

LA POESÍA DE LAS AMERICAS

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Overview

This topic concerns poetry of the 21st century written by Afro-American poets and translated into Spanish. Students of Level II Spanish will further enhance their appreciation of Afro-American poetry through the lens of Spanish Translation. Students will be able to transfer their knowledge of poetic texts written in English and make comparison with the study of those in Spanish. Furthermore, Students will be exposed to similarities and differences in poetic structure and interpretation of poetry written in Spanish versus Anglo poetry through the specifically chosen literary selections . This practice affords students an additional opportunity to apply their Spanish Level II reading skills . The literary selections will present a varied perspective on Afro-American culture.

The unit will be written with reference to the five standards for foreign Language acquisition as set forth by the ACTFL – Communication, Culture, Connections, Comparisons and Communities. (See Appendix) The core curriculum of the School District of Philadelphia requires that students continuously engage the four linguistic skills of listening, reading, speaking and writing as prescribed for foreign language learners.

The unit will be a series of ten lessons taught over a period of twenty days either consecutively or at intervals allocating approximately two days for each lesson. Before each lesson, students will be required to scan the text for familiar words or cognates that will help them anticipate the content. Strategy and graphic organizers will be provided to allow students to decide how to approach the material and to jot down thoughts. The teacher will also guide the students as to what to expect before they begin reading and give extra insights to help the reader get the most out of each selection. In addition the teacher will discreetly use relevant visual and aural stimuli including reproductions of art and music to assist the student in experiencing the diversity of the Afro-American world while reinforcing the language acquisition skills of listening, reading, speaking and writing.

Students will be encouraged to question through an investigation; including but not limited to, the structure, use of vocabulary, punctuation and diacritics : What makes poetry so appealing? Why does it live on? Is there any connection to other art forms such as music, painting, dance? Why has it been a source of fascination for poets and readers both learned and illiterate alike? Does poetry communicate a message to the human mind about the nature of life, about consciousness, about existence, about “the dynamic of the universe-Love?”¹

Rationale

In our Spanish textbook *¡Buen Viaje!*, the readings give information on various Hispanic heroes, festivals, food customs, and family events in addition to exploring vocabulary by making connections to science, geography, mathematics, the arts, and technology development. The School District of Philadelphia policy emphasizes that students make *connections* in all subject areas. These are areas, it is assumed, in which students have some background based on their knowledge gained from those requisite disciplines and can therefore grasp without much difficulty the cognates that are presented in the Spanish Lecturas and Historietas.² Since in *¡Buen Viaje!* there is not much poetic discourse at this linguistic level, and more so, particularly on the theme of Afro-American poetry with its undisclosed but abundant diversity, the opportunity to create lessons in Spanish within a curriculum unit is captivating. The unit will be designed to be presented over a period of twenty school days.

“La Poesía” aims at illustrating some of the themes presented in The Anthology of Afro-American Poetry edited by Arnold Rampersad and also where possible to refer to similar poems from Afro-Hispanic poets. The decided course is as a result of my perusal of the Anthology. The path chosen will be to paint a portrait of people with the main thrust being to illuminate the themes of “sorrow, joy and triumphs”. Many Afro-Hispanic poets such as Cuba’s Nicolás Guillén³ and Uruguay’s Pilar Barrios⁴ and Paulo de Carvalho-Neto⁵ write about African American life and culture from within the Diaspora. Some of the issues of black (North American) culture: Africa, Slavery, South versus North, Black Man, Woman and Child, Family and Love, Religion and Death as illustrated in Rampersad’s Anthology are also articulated by the Afro-Hispanic poet and thus finds resonance in the Americas: the Hispanic World.

Though the expression and articulation of “black poetry” may be sung in a rhythm and tune different to that of the “Afro Hispanic” version and though the length of stanzas may be dissimilar or vary, there is common ground in the variety of poetic forms and the captivating use of words in both tongue.

Objectives

Students will know how to read short poems in Spanish using high frequency, productive vocabulary that they can readily understand with guidance from the Teacher/Leader. Each poem will recycle some familiar vocabulary and incorporate new words thereby enabling students to read and learn - in Spanish – about the fascinating “black” Afro-

American and Afro-Hispanic culture.

The poems will introduce students to the cultural, socio-political and historic complexities of the “black’ experience in America dating roughly from 1900 to 2000. Students will be able to make comparisons and identify contrasting and similar features between the Afro-American and Afro-Hispanic groups.

The exposure to Afro-American and Afro-Hispanic Culture through poems in the target language will provide progressive practice in thematic, contextualized vocabulary, *connections* to other disciplines and a variety of instructional activities that reinforce skills and concepts.

- Students will be able to synthesize information drawing on prior knowledge and experience.
- At the end of reading and or performing each poem, students will engage in activities with interesting and varied but realistic formats which will further stimulate and enhance all the Spanish they have encountered to date.
- Students will write responses in Spanish to questions posed in the target language as well as discuss and share their answers.
- Students will learn “some of the more controversial and intimate aspects of black American” and Afro-Hispanic experience and then report on their findings in the target language.

The variety of instructional activities will amalgamate strategies for students of varied learning styles and abilities. Activities will include materials that cater to the needs of special students.

Strategies

Students will look for biographical and other background information concerning the poet and poetry being studied. Students will engage in pre reading activities such as:

- Skimming the poems for cognates
- Scanning the footnotes for meanings of new vocabulary
- Listing new vocabulary
- Looking for clues to context such as photos/pictures

Students will ask and answer questions in the target language such as:

1. What makes poetry so appealing?

2. Why does it live on?
3. Is there any connection to other art forms such as music, painting, dance?
4. Why has it been a source of fascination for poets and readers both learned and illiterate alike?
5. Does poetry communicate a message to the human mind about the nature of life; about consciousness; about existence; about “the dynamic of the universe; -Love?”¹

Students will read the poems and answer questions in the accompanying ACTIVIDADES. Students will be encouraged to use the internet as a source of up-to-the-minute information on culture, reference sources, news, topical information and organizations such as museums that provide relevant online exhibits, archives etc.

Students will engage in performance of the poetry and recording of the performance.

LA POESÍA DE LAS AMERICAS

Classroom Activities

POEMAS

SECCIÓN 1 AFRICA

La geografía de mi Padre

AFAA M. WEAVER

Desfilaba la Costa Azul,
saltando los trenes de distancia corta de Niza a Cannes,
traspasar el laberinto de calles de Monte Carlo
a la colina que mira a la ciudad.
Una mujer me alimentó paté en la tarde,
llamandome desde su puesto para ofrecer más
Al desayunar me hablaba en francés con un viejo
de lo que amaba sobre América - la Kennedys.

En las playas caminé y miré
las mujeres tomar el sol y nadar sin brasier,
amante mi casa y está tan lejos de ella.

En un teléfono mirando a África en el Mediterráneo,
Llamé a mi padre, y me faltan, dijo,
"Estás en casa hijo. Ándale, cruzar el mar!"

ACTIVIDAD 1

(A) Lea el poema en una voz alta. Busque las palabras familiares y los cognados.

(B) Busque todas las denotaciones de las palabras que no sabes.

ACTIVIDAD 2

Dé en inglés la denotación y las posibles connotaciones de las siguientes palabras.

1. distancia
2. laberinto
3. puesto
4. viejo
5. brasier
6. en casa
7. cruzar
8. desfilaba

ACTIVIDAD 3

Las siguientes frases: <<los trenes cortos>. <<casi en casa, mi hijo>> <<venga, cruce el mar>> se pueden ser útiles para una comprensión más profunda o una interpretación diferente del poema. Busque las frases en las estrofas y compare y describa los significados.

ACTIVIDAD 4

¿Qué imágenes visuales se asocian con un lugar como éste? Navegue por internet y busque información sobre La Costa Azul. Haga un dibujo para ilustrar sus pensamientos.

ACTIVIDAD 5

ESTRUCTURA DE VOCABULARIO

El desfile el salto la mirada el alimento la llamada la oferta el desayuno

El amor la caminata

Dé el infinitivo del verbo que se deriva de la lista de los sustantivos en el vocabulario.

ACTIVIDAD 6

Complete las siguientes oraciones con la forma correcta de las palabras de la lista de vocabulario.

1. Los puertorriqueños, los italianos y los irlandés tienen en la ciudad de filadelfia.
2. Voy a hacer.....sobre la silla.
3. En Estados Unidos una persona en la playa pública dade sorprende cuando hay una mujer sin brasier.
4. Se necesita ir de compras para

ACTIVIDAD 7

¿COMPENDISTE?

¿Cómo son las estrofas conectado al título del poema? Escriba para explicar en un párrafo de cinco frases, por lo menos.

O

Reorganice las palabras en unos de los versos de modo que es posible comprenderlas más fácilmente.

En Los Campos de Sr. Turner

Sam Cornish

propiedad de Benjamin
Turner yo aprendido todavía
para leer
al lado de mi arado en la oración
yo recé e yo esperé

los negros siempre han confiado
para mí por que siempre he esperado
de un signo

he oído un fuerte mover
en los cielos
la serpiente se suelta
Cristo ha acostado el yugo

ACTIVIDAD 1

A Lea el poema en una voz alta. Busque las palabras familiares y los cognados.

B Completa las siguientes frases con la forma correcta de los verbos en el paréntesis.

1. Cuando voy a la tienda,..... una cosa y es mi propiedad.(comprar)
2. En la sala de clase estudiamos ytodos.(aprender)
3. En los campos.....mi arado para mover la tierra.(usar)
4. En la iglesia la gente..... En la parada ellos.....para el autobus.(rezar/esperar)
5. Tengo que.....la música para bailar.(oir)
- 6.No.....la trompeta tan fuerte.(tocar)
7. En el jardín,Evala manzana de la serpiente. (tomar)
8. La cadena del perro.....y.....(soltarse/escaparse)
9. Los criminales han.....sus pistolas.(acostar)

ACTIVIDAD 2

Conteste las siguientes preguntas:

- 1.¿Que significa <<propiedad>>?

2. ¿Quién es o Qué es la propiedad?
3. ¿Qué lee?
4. ¿Cuál es la connotación de <<arado>>?
5. ¿Por qué dice:<< yo recé e yo esperé>>?
6. ¿Qué significa:<< los negros siempre han confiado..... ..un signo>>?
7. ¿Qué significa:<< en los cielos>>?
8. ¿Cuál es un <<serpiente>>?
9. ¿Qué significa:<<el yugo>>?

ACTIVIDAD 3

A Lea el fragmento del poema :

Canto para un muchacho negro americano del sur
Paulo de Carvalho-Neto

En los galeones negreros
vino
engrillado en sus sentinas
sin un adiós a la tribu
ni a la manigua.

B Completa las siguientes frases con la forma correcta de los verbos en el paréntesis.

1. En la manigua,.....los miembros de una tribu y flora e fauna también.(vivir)
2. La policía va a.....al ladrón y le.(atrapar/engrillar)
3. Los esclavos.....en la sentina de los galeones yal caribe y las americas.(viajar/venir)

ACTIVIDAD 4

1. ¿Cuáles son las imágenes de la esclavitud se muestran aquí?
2. ¿Cómo se comparan con las de <<Los Campos del Sr. Turner>>?
3. ¿Qué historia se puede contar?

SECCIÓN 3 SUD VS. NORTE

Hemos Adorado Nunca Sam Cornish

hemos adorado
nunca
uno al otro
tenemos
solamente
esta casa
esta calle
estos vecindarios
malinterpretar
nosotros mismos
este alimento
estos sueldos
no es
amor
pero
algo
más profundo
que el miedo
que hace
me llamas
hermano
en un extraño
ciudad
de hombres
blanco

ACTIVIDAD 1

A Lea el poema en una voz alta.

B Conteste las siguientes preguntas:

1. ¿Qué palabras sugieren que el orador no está cómoda con su existencia?
2. ¿Por qué el poeta escribe las palabras en esta forma?
3. ¿Se superponen las frases?
4. ¿Sugiere el poema una ubicación particular, un lugar, una región?
5. ¿Cómo se utiliza el término “amor”? ¿Es amor físico?
6. ¿Cómo se utiliza el término “miedo”?
7. ¿Qué es significado por "usted me llama hermano en una ciudad extraña de hombres blancos"?

ACTIVITY 2

A Lea el poema en una voz alta.

Tinieblas Angela Weld Grimké

Hay un árbol, por día,
Que, por la noche,
Tiene una sombra,
Una mano enorme y negra,
Con los dedos largos y negros.
 Todo durante del anochecer,
Contra la casa del hombre blanco,
 En la poca brisa,
La mano negra arranca y arranca
 A los ladrillos.
Los ladrillos son el color de sangre y muy pequeño.
 ¿Es una mano negra,
 O es una sombra?

1. ¿Qué significa el título <<TINIEBLAS>>?
2. ¿Qué es la colocación del poema?

3. Haga una lista de palabras del poema en columnas para indicar: EL TIEMPO y EL LUGAR. Uselas para describirlas o hacer las conexiones y referencias que el poeta está mostrando.
4. ¿Sugiere el poema una ubicación particular, un lugar, una región?
5. ¿Hay un evento en la historia reciente que este poema alude a?
6. ¿Cuál es la "oscuridad" en este poema?
7. ¿Capta usted emocionalmente, la poeta y "dibuja" usted adentro la escena como si usted está en sitio?

SECCIÓN 4 EL HOMBRE NEGRO

Robeson en Rutgers

Elizabeth Alexander

Difícil de imagen, pero estos árboles Goliat
son más altas aún que Robeson. Afuera
gran ventanas de placa en esta sala de conferencias,
Él, imagino le corriendo por los campos de otoño,
ver a sus muslos negros que bombea la maquinaria
a través de líneas de pintura- tiza.

Amaba a la mujer

En el laboratorio, Eslanda, que vio orden
en natación círculos en diapositivas pulgadas de ancho, que
hizo fotografías. Ella, imagino su de pie
en la oscuridad, dirigido por una luz roja, papel de baño
en caldo, extracción de imágenes. ¿ Hizo sonreír esta mujer
para ver oscurecer papel blanco, para tirar de mojado
de los productos químicos el rostro tótem de Paul Robeson?

ACTIVIDAD 1

Lea el poema en una voz alta.

Busque las palabras en el poema que no son familiares y haga una lista.

ACTIVIDAD 2

Dé el infinitivo para las siguientes palabras:

imagen corriendo bombea amaba vio hizo dirigido

ACTIVIDAD 3

Conteste las siguientes preguntas:

1. ¿Quién fue Paul Robeson?
2. ¿Cuál fue su relación con la universidad de Rutgers?
3. ¿Qué sugiere el poeta con el uso de las palabras: Goliat, la maquinaria, el tótem?

ACTIVIDAD 4

Lea el fragmento del poema en una voz alta:

La leyenda maldita

Pilar Barios

(Fragmento)

Raza negra, noble raza;
raza humilde, sana y fuerte,
generosa y adnegada,
hecha a todos los rigores.
Como sientes inquietudes,
sabes también de dolores
del pasado y del presente.

ACTIVIDAD 5

La primera estrofa, establece el tono en el recuento del legado de las pruebas y tribulaciones, así como destacando los puntos fuertes del pueblo negro.

¿Qué palabras o frases ilustran <<la fuerza>> en el poema?

¿Cómo comparar a la representación de <<la fuerza>> en Robeson en Rutgers?

SECCIÓN 5 LA MUJER Y EL NIÑO

Maternidad

Georgia Douglas Johnson

No llame a mi puerta, niñeta,
Dejarte en no puedo;

Tú no sabes este mundo lo que es
De crueldad y pecado
Espera en la eternidad serena
Hasta que yo venga a ti.
El mundo es cruel, cruel, niñeta ,
No puedo dejarte pasar.

No llame a mi corazon, niñeta,
No puedo aguantar el dolor
De prestar oídos sordos a tu llamada,
Una y otra vez.
No sabes los monstruo hombres
Que habitan en la tierra.
Sea quieto, quieto mi niño cielo
No te puedo dar a luz.

ACTIVIDAD 1

Lea el poema en una voz alta

VOCABULARIO

llamar to call saber to know esperar to wait venir to come
poder to be able to habitar to live, inhabit ser to be

ACTIVIDAD 2

A continuación hay una lista de palabras y frases que se usan simbólicamente en la poesía. Explíquelas.

Mi puerta la eternidad serena venga a ti el mundo es cruel mi niño cielo
No puedo dejarte pasar oídos sordos a tu llamada no te puede dar a luz

ACTIVIDAD 3

Conteste las siguientes preguntas:

1. ¿Quién es la oradora en el poema?
2. ¿Con quién habla ella?
3. ¿En su opinión, por qué dice ella: <<no llame a mi puerta>> y <<no llame a mi corazon>>?

4. ¿Quiénes son <<los monstruo hombres>>?
5. ¿Porqué es <<el mundo cruel>>?

ACTIVIDAD 4

Escriba un párrafo o dos para explicar el significado del título con el contenido del poema.

SECCIÓN 6 LA FAMILIA Y LA EXPRESIÓN DE CARÍÑO

Secretos familiar

Toi Derricotte

Dijeron a mi prima Rowena no casarse a
Calvin —era demasiado joven, sólo dieciocho,
Y era demasiado oscuro, demasiado demasiado oscuro, como si
había sido lavada en lo que queríamos
a eliminar de nuestras manos. Además, no hizo descendiendo
de una buena familia. Dijo que iba a
ser abogado, pero no creemos completamente.
La noche se fugaron al hotel Gotham,
toda la casa susurró— como si nos avergüenza a
contarlo a nosotros mismos. Mi tía y el tío
se apresuraron al Gotham para implorar—
no podíamos imaginar sus manos sobre su!
Las familias son concebida de muchas maneras.
La noche mi primo Calvin se echó
abajo en su, ese ídolo con su piel de oro
se rompió Y muchos de los dioses que nos encantó
en secreto, fueron liberados.

ACTIVIDAD 1

Lea el poema en una voz alta

VOCABULARIO

Casarse to marry había sido lavada had been washed no hizo descendiendo he
didn't come abogado lawyer como...a nosotros mismos as if we were
ashamed to tell it ourselves no podíamos imaginar we couldn't imagine
se echó abajo en su lay down on her nos encantó en secreto we loved in secret

ACTIVIDAD 2

(a) Busque el significado de los verbos siguientes en el diccionario: dijeron queríamos eliminar iba creemos se fugaron susurró fueron se apresuraron implorar concedida se rompió

(b) Dé el infinitivo de los verbos conjugados.

ACTIVIDAD 3

Hay un secreto en este poema. ¿Que es?

¿Cómo son los temas de la familia y el amor ilustrado?

ACTIVIDAD 4

Lea el fragmento del poema en una voz alta.

Canto para un muchacho negro americano del sur Paulo de Carvalho-Neto

Abuelito
gramillero
díselo, díselo tú
a este muchacho americano
cómo era el bantú.

ACTIVIDAD 5

Conteste las siguientes preguntas:

1. ¿Hay símbolos de la familia y el amor en este fragmento?
2. ¿Hay un secreto en este poema. ¿Que es?
3. ¿Los secretos en los dos poemas siguen siendo secretos?

ACTIVIDAD 6

Conteste las siguientes preguntas:

1. ¿Tienes un secreto?
2. ¿Puede describirlo en términos de poética?
3. ¿Será no más un secreto?
4. ¿Puede ser escondido en un poema, un secreto?

Señora y el Ministro Langston Hughes

El reverendo Butler vino por
Mi casa la semana pasada.
Él dijo, ¿Tienes
Un poco de tiempo para hablar?

Dijo, me interesa
En tu alma.
¿Se ha guardado,
O tu corazón es piedra-frío?

Dije, reverendo
Yo te tendré saber
Fui bautizado
Hace tiempo.

Dijo, ¿Qué has
Hecho desde ?
Dije, ninguno de tu
Asunto, amigo.

Dijo, Hermanita
¿Has reincidido?
Dije, Se sentía bien —
Si yo lo hice!

Dijo, Hermanita
Llega la hora de morir,
El señor seguramente
Te preguntará por qué!
Voy a orar
Para tí!
Adiós!

Me sentí un poco lo siento
Hablé de esa manera
Después Rev. Butler
Se fue—
Así que no estoy en ningún humor
De pecar hoy

ACTIVIDAD 1

Lea el poema en una voz alta.

VOCABULARIO

Vino came dijo said alma soul se ha guardado has it been saved
piedra frío stone cold te tendre saber I'll have you know
hace tiempo long ago desde since asunto business
has reincidido have you back-slid se sentía bien it felt good Llega la hora de morir
come time to die un poco lo siento a little sorry en ningún humor de pecar in
no mood to sin

ACTIVIDAD 2

Conteste las siguientes preguntas:

1. ¿Cuál es el contexto de este poema?
2. ¿Quiénes son los que están hablando?
3. ¿De qué hablan ?
4. ¿Cuál es la actitud de cada orador?

ACTIVIDAD 3

En sus propias palabras, escriba un resumen de este poema en español.

O

Describa la manera en que el poeta ha usado el ritmo de las palabras y frases para crear la calidad de tono y humor del poema.

ACTIVIDAD 4

Dibuje un boceto para ilustrar la localización física y las actitudes del " Madam" y " El Minister"

LECTURA ADICIONAL

Judith Ortiz Cofer .- *Grace está en la línea para el sábado confesión* (en << Corona Triple>> . véase biblio.).

Lea y compare los poemas.

SECCIÓN 8 LA MUERTE

Velorio
Langston Hughes

Dile a cada llorona
Lamentar en roja —
Porque no hay ningún sentido
siendo extinto.

Odio a morir de esta manera con el silencio
Por encima de todo como un sudario.
Prefiero morir donde la banda toca
Ruidosa y clamorosa.

Prefiero morir la manera que yo vivía—
Ebrioso, alborotado y alegre!
Dios! ¿Por qué me maldición tanta
Me hace morir de esta manera?

ACTIVIDAD 1

Lea el poema en una voz alta.

VOCABULARIO

Llorona – mourners siendo extinto – being dead odio – I hate sudario – shroud
la banda toca – the band plays ruidosa y clamorosa – noisy and loud
yo vivía – I lived ebrioso – drunk alborotado – rowdy
me maldice – curse me haciendome morir – making me die

ACTIVIDAD 2

Haga dos listas: uno con verbos en el infinitivo y uno con verbos conjugados del poema.

ACTIVIDAD 3

Conteste las siguientes preguntas:

1. ¿Cuál es el esquema de rima de este poema?
2. ¿Quién es el orador en este poema?
3. ¿Es un poema comico o serio?
4. ¿Es la música clamorosa y ruidosa cuando alguien se muere?
5. ¿Cuál fue el carácter de la persona cuando vivía?

LECTURA ADICIONAL

Judith Ortiz Cofer *Cuando Usted Viene a Mi Funeral* (en << Corona Triple >> / véase biblio.)

Lea y compare los poemas.

SECCIÓN 9 LA MÚSICA

Jazzonia

Langston Hughes

O, árbol de plata!
Oh, ríos brillantes del alma!

En un cabaret de Harlem
Seis <<jazzers>> de cabezas-largas tocan ¹ .
Una bailarina cuyos ojos son desvergonzado²
Levanta alta su vestida seda de oro.

O, árbol de canto!
Oh, ríos brillantes del alma!

¿Eran los ojos de Eva
En el primer jardín
Sólo un poco demasiado audaz? ³
¿Era Cleopatra
En su vestido de oro hermosa?

O, árbol brillante!
Oh, plata ríos del alma!

En un remolino de cabaret
Seis <<jazzers>> de cabezas-largas tocan.

ACTIVIDAD 1

(a) Lea “Jazzonia” en una voz alta y busque el ritmo (sílabas enfatizadas y átonas) lo que da este poema la calidad de música. ¿Hay otro aspecto del poema que crea una calidad de música?

VOCABULARIO

Verbos

tocar to play(instruments),to touch bailar to dance levantar to raise
cantar to sing ser to be brillar to shine

Sustantivos

la plata silver el oro gold el alma the soul el ojos the eye el jardín the garden
el vestido the dress el remolino the whirlwind

Frases

¹ Seis <<jazzers>> de cabezas-largas - six long-headed jazzers

² cuyos ojos son desvergonzados – whose eyes are bold

³ demasiado audaz – too bold

Langston Hughes(1902-1967) fue un líder influyente en el renacimiento de Harlem. Él es considerado como uno de los poetas más revolucionarios del siglo 20 por su uso pionero de música negra y de discurso vernáculo.

ACTIVIDAD 2

- (a) ¿Qué referencias que hace el poeta a la naturaleza? ¿Cómo varían las referencias?
- (b) ¿Cuál es el significado de <<Oro>> y <<Plata>>?
- (c) ¿Qué instrumentos se han "jugado" y en qué contexto?
- (d) ¿Cuál es el significado por el poeta de la referencia a la mujer?

ACTIVITY 3

Lea <<Palma sola>> en una voz alta. ¿Qué palabras sugieren el escenario?

Palma sola Nicolás Guillén

La palma que está en el patio
nació sola;
creció sin que yo la viera¹
creció sola;
bajo la luna y el sol,
vive sola

Con su largo cuerpo fijo,
palma sola;
sola en el patio sellado,
siempre sola,
guardián del atardecer,
suena sola.

La palma sola soñando,
palma sola,
que va libre por el viento,
libre y sola,
suelta de raíz y tierra,
suelta y sola;
cazador de las nubes,
palma sola,
palma sola,
palma.

VOCABULARIO

Verbos

nacer to be born crecer to grow bajar to lower fijar to fix, fasten
sellar to seal, enclose guardar to guard, keep, stay □ soñar to dream
soltar to set free, untie, loosen cazar to hunt

Sustantivos

la luna moon libre free el raíz (pl. Raíces) root la tierra earth, soil
el atardecer late afternoon

Frases

¹ sin que yo la viera - without my seeing it

ACTIVITY 4

¿Qué frases ilustran la soledad del árbol?

¿Cómo interactúan el ritmo y la repetición de las palabras?

¿Cómo son utilizados personification y metáfora en el poema?

¿De qué manera es el árbol en cautividad? ¿De qué manera es libre?

ACTIVITY 5

Hughes y Guillén usan <<el árbol>>en su poema. ¿Se puede comparar las similitudes y las diferencias?

ACTIVITY 6

Navigue por internet y busque los conexiones entre Langston Hughes y Nicolás Guillén.

Nicolás Guillén (1902-1989) es uno de los más famosos poetas cubanos. Él es poeta nacional de Cuba. Su poesía ilustra la herencia africana de la gente cubana y también la historia étnica de la isla. En muchas de sus obras se puede encontrar el ritmo de <<son>>, un tipo de música de origen africano y español. Este poema pertenece al género llamado poesía negra. La repetición de palabras y frases que le da al poema una calidad musical característica de la poesía negra.

SECCIÓN 10 ¡TE TOCA A TI!

Escoja una de las siguientes tres tareas de escritura. Usted puede utilizar PowerPoint, fotos, sonido, interpretación o cualquier otra adición artística que aumentarán su presentación. Tiene dos semanas para preparar una presentación a la clase.

1. Busque biográfico y otra información de fondo a por lo menos cinco de los poetas y la poesía que usted se ha encontrado y escriba ensayos cortos sobre ellos.
2. Escoja un mínimo de dos poemas por dos poetas diferentes y escriba un ensayo de por lo menos 500 palabras que describe por qué su selección es tan atractivo a usted.
3. Escriba un ensayo de por lo menos 1000 palabras que responde a las preguntas siguientes:
 - (a) ¿ por qué persiste la poesía ?
 - (b) ¿ Por qué ha sido una fuente de fascinación para poetas y lectores aprendido y analfabetos igualmente?
 - (c) ¿Está allí cualquier conexión a otros medios de expresión artística como la música, la pintura, el baile?
 - (d) ¿Comunica la poesía un mensaje a la mente humana sobre la naturaleza de la vida, sobre la conciencia, sobre la existencia, sobre el amor

Annotated Bibliography / Resources

Anthologies in English

Aragon, F. ed. *The Wind Shifts* New Latino Poetry (Tucson, U of Arizona Press, 2007)

A collection of poetry by twenty-five Latino writers of Mexican-American, Puerto Rican, Cuban descent among others. They are “a generation of poets that follow those more established poets of the nineteen nineties.” Themes deal with social and political issues that delve into race, sex, gender, death, “the interior lives of mothers, healers, things”.

Cruz, V.H., Quintana, L.V., Saurez, V. *PaperDance* Latino Poets (N.J., Princeton Academic Press, 1995)

This gathering of poets represent the Latino voices from across the entire United States. Their backgrounds are not only the usual Chicano, Puerto Rican and Cuban but also the Guatemalan, Ecuadorean and Colombian. They all ‘sing’ on the theme of the American Dream and “the struggle to define, redefine and attain it.”

Rampersad, A. ed., Herbold, H. assoc. ed. *The Oxford Anthology of African American Poetry*, (OUP, NY, NY. 2006)

A portrait of a people through verse that illustrates their “sorrow, joys and triumphs”. It includes selections by poets such as Langston Hughes, Countee Cullen, Paul L. Dunbar and Rita Dove among others. The poems are grouped under the themes of Africa, The South, Slavery, The Black Man, Woman and Child, Music, Death, Religion and more.

Bilingual Anthologies in English & Spanish

Olivares, J and Vigil-Pinon, E. eds. *Deacde II: A Twentirth Anniversary Anthology 1972- 1992* (Texas, U of Huston, Arte Público Press, 1993)

A publication celebrating the works of twenty-seven youthful and new Hispanic poets who communicate from a contemporary perspective. They give a broader and original view of Latino-American literature.

Bilingual Anthologies in English & Spanish Translations

Negron-Mutaner, F. ed. *Shouting in a Whisper/Los Límites del Silencio* Latino Poetry in Philadelphia (Chile, Asterion Press 1994)

This collection consists of works by ten authors representing backgrounds from Puerto Rico, Colombia, Chile and Cuba. The themes are as varied as

the writers and consist of subjects such as homo-eroticism, skin color, marginalism, dual identity, lack of identity and language.

Books and in English

Carper, T. & Attridge, D. *Meter and Meaning*, an introduction to rhythm in poetry
(Routledge, N.Y., London 2003)

This book emphasizes the value of reading poetry aloud in order to experience the “use of rhythm”. It demonstrates the ‘beat-off beat’ method of analyzing poetry as a way to comprehending the important connection between “meter and meaning”. It commences with easy to follow simple exercises, proceeding to more advanced examples, in poems dating from all periods.

Lewis, M.A. *Afro-Hispanic Poetry 1940-1980*, From Slavery to “Negritud” in South American verse. (Columbia, University of Missouri Press, 1983)

In the introduction, the author lists as many terms for ‘black poetry’ as he is cognizant. They include “mulatto poetry”, “literature negrista”, “poesia negra” and “La poesia negroide” among others. Later on he presents an analysis of selected volumes of ethnic poetry by nine major writers of African descent emanating from Peru, Colombia, Ecuador and Uruguay.

Olinger, P. *Images of Transformation in Traditional Hispanic Poetry*
(Delaware, Juan de la Cuesta-Hispanic Monographs, 1985)

The author presents a study of folk song that he states originated from as far back as the first millennium and became popular during the middle ages on the Iberian peninsula. He indicates that the remnant of this “lyric poetry” is only the *estribillo* (refrain). Olinger raises the question: “What makes this poetry so appealing. Why does it live on? He postulates: “The folk song of any people reflects their cosmic vision”.

Oliver, M. *A Poetry Handbook*, A prose guide to understanding and writing Poetry (Harcourt, Brace & Co., 1994)

This book is primarily concerned with the craft of writing poetry. It provides a variety of options for producing poetry from the initial idea or theme up to the process of reproducing the thought in words. It demonstrates concern for the needs and problems faced by the beginning writer/student.

Smart, Ian, I Nicolas Guillen *Popular poet of the Caribbean* (University of Missouri Press 1990)

This book postulates an Afrocentric critique of Guillen's "Mulatez" or dual European and African influence/conflict in his works making him a "true Caribbean or West Indian" artist.

Books in English and Spanish

Castro-Paniagua, F. *English-Spanish Translation, Through a Cross-Cultural Interpretation Approach* (University press of America ,Inc.2000)

This author stresses the importance of the translator being aware of his own and different cultures in order to make "the proper decision in regards to cultural considerations". His indications are that the challenge in translation lies in bring able to essentially maintain the message of the original poem across languages.

Poems in English

Gonzalez,R. ed.*Touching The Fire Fifteen Poets of Today's Latino Renaissance*(Doubleday 1998)

The poetry is mainly in English with some poets choosing to add a line or two in Spanish between the others. There are ten poems by each poet. The poems illustrate "a confidence of language, shattering ,emotional honesty and rhythms of a vibrant culture".

Poems in Spanish and English

Duran,R.,Cofer,J.,Firmat,G.P., *Triple Crown Chicano,Puerto Rican,and Cuban-American Poetry*(Arizona, Bilingual Press 1987)

Contains poetry by three poets from Hispanic America: Roberto Duran of Mexican-American heritage whose style is influenced by "the relationship between brown and white peoples",Judith Ortiz Cofer of PuertoRico who is fascinated with "death and desire" and the Cuban American Gustavo Perez Firmat who struggles with the virtue of wrting and expressing himself in both Spanish and English.

Multimedia Sites

www.english.illinois.edu/maps

www.nortonpoets.com

Audio/Visual Sites

www.ala.org

www.youtube.com/poets

Web Sites

www.artstor.org

www.Poets.org

www.fortunefalls.com/op19/

www.rpo.library.utoronto.ca

www.pw.org

Festivals / Events

Puerto Rican Day Parade – The Philadelphia Parade first organized on July 25, 1953 by a Quaker group- Philadelphia Friends Neighborhood Guild. In 1964, organized by the Puerto Rican group - Concilio

Organizations

Philadelphia Folklore Project

Taller Puertorriqueño

Aspira

Museums and Special Collections

Afro-American Museum

Philadelphia Museum of Art

Bibliography for students

Cisneros, Sandra. *Hairs/Pelitos*. New York, Random House 1997, with illustrations by Terry Ybanez

The humorous descriptions of the many types of hair in one girl's family, illuminating the diversity among us all.

Cisneros, Sandra. *The House on Mango Street*. New York: Vintage Books, 1991

Esperanza Cordero, a girl coming of age in the Hispanic quarter of Chicago, uses poems and stories to express thoughts and emotions about her oppressive environment.

Garza, Carmen Lomas, et al. *¡Avancemos ! Lecturas Para Todos*. McDougal Littell 2007

A series of cultural readings ranging from Quinceañera to Vacations abroad in Costa Rica with additional literature such as an abridged version of Don Quijote and poetry by Pablo Neruda, Academic and Informational Reading and Test Preparation Strategies

Garza, Carmen Lomas. *Family Pictures / Cuadros de Familia*. San Francisco: Children's Book Press 1990

The author describes in bilingual text and her painting, her experience growing up in a Latino community.

Whitaker, D.S. *The Voices Of Latino Culture* Readings from Spain, Latin America

and the United States (Iowa, Kendall/Hunt Pub. Co. 1996)

. This selection of writings delineates the development Latino culture in the United States from the time of the Spanish arrival through to the present day. The African presence in Cuba is describe both by Gertrudis de Avellaneda and Nicolás Guillén.

Appendix – Standards

The Standards for Foreign Language Learning listed below are those as set forth by ACTFL. The lecturas and the activities which follow them in the *Unit* aim principally to meet the standard of *Connections* in which students read and gather information about another discipline.

In addition, students as a matter of course are provided with the skills they need to create language for both written and spoken communication. Suggestions are made for students to use their language skills in their immediate community and more distant ones.

COMMUNICATION *Communicate in Languages Other than English*

Standard 1.1 Students engage in conversations, provide and obtain information, express feelings and emotions, and exchange opinions.

Standard 1.2 Students understand and interpret written and spoken language on a variety of topics.

Standard 1.3 Students present information, concepts, and ideas to an audience of listeners or readers on a variety of topics.

CULTURES *Gain Knowledge and Understanding of Other Cultures*

Standard 2.1 Students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied.

Standard 2.2 Students demonstrate an understanding of the relationship between the products and perspectives of the culture studied.

CONNECTIONS *Connect with Other disciplines and Acquire Information*

Standard 3.1 Students reinforce and further their knowledge of other disciplines through the foreign language.

Standard 3.2 Students acquire information and recognize the distinctive viewpoints that are only available through the foreign language and its culture.

COMPARISONS *Develop Insight into the Nature of Language and Culture*

Standard 4.1 Students demonstrate an understanding of the nature of language through comparisons of language studied and their own.

Standard 4.2 Students demonstrate understanding of the concept of culture through comparisons of the cultures studied and their own.

COMMUNITIES *Participate in Multilingual Communities at Home and Around the World*

Standard 5.1 Students use the language both within and beyond the school setting.

Standard 5.2 Students show evidence of becoming life-long learners by using the language for personal enjoyment and enrichment

END NOTES

¹*Oliver, Mary-A Poetry Handbook*

²Historieta – Short Stories

³Palma sola

⁴La Leyenda maldita

⁵ Canto para un muchacho negro americano del sur

Afro-Hispanic Poetry 1940-1980, From Slavery to “Negritude” in South American Verse

Pg.22-23 <<Canto para un muchacho negro americano del sur>>Paulo de Carvalho-Neto

Pg. <<La Leyenda Maldita >> Pilar Barios

TRANSLATIONS

THE POETRY OF THE AMERICAS

POEMS

SECTION 1 AFRICA

My Father's Geography

A_FAA M. W_EAVER

I was parading the Côte d'Azur,
hopping short trains from Nice to Cannes,
following a maze of streets in Monte Carlo
to the hill that overlooks the ville.
A woman fed me pâté in the afternoon,
calling from her stall to offer me more.
At breakfast I talked in French with an old man
about what he loved about America—the Kennedys.

On the beaches I walked and watched
topless women sunbathe and swim,
loving both home and being so far from it.

At a phone looking to Africa over the Mediterranean,
I called my father, and, missing me, he said,
“You almost home boy. Go on cross that sea!”

ACTIVITY 1

- (A) Read the poem in aloud voice.
- (B) Look for the meanings of the words that you don't know.

ACTIVITY 2

Explain the meaning of: “the short trains”, “maze of streets”, “the Kennedy's”, “loving both home and being so far from it”, “At a phone looking to Africa over the Mediterranean”

ACTIVITY 3

What visual images can one associate with a place like this? Surf the Net and look for information about the “Côte d'Azur”.

ACTIVITY 4

Draw a sketch to illustrate your impression of the setting of the poem.

ACTIVITY 5

Complete the following sentences by filling the blanks with the correct form of the word chosen from the poem.

- 1 The Puerto Ricans, the Italians and the Irish havein the city of Philadelphia.
- 2 I am going toover the chair.
- 3 In the United States a person on a public beach gives aof surprise when there is a topless woman.
- 4 Nowadays one no longer needs to go looking for ato make a

ACTIVITY 6

Did you understand?

How are the stanzas connected to the title of the poem? Write a paragraph of about five phrases to explain.

Using either lines 1-8 or 9-14 of the text write a “Found Poem” that best illustrates an idea from the poem.

SECTION 2 SLAVERY

In Mr. Turner’s Fields

Sam Cornish

property of Benjamin
Turner i still learned
to read
beside my plow in prayer
i prayed i waited

blacks have always trusted
me for what i have always waited
for a sign

i heard a loud move
in the heavens
the serpent was loose
Christ has lain down the yoke

ACTIVITY 1

Read the poem in aloud voice.

ACTIVITY 2

Answer the following questions:

1. What is the significance of “property”?
2. Who or what is property?
3. What is he/she reading?
4. What does the word “plow” connote?
5. What is meant by “ i prayed,i waited”?
6. What is the significance of “blacks have.....a sign”?
7. What is the significance of “in the heavens”?
8. What is a serpent?
9. What is the “yoke” and how is it “lain down”?

ACTIVITY 3

A Read the fragment of the poem:

Song for a Black American Boy from the South

Paulo de Carvalho-Neto

In the slaver galleons
you came
shackled in its bilge

without a goodbye to the tribe
or to the jungle.

B Answer the following questions:

1. What is a galleon?
2. What is the “bilge”?
3. What is the connection between bilge and a street?
4. In this poem, what can bilge also be a reference to?
5. What is a tribe?
6. What is a jungle? How does the poet use the term in this poem?

ACTIVITY 4

What are the images of slavery expressed here?

How do they compare to those in Mr. Turner’s Fields?

What story can one relate after reading both these poems?

ADDITIONAL READING

Lucille Clifton *slaveship (Every Eye Shut Ain’t Asleep: An Anthology of Poetry by African Americans Since 1945-Little, Brown and Co., 1994)*

SECTION 3 NORTH VS. SOUTH

We Have Never Loved

Sam Cornish

we have
never
loved
each other
we
have

only
this house
this street
these neighborhoods
to misunderstand
ourselves
this food
these wages
it is
not love
but
something
deeper
than fear
that makes
you call me
brother
in a strange
city
of white
men

ACTIVITY 1

A Read the poem in a loud voice.

B Answer the following questions:

1. What words suggest that the speaker is not comfortable with his existence?
2. Why does the poet write the words in this form?
3. Do phrases overlap?
4. Does the poem suggest a particular location, place, region?
5. How is the term “love” used? Is it physical love?
6. How is the term “fear” used?
7. What is meant by “you call me brother in a strange city of white men”?

ACTIVITY 2

A Read the poem in a loud voice.

Tenebris

Angela Weld Grimké

There is a tree by day,
That at night,
Has a shadow,
A hand huge and black,
With fingers long and black.

All through the dark,
Against the white man's house,

In the little wind,
The black hand plucks and plucks

At the bricks.
The bricks are the color of blood and very small.

Is it a black hand,

Or is it a shadow?

B Answer the following questions:

1. What does the title "TENEBRIS" mean?
2. What is the setting of the poem?
3. Make a list of words under the columns that suggest : TIME and PLACE and use them to describe the connections and or references that the poet is making.
4. Does this poem suggest a particular location, place or region?
5. Is there an event in recent history that this poem alludes to?
6. What is the "darkness" in this poem?
7. Does the poet capture you emotionally and "draw" you into the scene as though you are on the site.

SECTION 4 THE BLACK MAN

Robeson in Rutgers

Elizabeth Alexander

Hard to picture, but these Goliath trees
are taller still than Robeson. Outside
vast plate windows in this lecture hall,
I imagine him running down autumn fields,
see his black thighs pumping that machinery
across chalk-painted lines.

He loved the woman
in the lab, Eslanda, who saw order
in swimming circles on inch-wide slides, who
made photographs. I picture her standing
in darkness, led by red light, bathing paper
in broth, extracting images. Did this woman smile
to watch white paper darken, to pull wet
from the chemicals Paul Robeson's totem face?

ACTIVITY 1

Read the poem in a loud voice.

ACTIVITY 2

A What words does the poet use to set the TIME and PLACE

B What is the significance of the following:

1. Goliath
2. "black thighschalk-painted lines."
3. Eslanda
4. "bathing paper in broth"
5. "to watch white paper darken"
6. "totem face"

The Damned Legend

Pilar Barrios

(Fragment)

Black race, noble race;
humble race, healthy and strong,
generous and unselfish,
made from all the hardships.
As you feel uneasiness

you also know of pains
of the past and present.

ACTIVITY 1

Read the fragment in a loud voice.

ACTIVITY 2

This fragment (the first stanza) establishes the tone of the poem in recounting the legacy of trials and tribulations as well as emphasizing the strengths of black people.

What words and or phrases in the poem illustrate “strength”?

How does it compare with the representation of “strength” in Robeson at Rutgers?

SECTION 5 THE MOTHER AND CHILD

Motherhood

Georgia Douglas Johnson

Don't knock on my door , little child,
I cannot let you in;
You know not what a world this is
Of cruelty and sin.
Wait in the still eternity
Until I come to you.
The world is cruel, cruel, child,
I cannot let you through.

Don't knock at my heart, little one,
I cannot bear the pain
Of turning deaf ears to your call
Time and time again.
You do not know the monster men
Inhabiting the earth.
Be still, be still, my precious child,
I cannot give you birth.

ACTIVITY 1

Read the poem in a loud voice.

ACTIVITY 2

The following is a list of words and phrases that are used symbolically in the poem. Explain them.

My door the still eternity I come to you the world is cruel my precious child
I cannot let you through deaf ears to your call I cannot give you birth

ACTIVITY 3

Answer the following questions:

1. Who is the speaker in the poem?
2. With whom is she speaking?
3. In your opinion, why does she say: “Don’t knock at my door.” and “ Don’t knock at my heart.”?
4. Who are “the monster men”?
5. Why is the world “cruel”?

ACTIVITY 4

Write a paragraph or two in order to explain the significance of the title with the contents of the poem.

SECTION 6 THE FAMILY AND LOVE

Family Secrets Toi Derricotte

They told my cousin Rowena not to marry
Calvin— she was too young, just eighteen,
& he was too dark, too too dark, as if he
had been washed in what we wanted
to wipe off our hands. Besides, he didn’t come
from a good family. He said he was going
to be a lawyer, but we didn’t quite believe.
The night they elope to the Gotham Hotel,
the whole house whispered— as if we were ashamed
to tell it to ourselves. My aunt and uncle
rushed down to the Gotham to plead—
we couldn’t imagine his hands on her!
Families are conceived in many ways.
The night my cousin Calvin lay

down on her, that idol with its gold skin
broke, & many of the gods we loved
in secret were freed.

Read the fragment of the poem :

Song for a Black American Boy from the South
Paulo de Carvalho-Neto

Grandpa
gramillero
tell it to him
to this American boy
how the bantu were

ACTIVITY 1

What are the symbols of family and love in this fragment?
How are the themes of family and love illustrated?
Are there secrets in both poems? What are they? Do they remain secrets?

ACTIVITY 2

Think of a secret you have. Can you express it in poetic terms? Will that give it away?
Can you hide a secret in a poem?

ADDITIONAL READING

Robert Hayden *Those Winter Sundays*

SECTION 7 RELIGION

Madam and The Minister

Langston Hughes

Reverend Butler came by
My house last week.
He said, Have you got
A little time to speak?

He said, I am interested
In your soul.
Has it been saved,
Or is your heart stone- cold?

I said, Reverend,
I'll have you know
I was baptized
Long ago.

He said, What have you
Done since then?
I said, None of your
Business, friend.

He said, Sister
Have you back-slid?
I said, It felt good—
If I did!

He said, Sister,
Come time to die,
The Lord will surely
Ask you why!
I'm gonna pray
For you!
Goodbye!

I felt kinder sorry
I talked that way
After rev. Butler
Went away—
So I ain't in no mood
For sin today.

ACTIVITY 1

Read the poem in a loud voice

ACTIVITY 2

Answer the following questions:

- 1 What is the poem about?
- 2 Who are the speakers?
- 3 What do they talk about ?
- 4 What is the attitude of each speaker?

ACTIVITY 3

Draw a sketch to illustrate the physical location and the attitudes of the speakers.

ACTIVITY 4

How does the poet use rhythm of words and phrases to suggest the mood and tone of voice of the speakers.

ADDITIONAL READING

Read and compare:

Judith Ortiz Cofer .-Grace Stands in Line for Saturday confession (in Triple Crown/see biblio.)

SECTION 8 DEATH

Wake

Langston Hughes

Tell all my mourners
To mourn in red—
Cause there ain't no sense
In my bein' dead.

I hate to die this way with the quiet
Over everything like a shroud.
I'd rather die where the band's a-playin'
Noisy and loud.

Rather die the way I lived—
Drunk and rowdy and gay!
God! Why did you ever curse me
Makin' me die this way?

ACTIVITY 1

Lea el poema en una voz alta.

ACTIVITY 2

Answer the following questions:

1. What is the rhyme scheme of this poem?
2. Who is the speaker in this poem?
3. Is the poem comical or serious?
4. When someone dies is the music loud and noisy?
5. What was the character of the person when alive?
6. Have you any thoughts about death and what happens after we die?

ACTIVITY 3

Based on your response to question 6 in Activity 2 write a paragraph or two as an explanation.

ADDITIONAL READING

Read and compare:

Judith Ortiz Cofer *When You Come to My Funeral* (in *Triple Crown*/see biblio.)

SECTION 9 MUSIC

Jazzonia

Langston Hughes

O, silver tree!
Oh, shining rivers of the soul!

In a Harlem cabaret
Six long-headed jazzers play.
A dancing girl whose eyes are bold
Lifts high a dress of silken gold.

Oh, singing tree!
Oh, shining rivers of the soul!

Were Eve's eyes
In the first garden
Just a bit too bold?
Was Cleopatra gorgeous
In a gown of gold?

Oh, shining tree!
Oh, silver rivers of the soul!

In a whirlwind cabaret
Six long-headed jazzers play.

ACTIVITY 1

- (a) Read "Jazzonia" aloud and find the rhythm (the pattern of heavy and light stresses) that gives this poem its musical quality. Is there another aspect of the poem that creates a musical quality?
- (b) What references does the poet make to nature? How does he vary the references?
- (c) What is the significance of "gold" and "silver"?
- (d) What instruments are being "played" and in what setting?
- (e) What is the significance of the reference to women by the poet?

Langston Hughes (1902-1967) was an influential leader in the Harlem Renaissance. He is considered to be one of the most revolutionary poets of the 20th century for his pioneering use of black music and vernacular speech.

ACTIVITY 2

Read aloud "The Lonely Palm Tree". What words suggest the setting?

The Lonely Palm Tree

Nicolás Guillén

The palm tree that is in the patio
was born alone;
it grew without my seeing it,
it grew alone;
under the moon and the sun,
it lives alone.

With its long body stationary,
lonely palm tree;
alone enclosed in the patio,
always alone,
watchman of the dusk,
it dreams alone.

The Palm tree is only dreaming,
lonely palm tree,
it moves freely through the wind,
free and alone,
free from root and soil,
free and alone;
huntress of the clouds,
lonely palm tree,
lonely palm tree,
palm tree.

ACTIVITY 3

- (a) What phrases illustrate the solitude of the tree?
- (a) To what end does the rhythm and the repetition of words interact.?
- (b) How are personification and metaphor used in the poem?
- (c) In what ways is the tree captive? In what ways is it free?

ACTIVITY 4

Both Hughes and Guillén use “the tree” in their poem. Can you compare the similarities and differences?

ACTIVITY 5

Surf the Internet and look for connections between Langston Hughes and Nicolás Guillén.

Nicolás Guillén (1902-1989) is one of the most famous Cuban poets .He is considered the National Poet of Cuba. His poetry illustrates the African heritage of the Cuban people and the ethnic history of the island. In many of his works one can find the rhythm “son ” a type of music that originated in Cuba with the combination of the rhythmic elements of Spanish song, guitar music and the African Bantu and Arará percussion instruments. The “son” was combined with other elements and heard in America in Salsa music. The Lonely Palm belongs to a Afro-Caribbean genre known as << poesía negra>> or “black poetry” in which the “son” is prominent. The repetition of phrases that gives the poem a musical quality is characteristic of << poesía negra.>>

SECTION 10 IT’S YOUR TURN

Choose one of the following three writing assignments . You may wish to use powerpoint, photos,sound,performance or any other artistic addition that will enhance your presentation. You have two weeks to prepare for a presentation to the class.

1. Look for biographical and other background information concerning at least five of the poets and poetry you have encountered and write short essays about them.
2. Choose a minimum of two poems by two different poets and write an essay of at least 500 words describing why your selection is so appealing to you.
3. Write an essay of at least 1000 words that responds to the following questions:
 - (a)Why does poetry live on?
 - (b)Why has it been a source of fascination for poets and readers both learned and illiterate alike?

(c) Is there any connection to other art forms such as music, painting, dance?

(d) Does poetry communicate a message to the human mind about the nature of life, about consciousness, about existence, about Love?