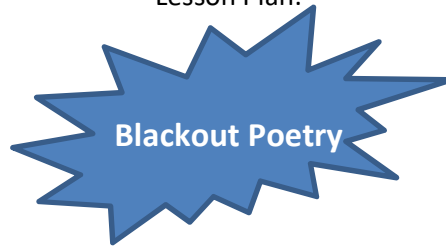


Lesson Plan:

**Objective:**

Students will learn about blackout poetry, develop their ability to find meaning within existing texts, and create their own blackout poems. They will enhance their creativity, language comprehension, and critical thinking skills.

Level: Intermediate to Advanced English Learners (B1-C1)

Duration: 90 minutes

Content Overview:**Introduction to Blackout Poetry (15 minutes)**

- 📖 Definition and history of blackout poetry
- 📖 Discussion on the purpose and artistic value of blackout poetry
- 📖 Examples of famous blackout poems

Text Analysis and Vocabulary Building (15 minutes)

- 📖 Choose a text (article, page from a book, etc.)
- 📖 Identify key vocabulary, phrases, and sentences
- 📖 Discuss potential meanings and themes

Guided Practice: Creating a Blackout Poem (25 minutes)

- 📖 Step-by-step demonstration of creating a blackout poem
- 📖 Students begin crafting their own blackout poem using provided text

Creative Process and Peer Review (20 minutes)

- 📖 Students share their poems with a partner or small group
- 📖 Peer feedback and discussion on different interpretations and styles

Presentation and Reflection (15 minutes)

- 📖 Selected students present their blackout poems to the class
- 📖 Reflect on the experience: challenges, discoveries, and personal interpretations




Homework/Extension (Optional)

- 📖 Students create another blackout poem at home using a different text
- 📖 Encourage submission of poems for a class "Blackout Poetry" collection or display

Lesson Plan Details:**1. Introduction to Blackout Poetry (15 minutes)**

Activity: Begin with a brief discussion on what poetry is and how it can be created. Introduce the concept of blackout poetry by showing examples (on slides or printed).

Key Points:

-  Blackout poetry is a form of “found poetry” created by blacking out words on a page to leave only selected words that form a poem.
-  It often reveals hidden meanings and allows for unique interpretations of existing texts.
-  Discuss its origins, linking it to movements in art and literature that emphasize reinterpreting existing works (e.g., Dadaism).

2. Text Analysis and Vocabulary Building (15 minutes)

Activity: Distribute a piece of text to students (e.g., an article, a short story excerpt, or a page from a novel). Have students skim the text to understand the general content.

Vocabulary Task: Identify difficult or key vocabulary. Discuss the meanings, usage, and potential importance of these words in the context of the text.

Discussion: Explore possible themes or ideas present in the text that could inspire the creation of blackout poetry.

3. Guided Practice: Creating a Blackout Poem (25 minutes)

Demonstration: Show the students how to choose words or phrases that stand out to them and how to create a coherent message or theme by linking these words together.

Task: Students select their own words and start the process of creating a blackout poem. Encourage them to think creatively and not worry about conventional grammar or syntax.

Support: Walk around the room, offering guidance and answering questions. Provide tips on layout and design for the blackout poem.

4. Creative Process and Peer Review (20 minutes)

Activity: Once students have completed their poems, have them exchange their work with a partner or group.

Discussion: Partners/groups discuss the poem, offering constructive feedback and interpreting each other’s work.

Reflection: Ask students how the meaning of the text changed for them as they worked on their blackout poems.

5. Presentation and Reflection (15 minutes)

Activity: Select a few students to present their blackout poems to the class.

Reflection Questions:

- ✚ What did you find challenging about creating a blackout poem?
- ✚ How did this activity change the way you view the original text?
- ✚ What did you enjoy most about this process?

6. Homework/Extension (Optional)

Task: Students create another blackout poem using a different text or a page from a book/magazine/newspaper they have at home.

Submission: Encourage students to submit their poems for a class collection or to display them in the classroom.

Materials Needed:

- ✚ Printed texts (enough copies for the class)
- ✚ Markers, pens, or colored pencils for blacking out text
- ✚ Optional: Slides or projector for showing examples

Assessment:

- ✚ Participation in discussions and activities
- ✚ Quality and creativity of the blackout poem
- ✚ Ability to articulate the thought process behind the poem during peer review and presentation

Differentiation:

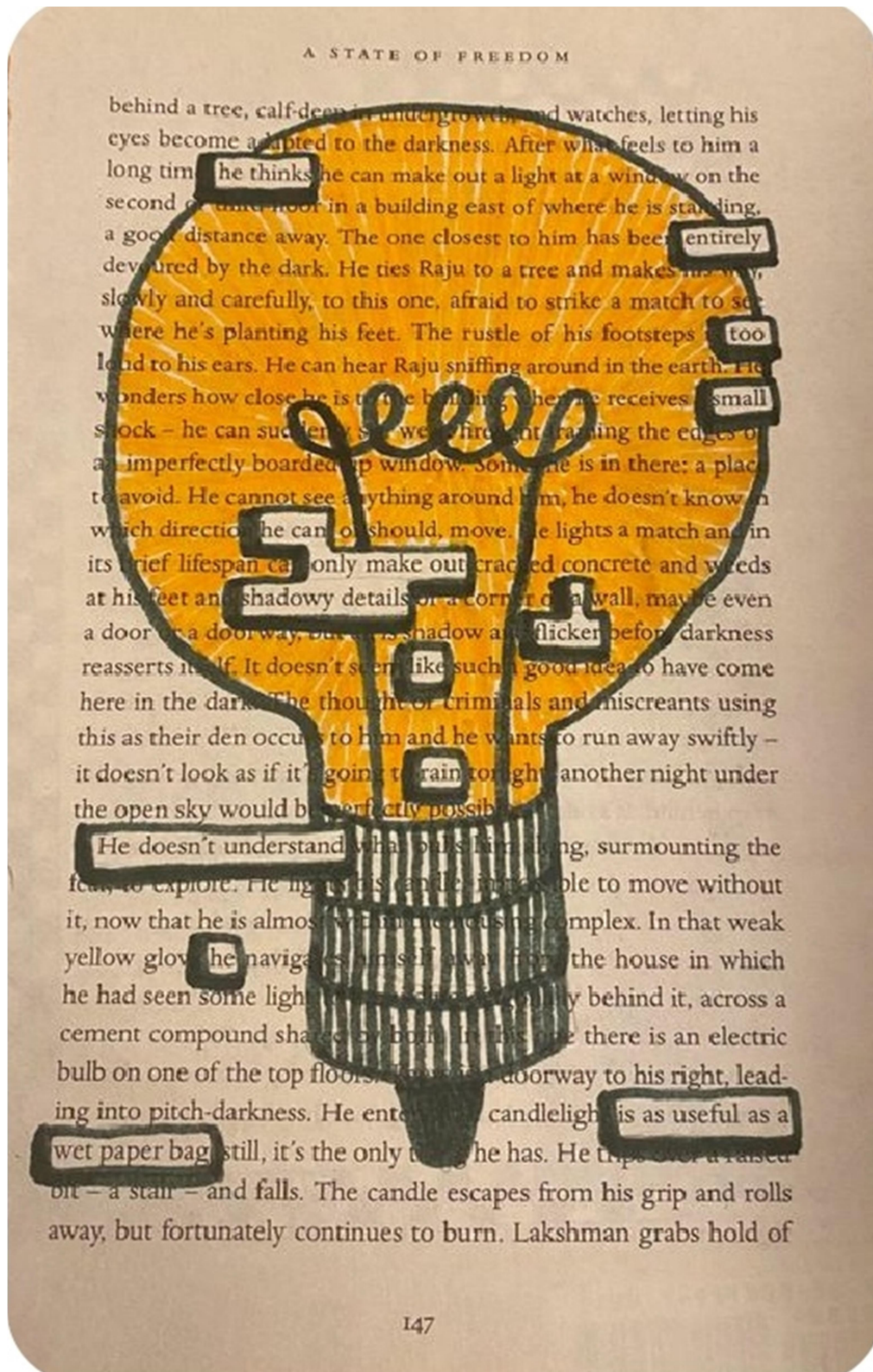
For Lower Levels: Provide more guided support, including a simplified text and a list of suggested words or phrases.

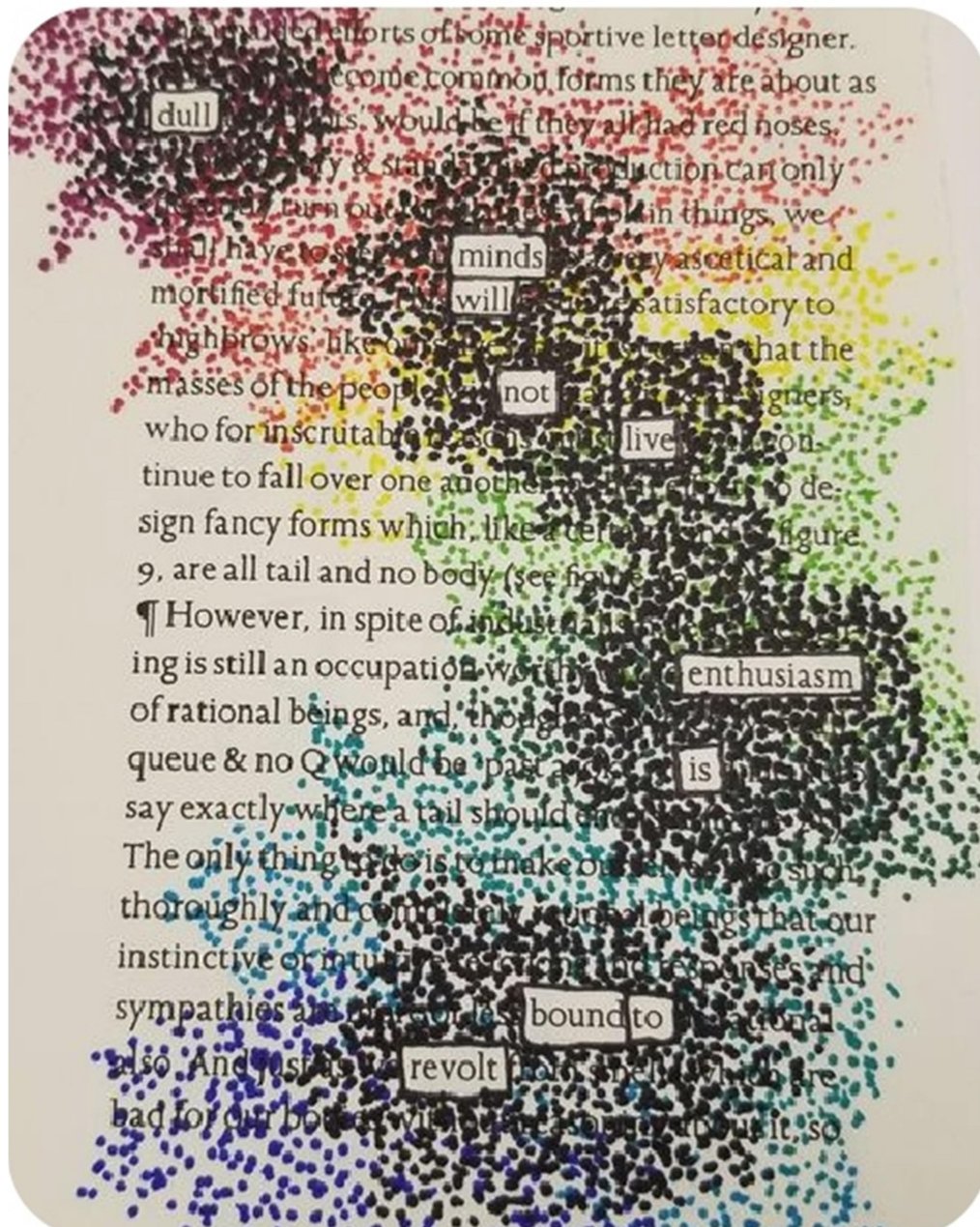
For Higher Levels: Encourage students to use more complex texts and explore deeper themes.

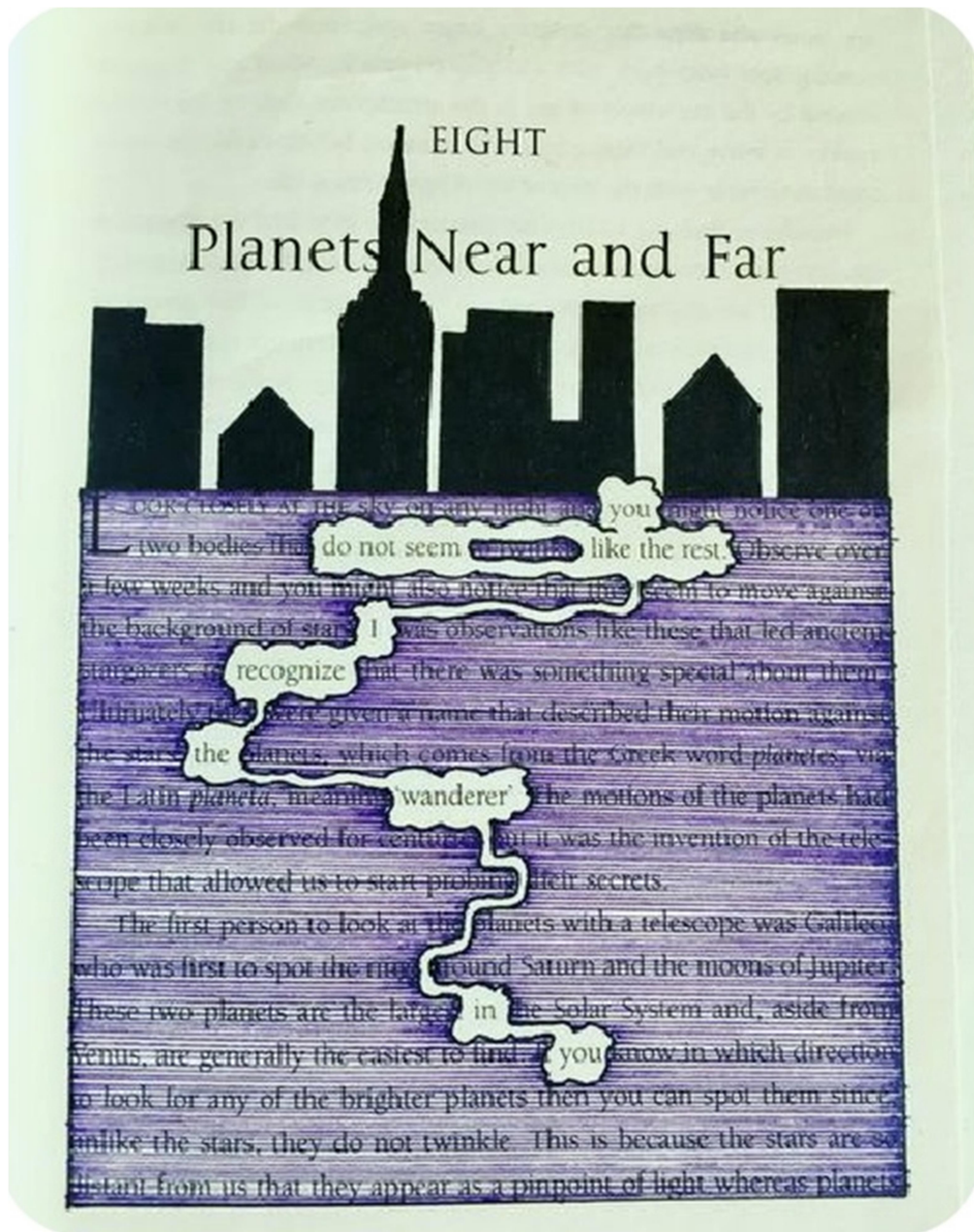
**NOTE**

This lesson plan allows students to engage with English in a creative, non-traditional way, making it an enjoyable and educational experience.

Examples







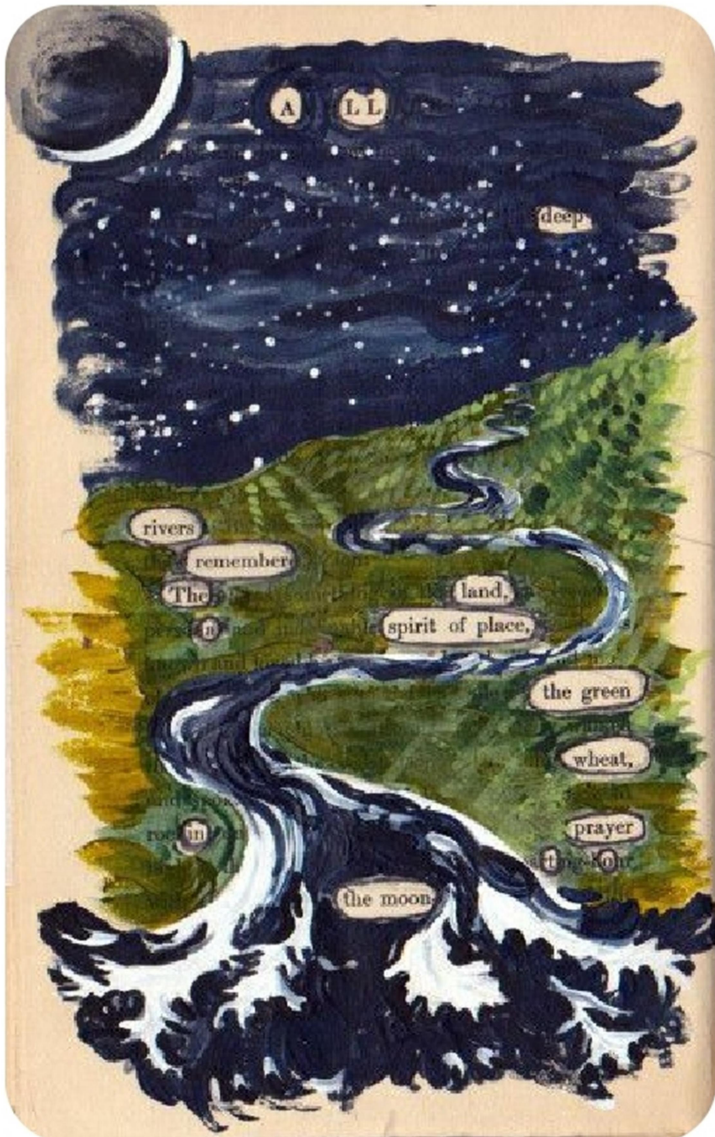
Diogenes

we do, and yet cannot speak as we do, that is to say, by
 showing that what they are saying is the expression of
 thought; whereas men, even deaf and dumb, do as
 much as, or more than, the animals of the organs which
 in others serve for speech, habitually invent for themselves
 certain signs, by means of which they make themselves
 understood by those who, being fairly conversant in
 their company, have the time to learn their language. And
 this shows not only that animals have less reason than
 men, but that they have none at all, for we see that very
 little of it is required in order to be able to speak, and
 since one notices inequality among animals of the same
 species as well as among men, and that some are more
 than others, it is unbelievable that the most perfect
 monkey or parrot of its species should not equal in this
 the most stupid child, or at least a child with a disturbed
 brain, unless their souls are not of an altogether different
 nature from our own. And one should not confuse words
 with natural movements which bear witness to the
 passions and can be imitated by machines, as by
 animals, neither should one think, as did certain of the
 Ancients, that animals speak although we do not under-
 stand their language. For, if it were as they have many
 organs similar to our own, they could make themselves
 understood by us as well as by their fellows. It is also
 particularly noteworthy that although there are many
 animals which show more skill than we do in certain of
 their actions, yet the same animal shows none at all in
 others; so that what they do better than we does
 not prove that they have a mind, for it would follow that
 they would have more reason than any of us had, and
 do better in everything; rather it proves that they do not
 have a mind, and that it is nature which acts in them
 according to the disposition of their organs, as one sees
 that a clock, which is made up of only wheels and springs,

THE RIPENING OF THE FRUIT

But the motions of friendship are quiet and slow, and much the same from day to day, whereas the motions of hatred are quick and stirring, and changeful as the colors on a serpent. So Puramitra came to think less and less of his friend, and more and more of his enemy. Every day he returned at sundown to the retired place in the garden, where an orange-tree shaded his favourite seat with thick, glossy leaves, and surrendered himself to those meditations in which his desires were laid bare to his gods.

At first he gave a thought to Indragu, who had helped him, and served him, and always spoken well of him; and this thought he called love. Then he gave many thoughts to Vishmanorsu, who had opposed him, and thwarted him, and mocked him with bitter words and laughter; and these thoughts he called just indignation. He reflected upon the many misdeeds and offences of his enemy with a grave and serious passion. He considered curiously the various punishments which these misdeemeanours must merit at the hand of Heaven, such as poverty and pain and disgrace and death, and,



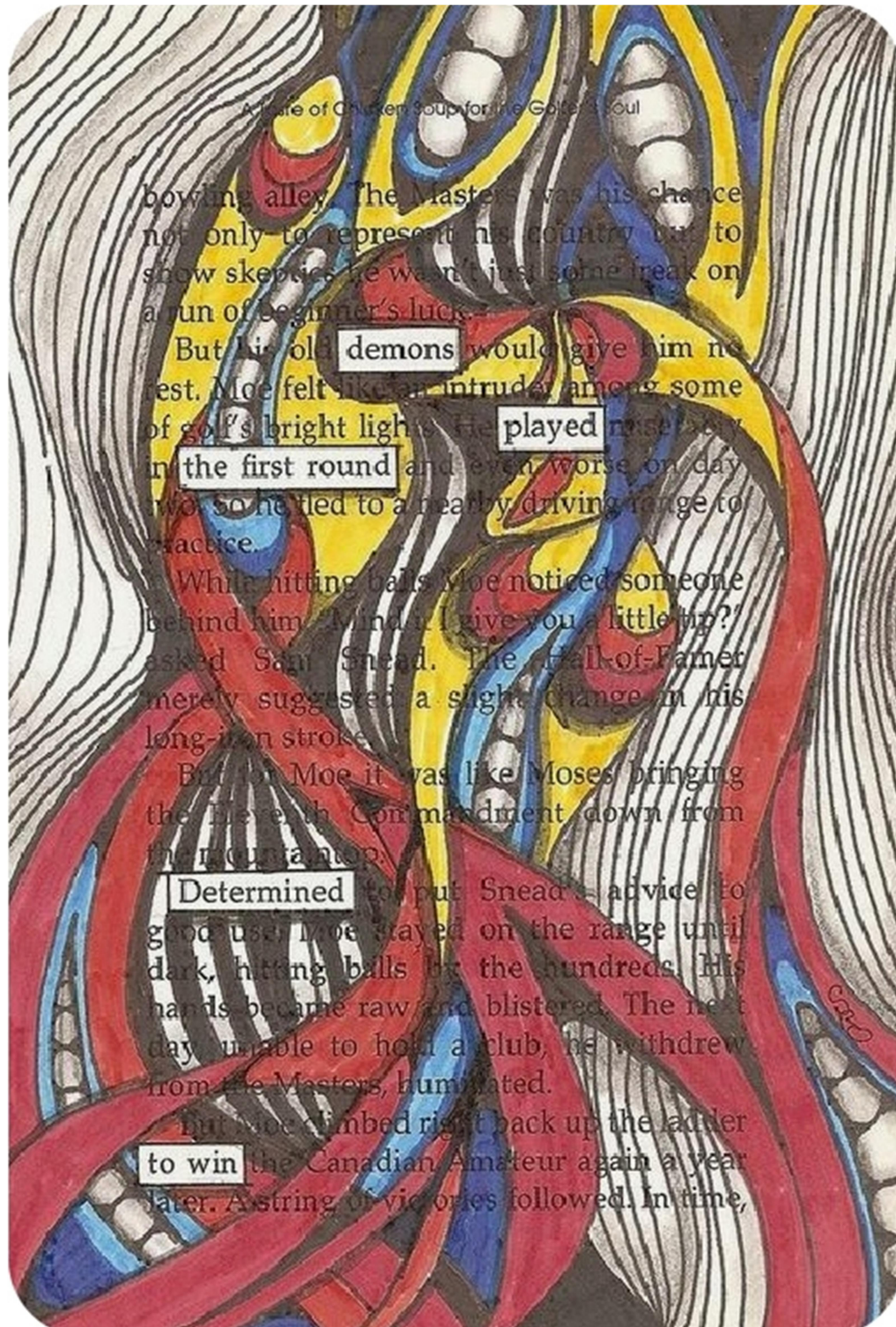
encouraged to h... and if, unless I had turned myself
around completely, I judged the riv... would be over to my
right, and Strandfall somewhere to my left. At the top of the
bollard was a rusty metal arrow, pointing to the island.

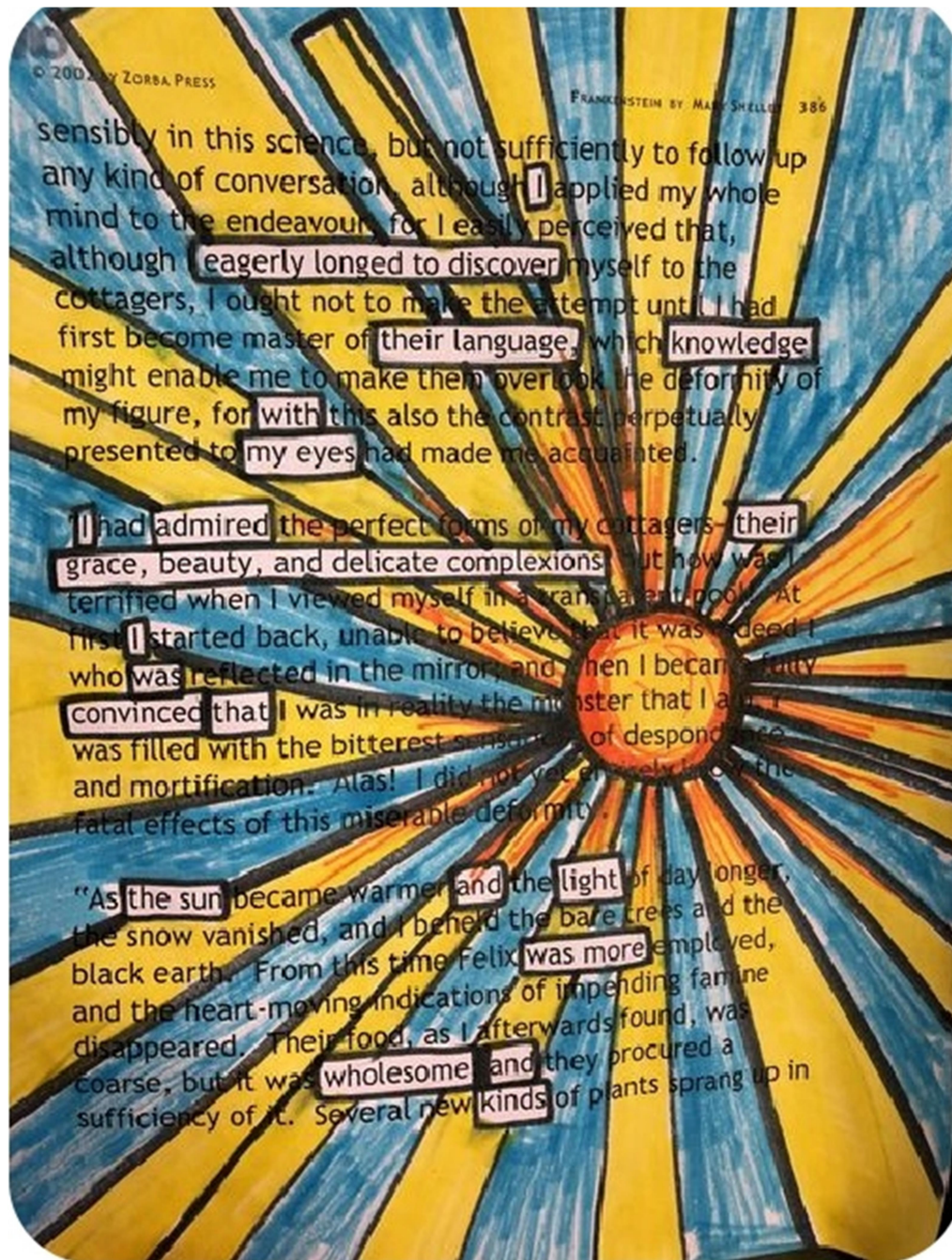
Fearsomely in the storm the Metal Man would be standing
on his rock, pointing to deep water, pointing, pointing. He
would have no time to help the likes of me.

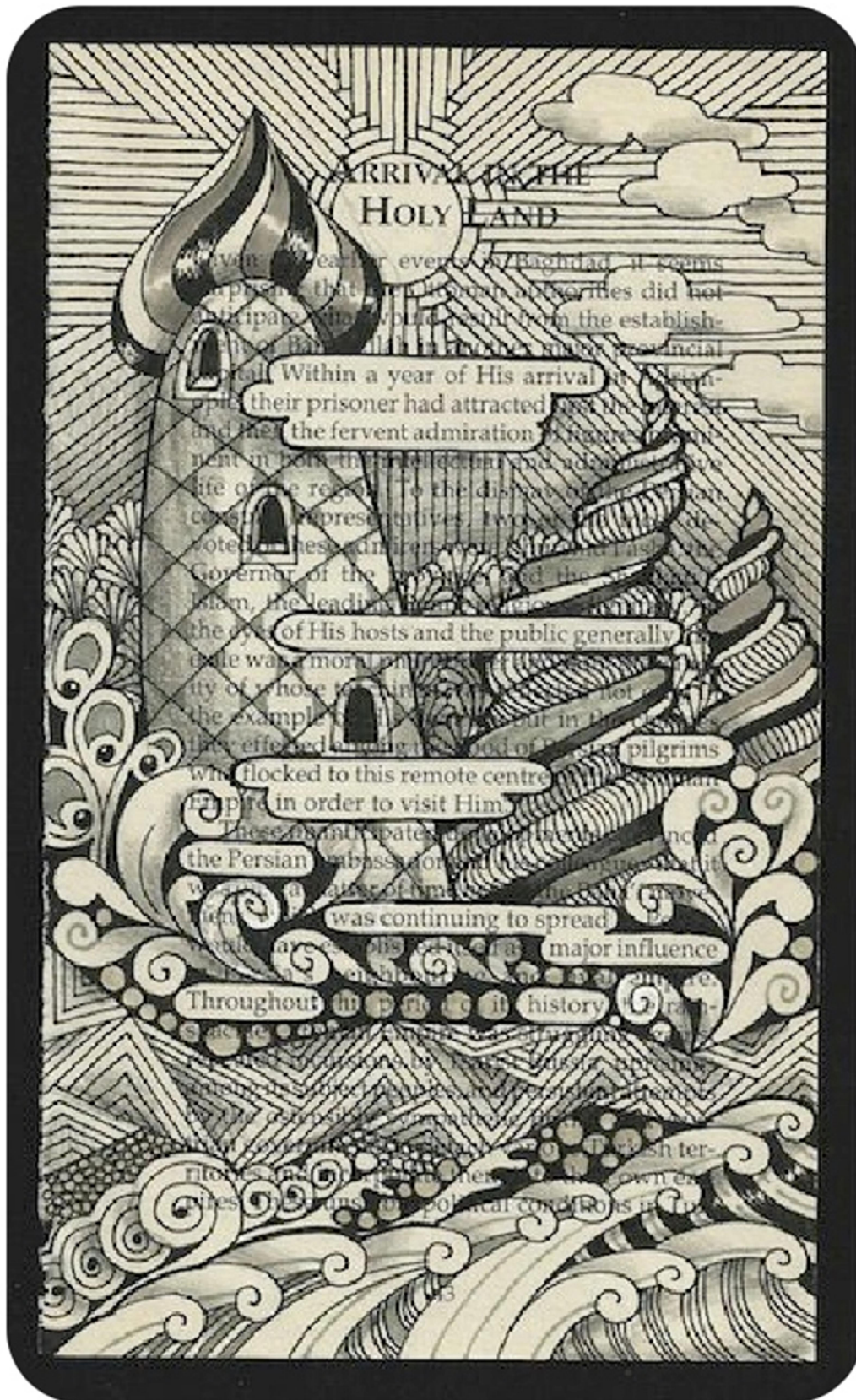
I knew I had to keep going, if I stayed where I was the tide
would simply gather in, cover the sand... my feet and I slowly
slowly rise up the bollard. I did not dare go back towards the
shore, where there might be a rising flood. But at high tide
most of the bollards were covered, and there would be no safe-
ty here. It would be the realm of currents and fishes. I put the
bollard at my back, taking a course from the arrow, and
stepped forward into the storm, praying I could keep enough
of a straight line from that compass, and reach Cony.

A swathe of blue angry light was cut into the storm, like a
slice of mad cake, and suddenly I saw the great prow of Ben
Bulben looming, like a liner that was going to run me down.
No, no, it was miles away. But it was also where I had supposed
it to be, and then I was able to gain the next bollard. Oh, I sent
my heart to the Metal Man in gratitude. Now I could see indis-
tinctly but distinctly enough the mound of Cony island
ahead. I forged on towards it. As I moved from the next bollard
that water gush from me and briefly warm my legs. With
another hundred aching strides I had reached the first rocks,
and the black seaweed, and drove myself up the sloping path.
Without that break in the storm I don't know what I would
have done, except drowned in the swirling sea. Because now
the storm closed about me again like a room of utter madness,
walls of water and ceiling of hanging fire, it seemed, and I lay
in a nest of boulders, pointing and had expired.









164 *The Catcher in the Rye*

[Redacted]
I asked her
to
love everything
about
me
but
she said,
"What?"

AB

