Where the Sidewalk Ends
Shel Silverstein

There is a place where the sidewalk ends
And before the street begins,
And there the grass grows soft and white,
And there the sun burns crimson bright,
And there the moon-bird rests from his flight
To cool in the peppermint wind.

Let us leave this place where the smoke blows black
And the dark street winds and bends.
Past the pits where the asphalt flowers grow
We shall walk with a walk that is measured and slow,
And watch where the chalk-white arrows go
To the place where the sidewalk ends.

Yes we'll walk with a walk that is measured and slow,
And we'll go where the chalk-white arrows go,
For the children, they mark, and the children, they know
The place where the sidewalk ends.
1. What are some sounds you hear in the poem? (think of rhyme and letter-sounds).

2. Find at least two sensory details.

3. What is happening in the poem?

4. What is the speaker trying to teach us about children?
Instructions
by Neil Gaiman

Touch the wooden gate in the wall you never saw before.
Say "please" before you open the latch,
go through,
walk down the path.
A red metal imp hangs from the green-painted front door,
as a knocker,
do not touch it; it will bite your fingers.
Walk through the house. Take nothing. Eat nothing.
However, if any creature tells you that it hungers,
feed it.
If it tells you that it is dirty,
clean it.
If it cries to you that it hurts,
if you can,
ease its pain.

From the back garden you will be able to see the wild wood.
The deep well you walk past leads to Winter's realm;
there is another land at the bottom of it.
If you turn around here,
you can walk back, safely;
you will lose no face. I will think no less of you.

Once through the garden you will be in the wood.
The trees are old. Eyes peer from the undergrowth.
Beneath a twisted oak sits an old woman. She may ask for something;
give it to her. She will point the way to the castle.
Inside it are three princesses.
Do not trust the youngest. Walk on.
In the clearing beyond the castle the twelve months sit about a fire,
warming their feet, exchanging tales.
They may do favors for you, if you are polite.
You may pick strawberries in December's frost.
Trust the wolves, but do not tell them where you are going.
The river can be crossed by the ferry. The ferry-man will take you.
(The answer to his question is this:
*If he hands the oar to his passenger, he will be free to leave the boat.*
Only tell him this from a safe distance.)

If an eagle gives you a feather, keep it safe.
Remember: that giants sleep too soundly; that witches are often betrayed by their appetites;
dragons have one soft spot, somewhere, always;
hearts can be well-hidden,
and you betray them with your tongue.

Do not be jealous of your sister.
Know that diamonds and roses are as uncomfortable when they tumble from one's lips as toads and frogs:
colder, too, and sharper, and they cut.

Remember your name.
Do not lose hope — what you seek will be found.
Trust ghosts. Trust those that you have helped to help you in their turn.
Trust dreams.
Trust your heart, and trust your story.
When you come back, return the way you came.
Favors will be returned, debts will be repaid.
Do not forget your manners.
Do not look back.
Ride the wise eagle (you shall not fall).  
Ride the silver fish (you will not drown).  
Ride the grey wolf (hold tightly to his fur).  

*There is a worm at the heart of the tower; that is why it will not stand.*  

When you reach the little house, the place your journey started,  
you will recognize it, although it will seem much smaller than you remember.  
Walk up the path, and through the garden gate you never saw before but once.  
And then go home. Or make a home.  
And rest.
1. Think about line breaks. Where does the poet break his lines? Does that change how you read it? Why or why not?

2. Why are there lines in italics?

3. Find at least two lines that are descriptive, and rewrite them in your own words. (be sure to jot down the line as well as your rewrite!)

4. What do you think is the most important instruction?
I'm Nobody! Who are you?
Are you--Nobody--too?
Then there's a pair of us!
Don't tell! they'd advertise--you know!
How dreary--to be--Somebody!
How public--like a Frog--
To tell your name--the livelong June--
To an admiring Bog!

Emily Dickinson
1. Who is speaking in this poem? Why is their name important?

2. Why would it be “dreary” to be “Somebody”?

3. Why do you think there are so many dashes in the poem? Do the dashes change how you read the poem? How?

4. Find two lines that end in exclamation points, and change the exclamation point to a period. How does that change your reading of the poem?
i carry your heart with me
by e. e. cummings

i carry your heart with me(i carry it in my heart)i am never without it(anywhere i go you go,my dear; and whatever is done by only me is your doing,my darling)
i fear no fate(for you are my fate,my sweet)i want no world(for beautiful you are my world,my true) and it's you are whatever a moon has always meant and whatever a sun will always sing is you

here is the deepest secret nobody knows (here is the root of the root and the bud of the bud and the sky of the sky of a tree called life;which grows higher than the soul can hope or mind can hide) and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)
2 little whos
by e. e. cummings

2 little whos
(he and she)
under are this
wonderful tree

smiling stand
(all realms of where
and when beyond)
now and here

(far from a grown
-up i&you-
ful world of known)
who and who

(2 little ams
and over them this
aflame with dreams
incredible is)
1. Who are the “2 little whos”? What are they doing in each verse of the poem?

2. What is the “i&you-ful world”? Why are the two whos far from it?

3. Why are some lines in parentheses?

4. Why do you think the poet decided to use very loose, imperfect grammar in this poem?

5. What do you think the last verse means?