

### *Unit 3, Activity 2 and 3, Poetry Vocabulary Self Awareness Chart*

[illegible]

# POETIC DEVICES

<p><b>Rhyme</b></p> <p><b>Words that have the same ending sounds</b></p> <p>“The tiny bird in the tree Was singing songs just for me.”</p>	<p><b>Alliteration</b></p> <p><b>Repetition of words with the same beginning sounds</b></p> <p>“Polly planted plenty of pretty pansies.”</p>
<p><b>Simile</b></p> <p><b>A figure of speech in which things are compared using the words “like” or “as”</b></p> <p>“The surface of the water looked as smooth as glass.”</p>	<p><b>Metaphor</b></p> <p><b>A figure of speech in which things are compared by stating that one thing is another</b></p> <p>“The clouds are cottonballs in the sky.”</p>
<p><b>Personification</b></p> <p><b>A figure of speech in which objects are given human qualities</b></p> <p>“The sun played peek-a-boo with the clouds.”</p>	<p><b>Onomatopoeia</b></p> <p><b>Words that sound like the objects or actions they refer to</b></p> <p>“A pesky mosquito buzzed around my head.”</p>

*Unit 3, Activity 2 and 3, Poetic Devices*

<p style="text-align: center;"><b>Imagery</b></p> <p><b>Words or phrases that appeal to any sense or any combination of senses.</b></p> <p>“Looking into the calm, smooth, clear lake, I could see my hair creeping down my face.”</p>	<p style="text-align: center;"><b>Personification</b></p> <p><b>A figure of speech that endows animals, ideas, or inanimate objects with human traits or abilities.</b></p> <p>“The angry wind whipped the leaves as they danced down onto the yard.”</p>
<p style="text-align: center;"><b>Rhyme Scheme</b></p> <p><b>The sequence in which the rhyme occurs. The first end sound is represented as the letter "a", the second is "b", etc.</b></p> <p>“Cats love fish. Dogs love bones. Pigs love mud. And kids love cones.”</p>	<p style="text-align: center;"><b>Stanza</b></p> <p><b>A grouping of two or more lines of a poem in terms of length, metrical form, or rhyme scheme.</b></p> <p style="text-align: center;"><b>Dreams</b></p> <p>Hold fast to dreams For when dreams go Life is a barren field Frozen with snow.</p> <p>Hold fast to dreams For if dreams die Life is a broken-winged bird That cannot fly.</p> <p style="text-align: right;">Langston Hughes</p>

## **Chart Poetry Elements and Devices**

<b>Elements &amp; Devices</b>	<b>Poem Title:</b>	<b>Poem Title:</b>
<b>Rhythm</b>		
<b>Rhyme</b>		
<b>Onomatopoeia</b>		
<b>Repetition/ Refrain</b>		
<b>Imagery</b>		
<b>Simile</b>		
<b>Metaphor</b>		
<b>Personification</b>		
<b>Alliteration</b>		
<b>Hyperbole</b>		

## Unit 3, Activity 7, Group Participation Rubric

Student Name \_\_\_\_\_

Date \_\_\_\_\_

	4	3	2	1	Score
	<i>All</i> of the Time	<i>Most</i> of the Time	<i>Some</i> of the Time	<i>None</i> of the Time	
<b>Participating:</b>  Group members participated in each step of the process.					
<b>Listening</b>  Group members listened respectfully to each other's ideas.					
<b>Questioning:</b>  Students interacted, discussed, and posed questions to all members of the team.					
<b>Respecting:</b>  Group members encouraged and supported the ideas and efforts of others. The students offered assistance to each other.					
<b>Sharing:</b>  Students offered ideas and reported their findings to each other.					

## Compare and Contrast Chart

Short Story or Prose		Poem																
Title:		Title:																
HOW ALIKE?																		
<table border="1"><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr></table>																		
HOW DIFFERENT?																		
<table border="1"><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr></table>										<table border="1"><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr><tr><td></td></tr></table>								

Use proof directly from text and use inference skills.

### *Unit 3, Activity 8, Poetry Constructed Response Sample*

Sometimes pets and their owners have different views about the same things. Read the exchange between an owner and her cat in the poem “On a Night of Snow.” Answer the question that follows.

#### **On a Night of Snow**

Cat, if you go outdoors you must walk in the snow.  
You will come back with little white shoes on your feet,  
little white slippers of snow that have heels of sleet.  
Stay by the fire, my cat. Lie still, do not go.

See how the flames are leaping and hissing low;  
I will bring you a saucer of milk like a marguerite,<sup>1</sup>  
so white and so smooth, so spherical and so sweet—  
stay with me, Cat. Outdoors the wild winds blow.

Outdoors the wild winds blow, Mistress, and dark is the night,  
strange voices cry in the trees, intoning<sup>2</sup> strange lore;  
and more than cats move, lit by our eyes' green light,  
on silent feet where the meadow grasses hang hoar<sup>3</sup>—  
Mistress, there are portents<sup>4</sup> abroad of magic and might  
and things that are yet to be done. Open the door!

<sup>1</sup> *marguerite* — daisy

<sup>2</sup> *intoning* — singing

<sup>3</sup> *hoar* — covered with frost

<sup>4</sup> *portents* — signs of things to come

*by permission of Paterson Marsh Ltd on behalf of the Estate of Elizabeth Coatsworth*

Explain the **two** contrasting points of view presented by Mistress and Cat in the poem. Use relevant and specific information from the poem to support your answer.

### ***Unit 3, Activity 8, Constructed Response Rubric***

#### **Louisiana LEAP general scoring rubric for a 2 point response**

<b>Score</b>	<b>Description</b>
2	<ul style="list-style-type: none"><li>• The student’s response provides a complete and correct answer.</li></ul>
1	<ul style="list-style-type: none"><li>• The student’s response is partially correct. or</li><li>• The student’s response demonstrates limited awareness or contains errors.</li></ul>
0	<ul style="list-style-type: none"><li>• The student’s response is incorrect, irrelevant, too brief to evaluate, or blank.</li></ul>

#### **Specific Scoring Rubric for “On a Night of Snow” Constructed Response Question**

<b>Score</b>	<b>Description</b>
2	<ul style="list-style-type: none"><li>• The student’s response provides two contrasting views <u>and</u> uses relevant and specific information from the poem.</li></ul>
1	<ul style="list-style-type: none"><li>• The student’s response provides one contrasting view <u>and</u> uses relevant and specific information from the poem. or</li><li>• The student’s response provides two contrasting views but does not use specific and relevant information from the poem. or</li><li>• The student’s response demonstrates limited awareness or contains errors.</li></ul>
0	<ul style="list-style-type: none"><li>• The student’s response is incorrect, irrelevant, too brief to evaluate, or blank.</li></ul>



### Unit 3, Activity 8, Constructed Response Rubric

**Score 2** The student's response provides two contrasting views and uses relevant and specific information from the poem.

In the poem "On a Night of Snow" Mistress and the cat have two different views about the cold night. Mistress thinks that her cat should stay indoors where it is warm because she is protective of the cat. She doesn't want the cat to "walk in the snow" and come back with "little white slippers of snow that have heels of sleet." She wants ~~the cat~~ <sup>to</sup> spoil the cat by having it lay by the fire and give it saucers of milk.

The cat on the other hand wants to go outdoors. He tells his mistress that "there are portents abroad of magic and might and things that are yet to be done." ~~He~~ He wants to have adventures.

### Unit 3, Activity 8, Constructed Response Rubric

**Score 1** The student's response provides two contrasting views but does not use specific and relevant information from the poem.

The 2 contrasting points of view presented by mistress and cat are mistress is in the house and is trying to tell cat not to go outside. But cat says that the night is for cats he wants to walk thru the snow because he likes the night.

**Score 1** The student's response provides one contrasting view and uses relevant and specific information from the poem.

In the poem, Mistress didn't want Cat to go outside because she said stay by the fire, lie still do not go outside. You'll come back with little white shoes on your feet.

### ***Unit 3, Activity 8, Constructed Response Rubric***

**Score 0** The student's response is incorrect, irrelevant, too brief to evaluate, or blank.

The cat wanted to lay by the fire to get warm. The lady wants the cat to leave the house because she is alergic.

## Literary Response: Poetry Rubric

4 Advanced		3 Proficient	2 Basic	1 Below Basic
Comprehension	<input type="checkbox"/> Elaborately explains main ideas and themes in poems.	<input type="checkbox"/> Identifies and explains main ideas and themes in poems.	<input type="checkbox"/> Partially identifies main ideas and themes in poems.	<input type="checkbox"/> Unable to identify main ideas or themes in poems.
	<input type="checkbox"/> Uses numerous and well-chosen examples from poems to support statements.	<input type="checkbox"/> Uses adequate examples from poems to support statements.	<input type="checkbox"/> Lacks adequate evidence from poems to support statements.	<input type="checkbox"/> Uses no supporting examples or examples are inaccurate.
	<input type="checkbox"/> No errors in text-based details.	<input type="checkbox"/> No errors in text-based details	<input type="checkbox"/> May contain minor errors in text-based details.	<input type="checkbox"/> There are many errors in text-based information.
	<input type="checkbox"/> Identifies and clearly explains key poetic devices.	<input type="checkbox"/> Identifies key poetic devices.	<input type="checkbox"/> Partially identifies key poetic devices.	<input type="checkbox"/> Unable to identify key poetic devices.
Analysis and Interpretation	<input type="checkbox"/> Evaluates key poetic devices.	<input type="checkbox"/> Interprets key poetic devices.	<input type="checkbox"/> Attempts to interpret key poetic devices.	<input type="checkbox"/> Unable to interpret key poetic devices.
	<input type="checkbox"/> Elaborately explains and evaluates how the poet uses poetic devices to communicate the meaning of the poem.	<input type="checkbox"/> Explains and evaluates how the poet uses poetic devices to communicate the meaning of the poem.	<input type="checkbox"/> Attempts to explain and evaluate how the poet uses poetic devices to communicate the meaning of the poem.	<input type="checkbox"/> Unable to explain and evaluate how the poet uses poetic devices to communicate the meaning of the poem.
	<input type="checkbox"/> Elaborately evaluates the author's purpose and effectiveness in using poetic devices.	<input type="checkbox"/> Evaluates the author's purpose and effectiveness in using poetic devices.	<input type="checkbox"/> Attempts to evaluate the author's purpose and effectiveness in using poetic devices.	<input type="checkbox"/> Unable to evaluate the author's purpose and effectiveness in using poetic devices.

### Unit 3, Activity 9, Compare and Contrast Essay – Writing Rubric

	4 Advanced	* 3 Proficient	2 Basic	1 Below Basic
<b>Focus</b>	<input type="checkbox"/> Essay is clearly focused on the topic and purpose and identifies the two well-chosen subjects.	<input type="checkbox"/> Essay is focused on topic and purpose and identifies the two subjects.	<input type="checkbox"/> Essay has a vague focus or the two subjects identified have little in common.	<input type="checkbox"/> Essay is unfocused or does not identify the two subjects.
<b>Content</b>	<input type="checkbox"/> Essay discusses meaningful similarities and differences.	<input type="checkbox"/> Essay discusses meaningful similarities and differences.	<input type="checkbox"/> Essay discusses only one similarity or difference, <b>or</b> essay discusses only similarities or differences.	<input type="checkbox"/> Essay does not discuss any similarities or differences.
	<input type="checkbox"/> Topic sentences are used to state main ideas. Many vivid corresponding details and examples are given as support.	<input type="checkbox"/> Topic sentences are used to state main ideas. Details and examples are given as support.	<input type="checkbox"/> Topic sentences may be missing from some paragraphs. Few details are given as support.	<input type="checkbox"/> Few paragraphs have topic sentences. Minimal or no details are given as support.
	<input type="checkbox"/> Conclusion clearly restates and expands on the main idea of the essay.	<input type="checkbox"/> The conclusion sums up main ideas.	<input type="checkbox"/> The conclusion only repeats the main idea from the introduction.	<input type="checkbox"/> Essay ends abruptly or conclusion lacks a restatement of the main idea.
<b>Organization</b>	<input type="checkbox"/> Appropriate method of organization is used consistently throughout the essay.	<input type="checkbox"/> Appropriate method of organization is used throughout the essay.	<input type="checkbox"/> Organization is inconsistent and sometimes difficult to follow.	<input type="checkbox"/> Essay is disorganized, with points of comparison in no clear order.
	<input type="checkbox"/> Well-chosen transitional words and phrases clearly show points of comparison and contrast.	<input type="checkbox"/> Appropriate transitional words and phrases help the reader identify points of comparison and contrast.	<input type="checkbox"/> Few transitional words and phrases are used to help identify points of comparison and contrast.	<input type="checkbox"/> Transitional words are missing or inappropriate.
<b>Word Choice</b>	<input type="checkbox"/> Rich and vivid words are used. Smooth, varied, and flowing sentences give the piece a polished feel. A strong writer's voice is present.	<input type="checkbox"/> Word choice is appropriate for grade level, some variety in sentence structure. Writer's voice is present.	<input type="checkbox"/> Word choice is limited; writer lacks variety in sentence structure. Writer's voice is weak.	<input type="checkbox"/> Word choice may be confusing. All sentences may be short or begin the same way. Writer's voice is missing.
<b>Conventions</b>	<input type="checkbox"/> There are almost no mistakes in conventions.	<input type="checkbox"/> There may be some mistakes in conventions, but they do not seriously affect understanding.	<input type="checkbox"/> Mistakes in conventions sometimes make the paper hard to understand.	<input type="checkbox"/> Many mistakes in conventions make the paper hard to understand.

# *Sample Poetry Forms*

## **LIMERICK**

Consist of 5 Lines  
Lines 1, 2, and 5 rhyme  
And consist of 7 to 10 syllables  
Lines 3 and 4 rhyme  
And consist of 5 to 7 syllables

## **HAIKU**

Japanese form of poetry  
Usually has nature theme  
Line 1 has 5 syllables  
Line 2 has 7 syllables  
Line 3 has 5 syllables

## **CINQUAIN**

First Line: 2 syllables/one word, giving title  
Second Line: 4 syllables/ two words, describing title  
Third Line: 6 syllables/3 words, expressing an action  
Fourth Line: 8 syllables/4 words, expressing a feeling  
Fifth Line: 2 syllables/Another word for the title

## **DIAMANTE**

Poem in the shape of a diamond  
Seven lines long

Noun  
Adjective, Adjective  
Participle, Participle, Participle  
Noun, Noun, Noun, Noun  
Participle, Participle, Participle  
Adjective, Adjective  
Noun

## **BALLAD**

Narrative Poetry  
Tells a Story  
Set to Music

## Original Poems Grading Guide

- Point values may be adjusted to conform to individual grading systems.
  - Included the use of at least three poetic techniques, selected from the following list:
    - simile
    - metaphor
    - personification
    - alliteration
    - onomatopoeia
    - repetition
  - Revised for content
  - Edited for mechanics (e.g., spelling, grammar, and punctuation)
  - Carefully crafted illustration reflects content
  - Written in one of the forms studied (e.g., haiku, limerick, diamante, ballad, etc.)
  - Presented to class

### *Unit 3, Activity 11, Poetry Book Rubric*

- Point values may be adjusted to conform to individual grading systems.
- Content
  - Eight to ten original poems demonstrating the use of poet's tools
  - Title for each poem
  - Lines and stanzas, not paragraphs
- Organization
  - Cover page with title and author's name
  - Title page with title, author's name, publishing company, and city of publication
  - Copyright page
  - Table of contents
  - Illustrations or clip art for each poem
- Conventions
  - Correct spelling
  - Correct grammar
  - Correct punctuation



*Unit 3, Activity13, Question the Content Sample Model*

<b>Goal</b>	<b>Question</b>
Initiate discussion.	What is the author trying to say? What is the author's message? What is the author talking about?
Focus on author's message.	That is what the author says, but what does it mean? Why did the author choose this word?
Link information.	How does that connect with what the author already told me? What information has the author added here that connects with _____? Have I seen this information in any other source?
Identify difficulties with the way the author has presented information or ideas.	Does that make sense? Does the timeline of events make sense? Did the author state or explain that clearly? Why or why not? What do I need to figure out or find out?
Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference.	Did the author tell me that? Did the author give me the answer to that? What was the author's impression of _____? What was the author's attitude toward _____?
Link information being read to outside experiences.	What does that statement or description remind me of _____? What about the time period seems familiar or similar to my own?

## Unit 3, Activity13, Question the Content Sample Model

### Question the Content (QtC) Sample Model

*The Big Sea*, “Beyond Sandy Hook,” Langston Hughes

Goal/ Question	Question
Initiate discussion.	<p><b>Why did you describe yourself as being melodramatic when throwing books into the water?</b></p> <p>Hughes: It was symbolic for me. I probably could have sold them or given them away; instead, I destroyed them by throwing them into the water.</p>
Focus on author’s message.	<p><b>How do you explain why the books felt like “a million bricks out of you heart”?</b></p> <p>Hughes: It was because I felt I was being made to read and study. I wasn’t reading for myself. It was for others... I felt lots of pressure.</p> <p><b>Why did you pick nighttime to throw away the books?</b></p> <p>Hughes: It is dark and I could do this without being seen.</p>
Link information.	<p><b>You became a seaman. Did that affect the way you feel about books?</b></p> <p>Hughes: Sure, I was free of the books. I felt I wouldn’t have to study or deal with books anymore.</p>
Identify difficulties with the way the author has presented information or ideas.	<p><b>Why did you mention twenty-one, twice?</b></p> <p>Hughes: I no longer felt like a boy; I was grown up. But I also realized that I was not in control of everything that would happen to me.</p>
Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference.	<p><b>You mentioned that you felt books had been “happening to you.” What do you mean by that?</b></p> <p>Hughes: In college, I was not in control of what I read; I felt forced to read what others wanted me to read. I was no longer reading for myself.</p> <p><b>Considering you had college credits, you took a lower level job as “mess boy.” Why?</b></p> <p>Hughes: I was young and had no ship experiences. I was not qualified for any other job. Experience is what qualifies you for officer’s jobs, not college credits.</p>
Link information being read to outside experiences.	<p><b>Now that you are older and maybe wiser, does that mean you would no longer toss your books in the water?</b></p> <p>Hughes: Yes.</p> <p><b>Were going to college and going to sea helpful to you as a writer? Why?</b></p> <p>Hughes: I experienced life first hand; I did not have to just read books to gain knowledge. I met many different types of people from many walks of life. I experienced life actively.</p>