

Facilitation Guide

Blackout Poetry Odell Lesson 4



EXPERIENCE OVERVIEW

This activity further builds students skills on identifying evidence from the text and understanding the meaning of the words and author's perspective on the topic. Additionally, it reinforces the knowledge about the use of correlative conjunctions.

We suggest using this activity as a supplement to instruction on correlative conjunctions during lesson 4.

Standards

COMMON CORE STATE STANDARDS

- L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- SL.9-10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- SL.9-10.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

MARYLAND STATE ARTS STANDARDS

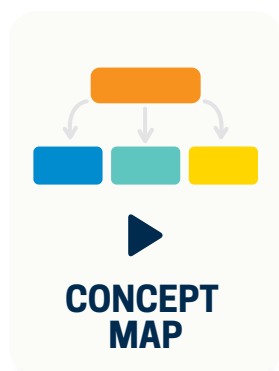
E:9-12:2: Brainstorm ideas to make artwork based on a main/central idea or concept. Following or breaking established conventions, plan the making of a series of works of art or design based on a theme main/central idea or concept.

Getting Ready

MATERIALS

- [Creating Blackout Poetry](#)

ARTS INTEGRATION MATERIALS



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TEACH

Engage

During this section of the unit, students are looking at meaningful quotes and words that represent change agent concepts, but they are also learning how to more functionally use correlative conjunctions, which is a powerful writing component as they dive into the high school writing process.



VIDEO TUTORIAL

Experience

Students will take one of the texts of their choosing and print out a full page. The requirement for this particular assignment in order for it to align with the objective is that it must include an example of correlative conjunctions.

- Once they have their page of reading text selected, students are asked to identify and underline correlative conjunctions
- Then, they need to identify and underline key words that hold powerful meaning and ideas. Once they complete these steps, they are asked to cross out unnecessary words and phrases
- Out of the words underlined, students make poems using the words in order located in text, and decorate the remainders of the page, using colors, images, and shapes that further emphasize the message of the poem they created.
- This activity has some similarities to the collage poem in the sense that they are selecting portions of preexisting text and manipulating the key pieces to build a creative composition of their own.
- An image of a blackout poem is featured below and specific steps and additional examples are featured in the section above.

Blackout Poetry

Odell Lesson 4

Ray Bradbury

The fire was gone, then back again, like a winking eye. He stopped, afraid he might blow the fire out with a single breath. But then he stepped forward and reached warily, from a long way off, for the better part of fifteen minutes, for the dreamy, cold, indeed cold, and then he stood looking at the iron cover, that small motion, the white and red color a strange thing because it meant a different thing to him.

It was not warming, it was warming.

He saw many hands held to its warmth, hands without arms, hidden in darkness below the hands, motionless faces that were only moved and tensed and flickered with delight. He hadn't known fire could look this way. He had never thought in his life of the glow of the stake. Even its smell was different.

How long he stood he did not know, but there was a foolish and delicious sense of knowing himself as an animal come from the forest, drawn by the fire. He was a thing of brush and liquid eyes, fur and muzzle and hoofs. He was a thing of horn and blood that would smell like autumn, you bled it out on the ground. He stood a long long time, listening to the warm crackle of the flames.

There was a silence gathered all about that fire and the silence was in the men's faces, and time was there, time enough to sit by this rusting track under the stars and let the world and turn it over with the eyes, as if he were at the center of the bonfire, a piece of steel these men were whipping. It was not only the fire that was different, it was the silence. Montag moved toward this special silence that was concerned with all of the world.

And then the voices began and they were talking and he heard nothing of what the voices said, but the sound rose and fell and the voices were turning the world over and

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