudden the big nasturdiums
Rose in the night from the ocean's bed,
Rested a while in the light of the morning,
Turning the sand dunes tiger red.

They covered the statue of Abraham Lincoln,
They climbed to the top of our church's spire.
"Grandpa! Grandpa! Come to the window!
Come to the window! Our world's on fire!"

Big nasturdiums in the High Sierras,
Big nasturdiums in the lands below;
Our trains are late and our places have fallen,
And out in the ocean the whistles blow.

Over the fields and over the forests,
Over the living and over the dead --
"I never expected the big nasturdiums
To come in my lifetime!" Grandpa said.

- Robert Beverly Hale
"The Big Nasturdiums"
by Robert Beverly Hale

- Put students into small groups. Each group should decide what happens after the poem ends.

- Ask students to decide exactly what the nasturdiums are, and how they will affect the world now that they have arrived.

- Students create a short story or skit that is inspired by the poem.

- The short stories should be read (with each group member participating in the reading) and the skits should be performed for the class.

- This could be used in conjunction with a science fiction unit and/or the work of Ray Bradbury.
Legacies

her grandmother called her from the playground
  "yes, ma'am"
  "i want chu to learn how to make rolls" said the old
woman proudly
but the little girl didn't want
to learn how because she knew
even if she couldn't say it that
that would mean when the old one died she would be less
dependent on her spirit so
she said
  "i don't want to know how to make no rolls"
with her lips poked out
and the old woman wiped her hands on
her apron saying "lord
  these children"
and neither of them ever
said what they meant
and i guess nobody ever does

- Nikki Giovanni
Strings, 1984.
"Legacies"
by Nikki Giovanni

- Ask students to write in a journal whether or not they agree with the last line of this poem.

- Discussion should center on what each character in this poem says to the other as opposed to what they mean.

- Ask students to brainstorm other situations in which people do not say what they mean.

- Questions for discussion:
  1. Is this different from lying?
  2. Why do we keep our feelings from each other?
  3. How would the girl's relationship with her grandmother be different if they each said exactly what they meant?

- Ask students to write about situations in their own lives in which they did not say exactly what they meant.
Frankie and Johnny

Frankie and Johnny were lovers,
  Lordy, how they could love,
Sware to be true to each other,
  True as the stars up above,
    He was her man, but he done her wrong.

Frankie went down to the corner,
  To buy her a bucket of beer,
Frankie says, "Mister Bartender,
  Has my lovin' Johnny been here?
    He is my man, but he's doing me wrong."

"I don't want to cause you no trouble
  Don't want to tell you no lie,
I saw your Johnny half-an-hour ago
  Making love to Nelly Bly.
    He is your man, but he's doing you wrong."

Frankie went down to the hotel
  Looked over the transom so high,
There she saw her lovin Johnny
  Making love to Nelly Bly.
    He was her man; he was doing her wrong.

Frankie threw back her kimono,
  Pulled out her big forty-four;
Rooty-toot-toot; three times she shot
  Right threw that hotel door,
    She shot her man, who was doing her wrong.

"Roll me over gently,
  Roll me over slow,
Roll me over on my right side,
  'Cause these bullets hurt me so,
    I was your man, but I done you wrong."

Bring all your rubber-tired hearses
  Bring all your rubber-tired hacks,
They're carrying poor Johnny to the burying ground
  And they ain't gonna bring him back,
    He was her man, and he done her wrong.

Frankie says to the sheriff,
  "What are they going to do?"
The sheriff he said to Frankie,
  "It's the 'lectric chair for you.
    He was your man and he done you wrong."

"Put me in that dungeon,
  Put me in that cell,
Put me where the northeast wind
  Blows from the southeast corner of hell,
    I shot my man, 'cause he done me wrong."

"Frankie and Johnny"

- Divide poem into stanzas.

- Make up cards with an individual stanza printed on them.

- Give a different card to each member of a group of students, so that all of the stanzas are represented within the group.

- These students use their *interpersonal* and *logical* intelligences to place the stanzas in their appropriate order to form the complete narrative.

- This activity shows students that poetry is capable of using dramatic structure to tell a story.

- As a follow-up activity, one student could write a stanza of a story poem, and then pass it to another student, who will write the next stanza until each group member has contributed at least once to the group poem and the story has reached a natural conclusion.

- These new story poems could be shared with the class.
Surfaces

darling
you are not at all
like a pool or a rose
my thoughts do not dart in your depths
like cool goldfish
nor does your skin suggest petals
you are not like anything (except perhaps
my idea of what you are like

I think you are like
what our children need to grow beautiful
what I need to be most myself)
when the moon comes out I do not think of you
but sometimes you remind me of the moon:
your surfaces are unbelievably real

This is how I feel about you:
suppose
on the surface of a rippling pool
the moon shone clearly reflected
like a yellow rose
then a cloud floated over it
    I would hate the sky

- Peter Meinke
Strings, 1984.

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips are red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses demask'd red and white,
But no such roses see I in her cheeks;
And in some perfumes there is more delight
Than in the breath from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground.
And yet, by heaven, I think my love as rare
As any she belied with false compare.

- William Shakespeare
The Norton Introduction to Poetry,
"Surfaces"  "My Mistress' Eyes are Nothing Like the Sun"
by Peter Meinke     by William Shakespeare

- Both poems provide an unusually realistic perspective on love.

- Discuss personal responses to these poems.

- Discuss the idea of the lover/beloved.

- Ask students to place themselves in the shoes of the recipient of such a poem and write what they would think or feel upon receiving one of these poems.

- Discuss the potential responses of the beloved to each of these poems.

- Discuss the theme of the poems.

- Students write a poem from the perspective of the beloved in response to either or both of these poems.
Intrapersonal
Dear Diary,

We started using journals today in English class, and I love it! It's like having a diary at school. I like being able to write about how a poem makes me feel or what it would be like to be a character in a story. I told my teacher how much I like the journals, and she told me that I must be intrapersonally intelligent. She said that means that I understand myself well and I like to explore my feelings, motivations, personal strengths and limitations. She must be right. I like literature that I can relate back to my own life. I like that my teacher lets me express my thoughts and feelings in class, whenever it relates to what we're reading. It makes English so much more interesting to me! Well, until next time, Dear Diary...

Love,

Me
A Poison Tree

I was angry with my friend;
I told my wrath, my wrath did end.
I was angry with my foe;
I told it not, my wrath did grow.

And I water'd it in fears,
Night and morning with my tears:
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright;
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole
When the night had veil'd the pole:
In the morning glad I see
My foe outstretch'd beneath the tree.

- William Blake
"A Poison Tree"
by William Blake

- Explores the power of emotion, particularly anger.

- Before reading this poem, ask students to write about a time in which they felt angry, and tell how they responded to that anger.

- After the poem is read, students should discuss the message (theme) of the poem.

- Questions to consider for discussion and writing:
  1. What advice would the speaker give about dealing with anger?
  2. Why did he tell his friend that he was angry and not his enemy?
  3. What does the fruit symbolize?
I did not want to go.
They inducted me.

I did not want to die.
They called me yellow.

I tried to run away.
They court-marshalled me.

I did not shoot.
They said I had no guts.

They ordered the attack.
A shrapnel tore my guts.

I cried in pain.
They carried me to safety.

In safety I died.
They blew taps over me.

They crossed out my name
and buried me under a cross.

They made a speech in my hometown
I was unable to call them liars.

They said I gave my life.
I had struggled to keep it.

They said I set an example.
I had tried to run.

They said they were proud of me.
I had been ashamed of them.

They said my mother should also be proud.
My mother cried.

I wanted to live.
They called me a coward.

I died a coward.
They call me a hero.

- Felix Pollak
"Speaking: The Hero"
by Felix Pollak

- Ideal to use in a unit about heroes or war.

- A good introduction to the effect that point of view has on the representation of events.

- Ask several students to look up the word "hero" in several different dictionaries.

- Have each student write about his or her own definition of a hero.

- Bring in newspaper and magazine articles that highlight heroes and heroism.

- Students can compare these to see which fit into their definition.

- Have students write letters to their personal heroes (they may or may not want to mail them), telling this person what the word "hero" means to them and how he or she fits this definition.

- Discussion of the poem should address the fact that sometimes people that we view as heroes do not consider themselves as such.

- Students should be able to identify reasons that the speaker of the poem gives for not considering himself to be a hero.

- Stories of brave or famous people who do not consider themselves to be heroes may surface as the articles are brought in, and may be used to connect this theme to modern times.
Hanging Fire

I am fourteen
and my skin has betrayed me
the boy I cannot live without
still sucks his thumb
in secret
how come my knees are
always so ashy
what if I die before morning
and momma's in the bedroom
with the door closed.

I have to learn how to dance
in time for the next party
my room is too small for me
suppose I die before graduation
they will sing sad melodies
but finally
tell the truth about me
There is nothing I want to do
and too much that has to be done
and momma's in the bedroom
with the door closed.

Nobody even stops to think
about my side of it
I should have been on Math Team
My marks were better than his
why do I have to be the one
wearing braces
I have nothing to wear tomorrow
will I live long enough
to grow up
and momma's in the bedroom
with the door closed.

- Audre Lorde
"Hanging Fire"
by Audre Lorde

- The fears of the speaker are common to many adolescents, and students may be able to connect the poem to their own lives.

- Ask students to identify the problems that the speaker addresses in this poem.

- Ask students to respond to these issues in a journal. Prompt questions can include:

  "Do you share any of these same worries? If so, which ones? If not, write about something that bothers you about yourself, your relationships, or your world."

- Give students the opportunity to share these.

- Discussion of the poem should include a debate over the significance of the refrain "momma's in the bedroom with the door closed."

- Discussion questions can include:

  1. What do we learn about the speaker in the course of this poem?
  2. What kind of image does a closed door create?
  3. What kind of relationship do you think this girl has with her mother?
  4. What is the significance of the title?
We Wear the Mask

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,-
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
we wear the mask.

We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
We wear the mask!

- Paul Lawrence Dunbar
The Norton Introduction to Poetry,
"We Wear the Mask"
by Paul Lawrence Dunbar

- Causes the reader to reflect on the way that we sometimes mask our emotions.

- Discuss the symbolic nature of the mask.

- Ask students to think about whether or not they, too, wear a mask.

- Have students write a journal entry, poem, or short story about the mask that they wear.

- Possible questions to get them started include:
  1. Do you wear a happy clown-like mask to disguise sadness?
  2. Is it an angry, scary mask that you use to hide hurt feelings?
  3. Do you wear a boring, everyday mask that does not allow anyone to know how you feel?

- Spatially intelligent students may wish to draw a picture of their "mask."

- Students with high bodily-kinesthetic intelligence may wish to design a real mask.

- This is a very personal assignment and may or may not be shared with the rest of the class.
Barbie Doll

This girlchild was born as usual
and presented dolls that did pee-pee
and miniature GE stoves and irons
and wee lipsticks the color of cherry candy.
Then in the magic of puberty, a classmate said:
You have a great big nose and fat legs.

She was healthy, tested intelligent,
possessed strong arms and back,
abundant sexual drive and manual dexterity.
She went to and fro apologizing.
Everyone saw a fat nose on thick legs.

She was advised to play coy,
exhorted to come on hearty,
exercise, diet, smile and wheedle.
Her good nature wore out
like a fan belt.
So she cut off her nose and her legs
and offered them up.

In the casket displayed on satin she lay
with the undertaker's cosmetics painted on,
a turned-up putty nose,
dressed in a pink and white nightie.
 Doesn't she look pretty? everyone said.
Consummation at last.
To every woman a happy ending.

- Marge Piercy
The Norton Introduction
"Barbie Doll"
by Marge Piercy

- An excellent poem to introduce the idea of feminist criticism.

- A good poem to include in a unit or discussion of gender roles and differences.

- Speaks strongly to the pressure that all adolescents face to fit in and be accepted by peers.

- After discussion of this poem, students should be provided the opportunity to write in reader-response journals.