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The Effect of Project-Based Poetry Writing Intervention on Writing Attitudes among Students with Severe Learning Disabilities

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Introduction

Prior to my career in teaching, I graduated from college with a degree in English that led me to work as an editorial assistant for college-level math and science textbooks for a company located in Plymouth, MA. During the recession of 2008, I was laid off and found myself looking for new employment throughout Cape Cod, where I continue to live. I discovered a job as a counselor in the residential component of Latham Centers, a private, substantially separate residential school, located in Brewster, MA. In this position, I worked with children with disabilities, planning activities, providing crisis intervention, and providing instruction for Activities of Daily Living (ADL) skills. After 4 years, I entered into my first teaching job at Latham's school and taught students ages 17-22 English Language Arts (ELA), life skills, science, social studies, and social skills.

Due to my background in English literature, I have been interested in writing attitudes among struggling learners for some time. Throughout my career in human services, I have continued my own love for aesthetic reading and writing and have published my own creative writing in peer-reviewed literary journals such as *Hayden's Ferry Review, Washington Square Review, Seattle Review*, and *Prairie Schooner*. In 2013, I completed a writing residency at AS220 in Providence, RI, a space for artists, in which, while completing my own manuscript, I taught a poetry workshop to incarcerated youth at the Rhode Island Training School. While teaching there, I found poetry to be a difficult sell to these students - reading it often appears as an esoteric, inaccessible mental space for students to access. In terms of writing, the blank page can be intimidating. After hosting these workshops, I found that students there had garnered an affinity for hip hop and lyrics related to hip hop but did not completely generalize this appreciation into the writing of poetry. I gained further experience in teaching writing to non-struggling learners at the Cape Cod Writers Center's summer program for young writers, where I taught three times as summer writing faculty. The juxtaposition of the two groups was astounding: These learners wanted to write and share their work, while my struggling students groaned at the very idea of writing for fun.

Writing has long been associated with success. Successful writers, like successful readers, gain better employment, perform better in school, and are viewed by others as more academically capable. Writing, too, can be used as a therapeutic intervention, as has been the case with therapists who practice poetry therapy with their patients. In other words, writing is an essential part of everyday living. Writing attitude is very closely linked with writing ability. As evidence suggests, if writing attitude improves, then writing ability will also follow. Because struggling learners often lack motivation to write, I wanted to better analyze the attitudes toward writing of three of my current students and then to see if an intervention could be successful in improving attitudes toward writing.

My current title as a special educator in the Nauset Regional School System has placed me in a unique position to conduct action research for students with severe learning disabilities. Nauset Regional Middle School is located in Orleans, Massachusetts, within a coastal community on Cape Cod. The school services 535 students, 270 of whom identify as male, and 265 identify as female. In the school, only seven students qualify for MCAS Alternate Assessment (MA DESE). Here, I teach in a substantially separate classroom for eight students, seven of whom qualify for the MCAS Alternate Assessment (MCAS-Alt), a portfolio-based state assessment reserved for the most struggling students. My classroom has two educational assistants, and I share my case load with one co-teacher. My co-teacher and I differentiate instruction in cooperative learning groups, dependent on each child's academic abilities,

and, at times, due to scheduling and the students' grade levels. With the support of the classroom aides, all students attend inclusion electives and inclusion homerooms with their grade levels, while three students additionally attend inclusion social studies. One student also attends inclusion science. Two students in the classroom are in eighth grade, one student is in seventh grade, and five students are in sixth grade. Two students in the classroom identify as female, and six students identify as male. I have been teaching at Nauset for two years: my block of ELA has three students, while my block of science has seven students, and my block of math has three students. Prevocational skills, such as job readiness, are addressed by the school's occupational therapist in a group that meets once weekly.

The project that I conducted for my action research posed the question of whether or not a project-based poetry unit could improve attitudes toward writing and writing skills for students with severe learning disabilities. This action research provides useful information for special educators involved in writing instruction. In relation to this study, the word "motivation" will be used interchangeably with the word "attitude" due to the fact that in order for one to be motivated, the interplay of positive attitude is required of the writer. In other words, attitude is inherent in motivation (Graham, Collins, & Rigby-Wills, 2017). I conducted the research in my substantially separate ELA class, which has two students in eighth grade and one in seventh grade. Writing interventions being used prior to the intervention were Project Read's *Framing Your Thoughts* curriculum, an explicit instruction program in

grammar and writing. Another writing tool being used prior to the intervention was the "burger method" of using a graphic organizer that looks like a three-meat (details) hamburger, sandwiched by two buns (topic sentence and concluding sentence) in order to compose a five-sentence expository paragraph while promoting thought organization. Two of the three students had also just completed a compare-and-contrast paragraph using a modified burger graphic organizer. As their ELA teacher, I issued the Writing Attitude Survey developed by Kear, Coffman, McKenna, and Ambrosia (2000); surveyed the students regarding poetry; and gained baseline writing samples prior to the creative writing intervention. At the culmination of the intervention, the survey was re-administered in order to assess changes in attitudes, if any, occur.

Literature Review

Writing attitudes among students with learning disabilities has been documented throughout educational literature. In multiple studies, students with documented learning disabilities show negative attitudes toward writing (Graham et al., 2017). While these attitudes among learners with disabilities have been measured, the measurement of writing proficiency and writing progress may often prove difficult for the teacher-researcher due to the need for objectivity, and the fact that writing improvement is often not quantifiable, but rather, subjective to the teacher's unique experience and standards for writing. For this reason, I utilized a rubric (Appendix A) to gain a comprehensive picture of writing among three learners with severe disabilities.

Because I sought to measure writing attitude among learners with disabilities, I first looked toward adequate measurement tools that would prove useful in my action research. Kear et al. (2000) provide a background on attitude surveys traditionally used to measure student attitudes toward writing. Past scales include the Writer Self-Perception Scale (WSPS) developed by Bottomley, Henk, and Melnik (1997/1998 as cited in Kear et al., 2000) for use in grades 4 through 6 as well as the Writing Attitude Survey for Children developed by Knudson (1991) for grades 4 through 8. While the authors of the article note the usefulness for teachers in understanding their students' attitudes toward writing, they also note that these measures are not norm-referenced. Using information garnered from these traditional surveys, as well as the reading attitude survey created by McKenna and Kear (1990 as cited in Kear et al., 2000), these authors were able to develop their own norm-based writing attitude survey. They further suggest using this survey to measure the effects of an intervention.

Graham et al. (2017) provide a meta-analysis of a vast body of 53 studies conducted with students with disabilities and writing. To find common writing characteristics among learners with disabilities, studies, which were analyzed by the authors, were coded into distinct categories of writing quality, output, genre elements, ideation, substance, organization, vocabulary, voice, sentence fluency, and conventions. The authors analyzed further variables of writing motivation, self-regulation, and knowledge. The authors found that across studies, learners with disabilities evidenced less

"mastery or facility" on every writing outcome, including their demonstration of low motivation and self-efficacy, and that these differences were both statistically significant and clinically significant. In their analyses of seven studies specifically related to writing motivation among learners with disabilities, the authors further concluded that much of this low motivation stems from text production.

Since providing an intervention in creative writing of poetry did not improve writing attitude among my students, I questioned how a creative writing in fiction intervention may compare. Saddler (2006) conducted a replica study of the Self-Regulated Strategy Development to understand if this strategy could improve the writing of those identified with disabilities. Using an initial study conducted by Harris and Graham (1992 as cited in Saddler 2006), the author replicated the study to teach students with disabilities narrative writing. This intervention provided second graders with mnemonic devices to better their narrative writing. Given implementation fidelity, the use and practice of this strategy and its accompanying mnemonic devices (POW, WWW, What 2, How 2) were found to increase narrative writing skills for these learners with disabilities. Improvement in areas of story elements, number of words, quality, and time spent planning were all found in this replica study, though the improvements were not as dramatic as the original authors of this intervention. Though writing attitude was not measured within this study, the efficacy of the intervention may improve overall attitude due to the evidence-based writing improvements. While Saddler found that this specific

intervention increased student planning time during writing, to better understand how this linked to writing attitude, I then looked to Sturm and Rankin-Erikson (2002) who found that concept mapping, both by hand and by digital device, improved overall writing performance but also found that the use of digital technology during concept mapping improved writing attitude among learners with disabilities, while hand-mapping did not.

Santangelo (2014) provides an overview of written language, writing instruction, and learning disabilities. The author reviews major differences between skilled writers and writers with learning disabilities and moves to define writing, while providing contrast between the skilled writer and the learner with disability. The author further analyzes these key differences in areas of planning, text production, revision, and motivation. Santangelo confirms that writing is "cognitive, linguistic, affective, behavioral and physical in nature" (pp. 6-7), and that writing growth is largely dependent on self-regulatory or strategic behaviors, writing knowledge, writing skills, and motivation. The author notes that unlike skilled writers, most students with learning disabilities typically devote less than one minute to the planning stage of writing, likely due to memory retrieval and limited writing knowledge regarding genre, schema, grammar, and conventions. Further deficits addressed in this article included lower motivation. As Santangelo notes, "students who struggle with writing, including those with LD [learning disabilities], hold a less positive view of the process than that of their peers who are skillful writers" (p. 15). She further reviews

evidence that student attitude molds writing development and is a solid predictor of future writing performance.

Methodology

Initial Data Collection

For the methodology of this research, I sought to: 1. Gain a measure of students' general attitudes toward writing, 2. Gain a baseline of student ability in poetry writing expression, and 3. Gain insight toward more specific student attitudes toward poetry writing. I administered the Writing Attitude Survey (Kear et al., 2000) to all students in February, developed my own survey using Google Forms, and administered this survey in April, along with a baseline writing prompt, prior to beginning the project-based poetry curriculum.

After searching through a number of resources, I piecemealed my own poetry curriculum using sources from ReadThinkWrite.org, from The Academy of American Poets, and from my own experience reading poetry and attending various poetry workshops. For the curriculum, I predicted that poetry's spontaneous text generation could allure students, as many poets such as e.e. cummings and W.S. Merwin prefer a lack of conventions (such as punctuation) over grammatical structure. Additionally, past action researchers had found poetry to be a useful tool for building confidence and fluency with struggling readers (Wilfong, 2008). In other words, when students are not required to focus on spelling, punctuation, and grammar, they may be likelier to improve attitude toward writing because validation occurs in the form of concretizing one's ideation.

Despite this allure, I also wanted students to understand that some planning is also involved in poetry. For this purpose, I chose to scaffold students with less challenging forms such as collaborative poetry and later integrated more difficult poetry forms that required more planning such as the haibun that encompasses a haiku. The haiku graphic organizer from Read Think Write provides an excellent source for planning a poem. Furthermore, a graphic organizer that I provide for a sonnet (Appendix C) was utilized to help students recall numeration while engaging with their ideation.

In the beginning of February, as we were using Project Read's *Framing Your Thoughts* curriculum for writing and sentence structure, I administered the Likert scale attitude survey developed by Kear et al. (2000) to three students in my ELA class. All students were on IEPs and were diagnosed with severe learning disabilities. Natalie was in 8th grade and was diagnosed with traumatic brain injury. Sara was in 7th grade and has an intellectual impairment. Anthony had been diagnosed with autism. Because this attitude survey is norm-referenced, I calculated how each student's attitude toward writing compared to their grade-level peers. The following documents the daily lessons involved for the poetry writing intervention.

Day 1: Introduction to Poetry

I began by collecting a baseline writing sample for each student. Students were given the prompt: "If I could be any animal, I would be…". After taking the baseline assessment, in order to activate prior knowledge, I then created a semantic map on the Smart Board

to better gauge collective and individual student understanding of poetry. Students then created a "silly poem" using the Smart Board. For the "silly poem" activity, each student was told to say the first thing that popped into their heads. As the students dictated their thoughts, I scribed them on the screen. I joined into the rotation to model valuing of spontaneous thought and allowed the rotation to continue three times, creating a 12-line poem. This type of activity is often referred to as an "Exquisite Corpse" poem, first used by Dadaists to play with language but derived from ancient Japanese forms such as renga, which is also a collaborative poem. To culminate the lesson, I printed out the poem for the students and asked them to identify any types of figurative language they recognized. I then evaluated all student baseline writing samples, using a teacher-generated rubric (Appendix A), specific to the classroom.

Day 2: Personification Poem

Students again engaged in modified renga, whereby spontaneous thoughts were valued through dictation and scribed onto the Smart Board. Students were then shown a PowerPoint presentation on poetry tools, such as figurative language (personification, metaphor, simile) and sound devices (alliteration, onomatopoeia, and assonance). I reminded students about the definition of personification and kept it on the board as a procedural prompt. I then modeled reading the Exquisite Corpse poem and asked students to give an example of personification in their collaborative poem. Natalie was successful in identifying "the trees listen" as personification. Students were then given a graphic organizer (Appendix B) that contained word banks of

nature nouns (trees, river, sky, sun, etc.), along with a word bank of human verbs (whisper, talks, plays, etc.). After I modeled how to use the word bank to combine the noun and verbs into a line of personification, students were then instructed to create their own personification poem. Poems were collected or, if unfinished, assigned for homework. Students were further given an Emily Dickinson Poem, "The Moon", for homework to highlight examples of personification.

Day 3: Haibun

Students started their ELA by reviewing homework on personification and identifying personification in Emily Dickinson's poem, "The Moon". Students then shared out loud one poem of their choosing. Students were then reminded of their past work with haiku and were told that they would be creating another Japanese form, the haibun. I introduced the haibun: It is a Japanese form consisting of one prose block followed by a haiku and is often used to talk about a journey. Students were already familiar with the haiku from previous ELA classes and were thus reminded that the haiku was typically about nature. Using explicit instruction, I reminded, "The haiku contains a first line with 5 syllables, the next with 7, and the last with 5." They were also reminded about their personification poem, which contained nature imagery, often dominant in haiku. Students were shown two examples of haibun, including one by Basho, and one by a local poet, Richard Youmans. Because of the hybridity of this form, I told students that the poem is a block of prose followed by a poem. I discussed the "journey" themes of the prose block, then finished with a haiku. Students were giv-

en a graphic organizer for brainstorming trips they had been on, along with a haiku graphic organizer from the *Read Think Write* website. Students then combined words that they had brainstormed to create lines adhering to the haiku form. Students were given a half hour to write. Most students reached the paragraph form but not the final haiku. Students were thus asked to finish their haibuns for homework.

Day 4: The Sonnet

On the fourth day of poetry, I started with a review of the haibun form. Anthony and Sara required support to finish their haibuns: Anthony in understanding where to break lines in the haiku, and Sara simply required prompts to produce words that corresponded to her topic. I then started the class with a 14-line renga. I told the students that they would be learning about the sonnet, and that the sonnet once needed to rhyme at certain points, but that today, it does not have to rhyme. I informed them that most contemporary poets view any 14-line poem as a sonnet. Therefore, explicit instruction for this lesson was that "The sonnet is a poem of 14 lines, usually about love." I showed the students "the old" sonnet by very dramatically reading them Shakespeare's "Sonnet 18", emphasizing the parts about love. I then asked one student to count the lines. I read them the "new" sonnet, one by Yusef Kommenyaka. I modeled writing a sonnet by writing a sonnet about coffee. I then instructed the students to write a 14-line poem about something or someone that they love. I then gave students a graphic organizer (Appendix C) that served to help them maintain track of the number of lines that they were writing.

Days 5-6: Project-Based Learning

On Day 5, I told students that we would be printing their poems in a book that they would be reading, and that in order to print their poems, they would first have to type them and share them with me. While students were typing their poems using Google Docs, on the Smart Board, I modeled using Microsoft Publisher to create the book publication. What students did not finish typing, I helped by typing the rest into the program, as my goal was to essentially expose them to the publication process. If students had finished typing their poems, I assigned them roles: typesetter (helping me design the layout), printmaker (making a cover for the book), and paper cutter (measuring and cutting poster board for the cover). Natalie had finished typing her poems early, so I gave her the job of printmaker, wherein she used a Styrofoam pad into which she carved a drawing for the book cover. When Anthony finished, he measured and cut the poster board for the book cover. Sara finished editing her haibun and then typed her sonnet. I then printed a copy and used the school copier to duplicate the pages. On Day 6, the students used Natalie's design on carved Styrofoam to create prints for the cover. They then folded and collated the pages, saddle stitched it into a chapbook, and made extra chapbooks for staff and parents. For homework, I told students to bring in an odd hat or beret.

Day 7: Poetry Reading "Coffee Shop"

Before the poetry reading, I first reviewed the poetry toolbox using a PowerPoint slideshow, addressing figurative language (simile, metaphor, personification) and sound devices (onomatopoeia, alliteration, as-
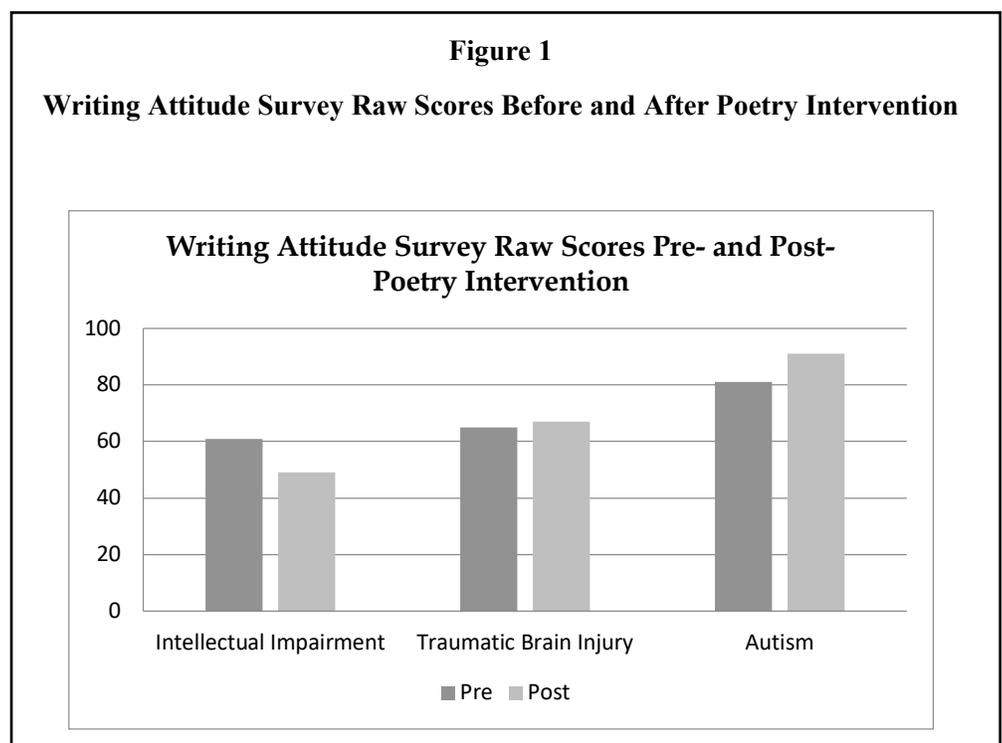
sonance) and then took a final writing sample from my students, using a similar prompt about animals. I then set up the room into tables and gave students a choice of hot chocolate or tea. I used my Smart Board to create a backdrop of a Greenwich Village Coffee Shop, where they could have their poetry reading. After each reading, I encouraged students to snap rather than clap. I further invited school staff such as the reading specialist and administrators to listen to the students' work. Here, students received positive praise from multiple adults as well as from each other. After the "coffee shop", I re-administered the Writing Attitude Survey (Kear et al., 2000) and my teacher-generated poetry survey in order to collect results regarding attitude toward writing. I then graded their final writing samples using the rubric (Appendix A).

Results

All students wrote the personification poem with minimal assistance, most likely due to the word bank provided. Students appeared goofy when writing each collaborative poem. I was happy for this sense of community, as the purpose of these poems served as an icebreaker for the possibility of intimidation of a poetry unit. Natalie was independent in writing both the haibun prose block and the sonnet. She required substantial assistance with the task of creating

her haiku to culminate the haibun, most likely due to her deficits in numeration. Sara completed the task, though her processing speed remained slower than the other two students, and she required substantial prompts to stay on task. Anthony was nearly completely independent with the task, most likely due to his strengths in areas of mathematics, though he required prompting regarding the form of a haiku. All students appeared to enjoy sharing their work, and though the project of book-making required substantial direction to each individual student, once the students understood their required tasks, they appeared to enjoy it.

The following graphs illustrate pre-intervention and post-intervention results regarding general writing attitude, the poetry survey, and poetry writing ability based on the writing rubric (Appendix A).

Figure 1

Writing Attitude Survey Raw Scores Before and After Poetry Intervention

Writing Attitude Survey Raw Scores Pre- and Post- Poetry Intervention

In the Writing Attitude Survey developed by Kear et al. (2000), a student with a primary diagnosis of Intellectual Impairment displayed a worsening attitude toward writing with lower raw scores. Meanwhile attitudes of students with traumatic brain injury and autism showed an increase, with higher raw scores, after the project-based poetry writing intervention. All students showed an increase in raw score values for two questions on the survey: "How would you feel if you were an author who writes books?" and "How would you feel if you had a job as an editor of a newspaper?" Anthony's raw score value increased from 78 to 84, moving him to the 91 percentile for his grade in terms of writing attitude. Meanwhile, Sara's score dropped from 61 to 49, placing her in the 3rd percentile for her grade. Natalie's raw scores improved marginally from 65 to 67, placing her in the 50th percentile for her grade.

Raw scores on the Poetry Attitude Survey were coded based on a Likert Scale. A number 4 was given to the most positive response, while a number 1 was given to the most negative response. After the project-based poetry writing intervention, raw scores dropped for students with intellectual impairment and traumatic brain injury. Meanwhile, the raw score for the student with autism increased. Despite the drop in raw scores, one trend noted in the post-survey was that all students reported liking writing poetry and reported liking listening to other people's poems.

Based on the poetry writing rubric (Appendix A), all students' poetry writing ability improved. While Sara's attitude toward writing and toward poetry decreased, her skills in writing poetry increased from a score of 7 to 12 between baseline and final writing samples. Anthony's writing skills also increased (9 points to 16 points), and Natalie's improved marginally (12 to 13 points). All students exhibited better skills related to the use of figurative language within their final writing samples.

Summary of Results and Reflection

Of the students involved in this action research, the student most positively influenced had a primary diagnosis of autism. The student with a primary diagnosis of traumatic brain injury also held scores regarding attitudes toward writing that
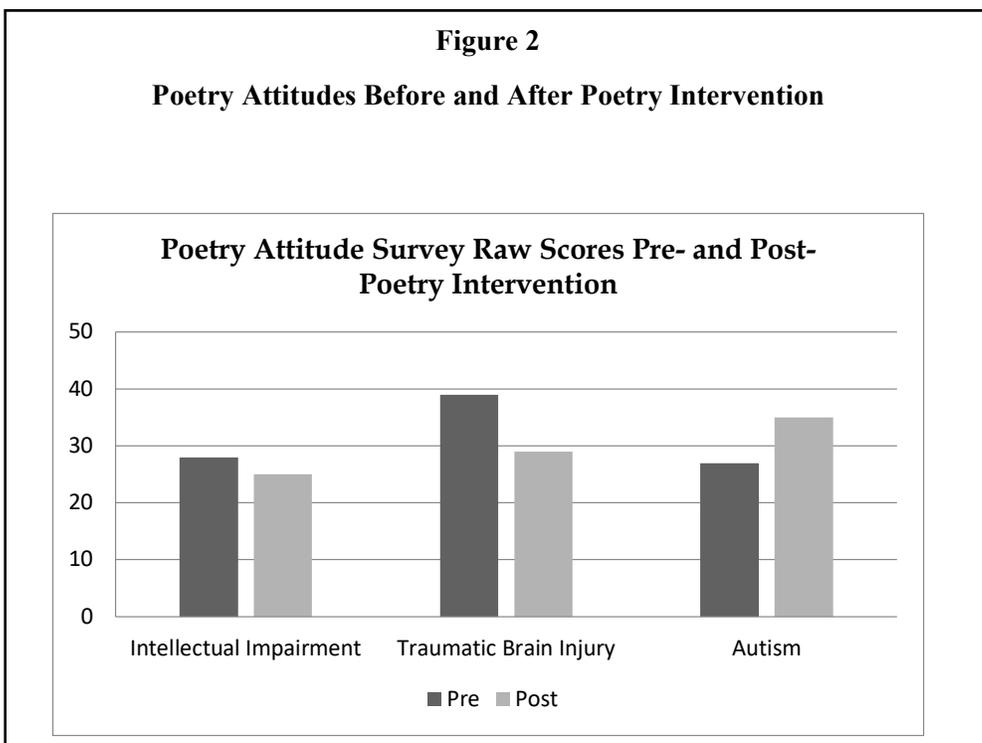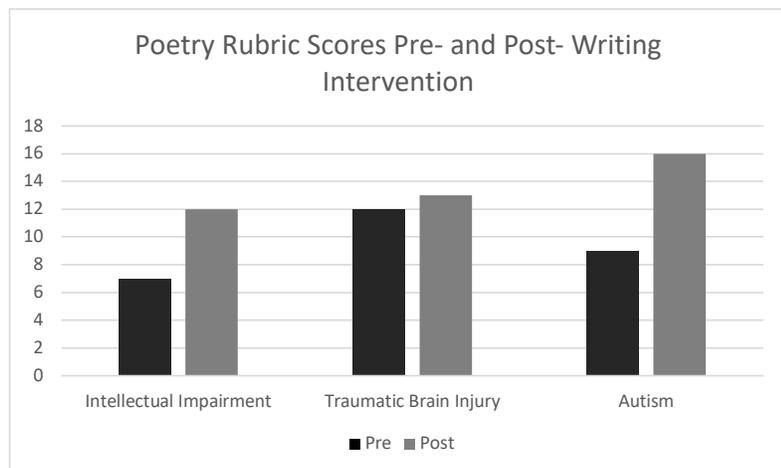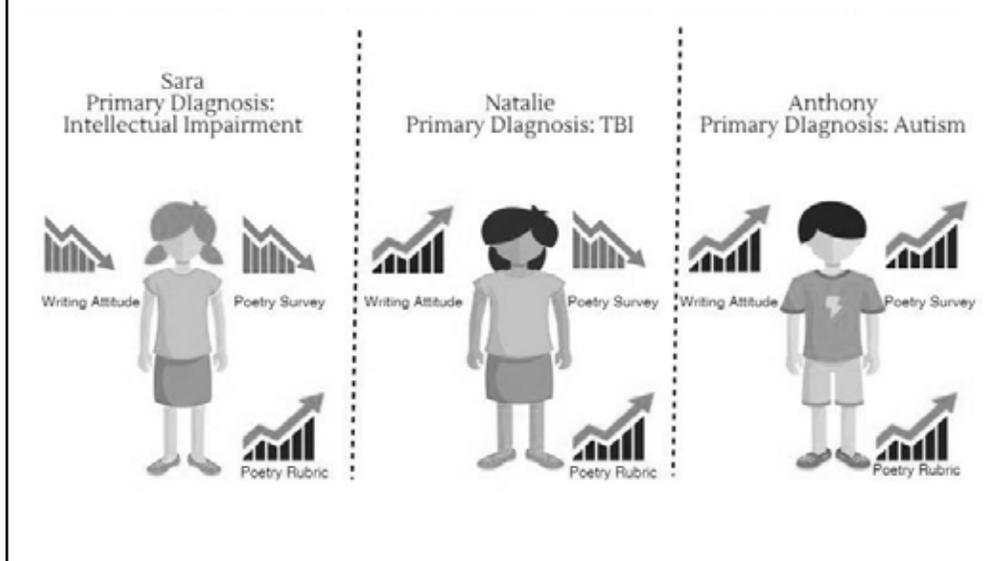
Figure 2

Poetry Attitudes Before and After Poetry Intervention

Poetry Attitude Survey Raw Scores Pre- and Post-Poetry Intervention

Figure 3

Poetry Rubric Scores for Students' Baseline and Post-Intervention Writing Samples

Poetry Rubric Scores Pre- and Post- Writing Intervention

Figure 4

Final Results: All Three Students

scores in writing attitudes, both in the generalized writing survey and in the more specific poetry attitude survey, significantly dropped. Reasons for this drop could be the test-retest environment in which post-surveys were conducted. Sara sat individually with me for the pre-survey but was around classmates for her post-surveys. Additional reasoning may validate past studies in which explicit instruction has improved writing outcomes for students with intellectual impairment, while more exploratory, inferential methods have not.

Given baseline and final poetry samples for each student, graded using the Poetry Writing Rubric (Appendix A), all students' poetry writing scores improved. By the end of the intervention, students were more likely to use precise vocabulary and show evidence of editing. Because Sara's attitude scores were higher during Project Read's *Framing Your Thoughts* curriculum, further exploration into an explicit instruction poetry program, rather than a project-based program, for students with intellectu-

improved, though marginally. The writing intervention had a paradoxical effect on the student whose primary disability was intellectual impairment. Sara's

al impairment as a primary disability could offer more insight into the role of creative writing for writing attitudes for students with intellectual impairment. As processing speed remained slow for Sara, technology such as speech-to-text could also be offered during the writing process in order to explore any improvement in attitude, which would prove consistent with aforementioned findings by Sturm and Rankin-Erikson (2002), where digital concept mapping improved motivation. Given Anthony's marked improvement, both within his writing samples as well as within attitude toward writing and attitude toward poetry, further studies should be conducted on the role of poetry intervention for writing attitudes among students with autism. Suggestions from this study are summarized below:

- Explicit Instruction may be more beneficial for writing attitudes of students with intellectual impairment.
- Scores among students validate the conclusion of Graham et al. (2017) that much of writing attitude among students with disabilities relies on "text production", as Sara's text production speed was much slower than the others, while Anthony's was much faster.
- Due to the Anthony's dramatic improvement, more studies are needed regarding poetry as a tool for improving writing attitude among students with autism
- Given the marginal difference in scores for Natalie and the drop-in scores for Sara, interventions to improve writing attitude may need to occur at a younger age in order to increase efficacy.

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Appendix A

Poetry Writing Rubric

	BEGINNING 1	DEVELOPING 2	ACCOMPLISHED 3	EXEMPLARY 4	SCORE
Form	Does not use an appropriate form and demonstrates little knowledge of poetry, and cannot express why form is being used.	May use an appropriate poetic form, but can't describe why it's being used.	Effectively uses an appropriate poetic form and can verbally describe why it's being used.	Creatively uses an appropriate poetic form and can describe why it's being used.	
Vocabulary	Student's use of vocabulary is very basic. Vocabulary was limited or largely unrelated to prompt; or all text was provided by the teacher.	Student's use of vocabulary is appropriate to the writing prompt, functional, but still more telling than showing.	Student's use of vocabulary is appropriate to the writing prompt, and effectively presents clarity of ideas, some descriptive language to show, rather than tell, intended meaning.	Student's use of vocabulary is precise, vivid, and paints a strong clear and complete picture in the reader's mind.	
Poetic Techniques (elements)	Uses few poetic techniques such as figurative language.	Uses some poetic techniques such as figurative language.	Uses poetic techniques such as figurative language or sound devices to reinforce a theme.	Effectively uses poetic techniques such as figurative language and sound devices, (assonance, alliteration), to reinforce the theme.	
Language Conventions (spelling, grammar, punctuation)	Poem contains frequent and Numerous errors in spelling, grammar, and punctuation that interferes with the reader's understanding.	Poem contains some errors in spelling, grammar, and/or punctuation that at times interfere the reader's understanding.	Has mostly appropriate spelling, grammar, and punctuation; contains some errors that do not interfere with the reader's understanding.	Has appropriate spelling, grammar, and punctuation; contains few, if any, errors that do not interfere with the reader's understanding leaving the meaning clear; very minor errors in grammar and conventions of poetry	
Effort	Student's work lacks understanding of the assignment; no editing or revision evident.	Student's work demonstrates some understanding of the assignment; minimal editing evident.	Student's work demonstrates an understanding of the assignment; student showed examples of editing and revision.	Student's work demonstrates a complete effort of the assignment and goes beyond the requirements.	

Poetry Writing Rubric

Appendix B

Personification Poem Graphic Organizer

Writing a personification poem

You are going to write a poem which personifies aspects of nature.

It's really easy to do, just follow the steps below.

1. Choose a verb from the box below that you think goes well with an object from List A – write the verb next to it. Each object needs a different verb.

tells	shows	reminds	teaches	listens	remembers
brings	looks	dances	dreams	guides	comforts
takes	sings	whispers	murmurs	awakes	sleeps

2.

List A	Verb from List B
sun	
moon	
stars	
sky	
sea	
stone	
night	
mountain	
dawn	
morning	

3.

You are now going to expand your words into the lines of your poem.

For example: <u>stone</u> and <u>listens</u> might become:

The <u>stone listens</u> carefully to the grass as it grows around it.

Start your first draft of your poem here:

Appendix C

Sonnet Graphic Organizer

1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	

Title: _____

About the Author

John Bonanni lives on Cape Cod, where he serves as founding editor of the *Cape Cod Poetry Review*. His poems have appeared in *Washington Square Review, Seattle Review, Hayden's Ferry Review*, and *Prairie Schooner*. He works as a special education teacher for the Nauset Regional School District and is pursuing a Master of Education degree at Bridgewater State University.