

Grade 8
English Language Arts
Unit 5: Life Is a Poem—Poetry

Time Frame: Approximately five weeks



Unit Description

The unit focuses on reading and responding to classic and contemporary poetry, using a variety of strategies. The characteristics of lyric and narrative poetry are defined, and a study of poetic techniques and devices is included. Writing poetry provides an opportunity for student application of a writing process. Oral interpretations promote expression and fluency. Vocabulary development and grammar instruction occur within the context of the literature and student writing.

Student Understandings

Poetry is a way of expressing one's innermost feelings. Poetry is meant to be read, heard, and enjoyed. Poets create images through language that stir one's imagination, making one see the world in new and unexpected ways. Students will identify, interpret, and analyze various poetry elements, forms, and devices. Students will develop well-supported responses to poetry, and examine the meanings and effects of figurative language, literary elements, and sound devices in poetry. Students will use a writing process to develop original poetry.

Guiding Questions

1. Can students describe the defining characteristics of narrative and lyric poetry?
2. Can students identify and analyze poetry elements, forms, and devices?
3. Can students describe how the poet's and speaker's points of view affect the text?
4. Can students summarize and paraphrase a poem?
5. Can students relate poetry to personal experiences?
6. Can students effectively use a writing process to develop original poetry?
7. Can students fluently read poetry orally?
8. Can students express their responses to poetry in writing?

Unit 5 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

Grade-Level Expectations	
GLE #	GLE Text and Benchmarks
01a.	Develop vocabulary using a variety of strategies, including use of connotative and denotative meanings (ELA-1-M1)
01b.	Develop vocabulary using a variety of strategies, including use of Greek, Latin, and Anglo-Saxon roots and word parts (ELA-1-M1)
02f.	Interpret story elements, including how a theme is developed (ELA-1-M2)

03a.	Interpret literary devices, including allusions (ELA-1-M1)
03c.	Interpret literary devices, including how word choice and images appeal to the senses and suggest mood and tone (ELA-1-M2)
03e.	Interpret literary devices, including the effects of hyperbole and symbolism (ELA-1-M2)
09d.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas within and across texts (ELA-7-M1) (see ELA-1-M2)
09e.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including making inferences and drawing conclusions (ELA-7-M1) (see ELA-1-M2)
09g.	Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including identifying literary devices (ELA-7-M1) (see ELA-1-M2)
12.	Evaluate the effectiveness of an author's purpose (ELA-7-M3)
15a.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with a clearly stated focus or central idea (ELA-2-M1)
15b.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with important ideas or events stated in a selected order (ELA-2-M1)
15c.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with organizational patterns (e.g., comparison/contrast, order of importance, chronological order) appropriate to the topic (ELA-2-M1)
15d.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with elaboration (anecdotes, relevant facts, examples, and/or specific details) (ELA-2-M1)
15e.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with transitional words and phrases that unify ideas and points (ELA-2-M1)
15f.	Write complex, multiparagraph compositions on student- or teacher-selected topics organized with an overall structure (e.g., introduction, body/middle, and concluding paragraph that summarizes important ideas and details) (ELA-2-M1)
17a.	Develop grade-appropriate compositions on student- or teacher-selected topics that include word choices (diction) appropriate to the identified audience and/or purpose (ELA-2-M2)
17b.	Develop grade-appropriate compositions on student- or teacher-selected topics that include vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-M2)
17c.	Develop grade-appropriate compositions on student- or teacher-selected topics that include information/ideas selected to engage the interest of the reader (ELA-2-M2)
17d.	Develop grade-appropriate compositions on student- or teacher-selected topic that include clear voice (individual personality) (ELA-2-M2)

17e.	Develop grade-appropriate compositions on student- or teacher-selected topics that include variety in sentence structure (ELA-2-M2)
18a.	Develop grade-appropriate compositions by identifying and applying writing processes such as selecting topic and form (ELA-2-M3)
18b.	Develop grade-appropriate compositions by identifying and applying writing processes such as prewriting (e.g., brainstorming, researching, raising questions, generating graphic organizers) (ELA-2-M3)
18c.	Develop grade-appropriate compositions by identifying and applying writing processes such as drafting (ELA-2-M3)
18d.	Develop grade-appropriate compositions by identifying and applying writing processes such as conferencing (e.g., peer and teacher) (ELA-2-M3)
18e.	Develop grade-appropriate compositions by identifying and applying writing processes such as revising based on feedback and use of various tools (e.g., LEAP 21 Writer's Checklist, rubrics) (ELA-2-M3)
18f.	Develop grade-appropriate compositions by identifying and applying writing processes such as proofreading/editing (ELA-2-M3)
18g.	Develop grade-appropriate compositions by identifying and applying writing processes such as publishing using technology (ELA-2-M3)
19.	Develop grade-appropriate paragraphs and multiparagraph compositions using the various modes of writing (e.g., description, narration, exposition, and persuasion), emphasizing narration and exposition (ELA-2-M4)
21.	Develop writing using a variety of literary devices, including understatements and allusions (ELA-2-M5)
22c.	Write for a wide variety of purposes, including text-supported interpretations of elements of grade-appropriate stories, poems, plays, and novels (ELA-2-M6)
23.	Use standard English capitalization and punctuation consistently (ELA-3-M2)
26.	Spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly (ELA-3-M5)
28.	Adjust diction and enunciation to suit the purpose for speaking (ELA-4-M1)
29.	Use standard English grammar, diction, syntax, and pronunciation when speaking (ELA-4-M1)
32.	Adjust volume and inflection to suit the audience and purpose of presentations (ELA-4-M3)
38c.	Participate in group and panel discussions, including assuming a variety of roles (e.g., facilitator, recorder, leader, listener) (ELA-4-M6)
ELA CCSS	
Reading Standards for Literature	
RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RL.8.5	Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

RL.8.7	Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
RL.8.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.
Reading Standards for Informational Text	
RI.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
RI.8.2	Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.
RI.8.3	Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).
RI.8.7	Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.
Writing Standards	
W.8.1 abcde	<p>Write arguments to support claims with clear reasons and relevant evidence.</p> <ol style="list-style-type: none"> Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. Establish and maintain a formal style. Provide a concluding statement or section that follows from and supports the argument presented.
W.8.2 abcdef	<p>Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <ol style="list-style-type: none"> Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. Use precise language and domain-specific vocabulary to inform about or explain the topic. Establish and maintain a formal style. Provide a concluding statement or section that follows from and

	supports the information or explanation presented.
W.8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
W.8.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).
W.8.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
CCSS Speaking and Listening Standards	
SL.8.5	Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.
Language Standards	
L.8.5 abc	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g. verbal irony, puns) in context. b. Use the relationship between particular words to better understand each of the words. c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).
L.8.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

- ❖ *Please note that Bulletin 741 currently states that the minimum required number of minutes of English Language Arts instruction per week for Grade 8 is 550 minutes for schools with a six-period day and 500 minutes for schools with a 7-period day.*
- ❖ *In Grades 6-8 the notations [R] for Reading and [E] for English (writing) are used to indicate the focus and intent of each activity.*
- ❖ *Students advancing through the grades are expected to meet each year’s grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*
- ❖ *It is strongly recommended that a teacher preview websites before students access them.*

Sample Activities

Activity 1: Independent Reading (Ongoing): CCSS: RL.8.1) [R]

Materials List: reading material covering a wide range of topics and readability levels, books/materials stored in the classroom itself and a constant flow of new books and reading material, Reading Response notebook or response log, Reading Response Log SSR BLM, A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM, Reading Response Prompts BLM, BLM Book Talk Checklist BLM

Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. Regardless of the genre being addressed in each unit, students should read silently daily. (It is suggested that students read a variety of materials in the genre of each unit.) Sustained Silent Reading (SSR) occurs when students (and teachers) are reading texts at their independent reading level for an uninterrupted period of time. Students select their own books or reading materials which require neither testing for comprehension nor for book reports. Students will keep a reading log of nonfiction, literary nonfiction, and fiction read. Students may use the Reading Response Log SSR BLM, Response Prompts BLM, or A Guide to Creating Text Dependent Questions for Close Analytic Reading BLM. Students may respond via a reading response *learning log* ([view literacy strategy descriptions](#)) that summarizes the main idea of the text without adding their own opinions. A *learning log* is a notebook or binder in which students record ideas, questions, reactions, and reflections. Documenting their ideas in this way allows students to process information in a different way and to articulate what they know or do not know about a subject. The summary will be supported with text examples. A marble composition notebook or teacher-created handout may be used as a *learning log*. When time permits, students will discuss and compare their *learning log* entries. The learning goal is to have students respond at the higher levels of Bloom's Taxonomy by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read on their own texts with complexity levels that will stretch them.

Resources: One-Page *Reading/Thinking* Passages Aligned with Core Priorities which provide opportunities to develop students' competence for *Common Core* Anchor *Reading* may be accessed at http://teacher.depaul.edu/Nonfiction_Readings.htm

Sample Reading Response *Learning Log*:

Reading Response Learning Log				Name	
Title & Author	Genre	Date	Pages Read B-E	Summary with text support	Teacher or Guardian Signature
<i>Out of the Dust</i> - Karen	Historical fiction	8/24	1-4		lmb

Hesse					
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As students read and reflect on their readings, the goal is to go beyond summarizing or giving a personal feeling response. Thinking about context is an expertise students develop by reading each text carefully, through a progression of increasingly complex texts and working with knowledge from the text in their own oral and written explanations and arguments. In essence, students need to build knowledge through content-rich nonfiction and informational texts. Students should read and comprehend literature, including literary nonfiction, stories, dramas, and poems, at the high end of grade 8 text complexity band independently and proficiently. To accomplish this goal, create reflective prompts (Reading Response Prompts BLM) which require students over the course of the text to do the following:

- cite textual evidence to support analysis of what the text says explicitly as well as inferences
- determine a theme or central idea of a text, and analyze in detail its development, or
- analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of the character, or provoke a decision

For example:

"What does Huck think about girls? What is your evidence?"

"Which character in the story is most *unlike* Anna? Explain your reasons, based on evidence from the novel?"

"What is the author's opinion about affirmative action in higher education? How do you know?"

The learning goal is to have students respond at the higher levels of Bloom's Taxonomy or Webb's Depth of Knowledge by citing the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text (i.e. *How did moving to New Orleans change Brad's career? How do you know? What is the textual evidence that most strongly supports your answer? Where in the text did you notice that?*).

**Examples of Questions Using the Depth of Knowledge Criteria
"Goldilocks and the Three Bears"**

RECALL OF INFORMATION

Question: How did Goldilocks get her name?

Answer: Goldilocks got her name from the color of her hair which is yellow.

[Note: The information is "right there" in the text, but the reader needs to recognize the relevant content.]

BASIC REASONING

Question: What is porridge?

Answer: Porridge is a breakfast food that is heated.

[Note: The response is based on making an inference using context clues.]

COMPLEX REASONING

Question: How would the story be different if told from another point of view? What information from the story supports your answer?

Answer: Answers will vary.

[Note: The response requires the reader to critically analyze the information presented in the text to draw a conclusion.]

EXTENDED REASONING

Question: Does the Goldilocks tale appear in any other culture? How is each tale a reflection of its culture?

Answer: Answers will vary.

(Note: The answer would require research over an extended period of time.)

D. Weiner/T. Bennett

Materials for students' independent reading within and outside of school should include texts at students' own reading level, but students should also be challenged to read their own texts with complexity levels that will stretch them. Students should be exposed to a variety of texts that elicit close reading. Word counts will vary. The Lexile ranges presented in the Common Core State Standards should be used to guide the selection of texts. The "stretch" text measures in the second column represent the demand of text that students should be reading to be college and career ready by the end of Grade 12.

GRADE	LEXILE RANGE (approx.)	CCSS "Stretch" Text	TEXT TYPE (approx. distribution)	
8	805L to 1100L	1040L to 1160L	Literary 45%	Informational 55%

Students who leave grade 8 should know how to cite the textual evidence that most strongly supports an analysis or critique (RL/RI.8.1). As an additional resource for integrating technology, research, and the language arts, students may work collaboratively reviewing books and creating hypertext on the Web. This lesson may be accessed at [Book Reviews, Annotation, and Web Technology](#)

Optional: Students may respond through quarterly book talks. A book talk is a short, informal oral presentation given after completing one of the SSR books. It is neither a book report nor summary; its purpose is for students to recommend good books to classmates. See Book Talk Checklist BLM. See <http://www.nancykeane.com> for more information on using book talks in the classroom.

OPTIONAL: Student response also may be through a variety of other strategies (e.g., text-supported writing prompts, response logs, book talks, or, if available, Reading Counts, Accelerated Reader). SSR guidelines for class use may be found at:

- http://www.education-world.com/a_curr/curr038.shtml
- <http://www.dowlingcentral.com/MrsD/area/literature/ssr.html>

Activity 2: Vocabulary Study (Ongoing): (GLEs: 01a, 01b, 17a, 17b, 17d, 26; CCSS: L.8.5, L.8.6 [R])

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), graphic organizers, index cards, plastic sandwich bags, electronic/print dictionaries and thesauruses, Tier 2 Word List BLM

Given that students' success in school and beyond depends in great measure upon their ability to read with comprehension, there is urgent need to provide instruction that equips students with the skills and strategies necessary for lifelong vocabulary development.

Based on its analysis of research, the National Reading Panel (2000) concluded that no one single instructional method is sufficient for optimal vocabulary learning; therefore, effective instruction must use a variety of methods to help students acquire new words and increase the depth of their word knowledge over time. It takes a minimum of 15 encounters with a new word for a student to understand and apply the word independently. By end of eighth grade, students should be able to determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings, and analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. To accomplish this, students will need implicit and explicit vocabulary instruction.

The effective teacher uses instructional strategies that not only teach vocabulary effectively but model good word learning behaviors. To focus vocabulary instruction on words that students would be encouraged to use in writing and speaking, students should be given 5–10 Tier 2 (Suggested Tier 2 Word List BLM) academic words per week for each text. Students require multiple exposures to targeted vocabulary words in authentic contexts to retain an understanding of the words' meaning(s) and use the words effectively when writing and speaking. Teachers who make a difference in vocabulary learning set aside a few minutes each day to do something playful with words. It is suggested different strategies for various instructional purposes be used daily. Determine your purpose, then instruct accordingly. Have students keep a vocabulary folder or log.

Students will develop vocabulary through the use of connotative and denotative meanings of words, the use of Greek, Latin, and Anglo-Saxon roots and word parts, the use of figurative language, word relationships, and nuances in word meaning throughout the unit as appropriate. As students engage in various word studies, they should verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).


Teaching Poetry Terminology: Have students use *vocabulary cards* ([view literacy strategy descriptions](#)) (e.g., *graphic organizer* ([view literacy strategy descriptions](#)) listing word, part or speech, roots and word parts, meaning, synonyms, antonyms, sentence, illustration) to define vocabulary specific to the poetry genre. *Vocabulary cards* are an engaging and interesting way to learn vocabulary words; increase the breadth and depth because students can see the connections between words, examples and non-examples of the words and critical attributes; thus leading to greater comprehension because students have to pay attention to the words for longer periods of time. Also, the *vocabulary cards* can become an easily accessible reference for students.

Vocabulary cards are most often created on index cards, either 3 x 5 or 5 x 7 inches, but you can use a regular sheet of notebook or copy paper. The *vocabulary card* follows a pattern or graphic organizer which provides students with an opportunity to create an illustration to represent the word.

Have students create *vocabulary cards*:

1. Place word in appropriate box
2. Define in your own words
3. List characteristics, descriptions or facts
4. List several examples
5. Create an illustration or visual
6. Put in a baggie, or have students punch a hole in one corner of the card and attach with a binder ring
7. Keep cards together in notebooks for easy access.
8. Use *Vocabulary Cards* as portable dictionaries for reference or as flash cards for vocabulary study. Students can alphabetize cards or sort by part of speech, word meaning, category, function, etc. Students can also play a review game with cards by writing sentences or paragraphs substituting their symbol for the word and having other students try to guess the word.

Definition	Characteristics
Example	Illustration
word	

figure of speech giving something that is not human, human-like qualities; things or animals seem like people	comparison used to convey an attitude, promote a product, or illustrate an idea.
The car squealed happily down the highway.	
personification	

[vocabularycard_000.doc](#)

[Technology Tools, Organizers, and Templates for Lesson Planning ...](#)

Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. If computers are available, students can access <http://www.wordcentral.com/> for an on-line student dictionary that uses a daily buzzword to build vocabulary.

Graphic organizers ([view literacy strategy descriptions](#)) are available:

<http://www.eduplace.com/graphicorganizer/> This is a collection of graphic organizers—description and illustration of each organizer is included.

Interactive Graphic Organizers @ <http://my.hrw.com/nsmedia/intgos/html/igo.htm>

Literature & Language Arts <http://hlla.hrw.com/hlla/>

2013-2014 - add to Activity 2 Vocabulary

Teaching Academic Vocabulary: Academic vocabulary includes those words that readers will find in all types of complex texts from different disciplines. Students should acquire knowledge of general academic vocabulary because these are the words that will help them access a wide range of complex texts. Students may create *vocabulary cards* ([view literacy strategy descriptions](#)) to define words specific to selections read. A vocabulary word card (or map) is an organizer or visual model which helps students engage, as well as think about new terms or concepts in relation to a word. *Vocabulary cards* are cards created to help students connect the words with the understanding of the words.

When students create *vocabulary cards* using index cards, they see connections between words, examples and nonexamples of the word, and the critical attributes associated with the word. Students may also create a graphic representation (drawing, picture, clipart) of the word. This vocabulary strategy also helps students with their understanding of word meanings and key concepts by relating what they do not know with familiar concepts. *Vocabulary cards* require students pay attention to words over time, thus improving their memory of the words. Also by keeping the cards in a binder or small plastic bag, students can easily use them as reference as they prepare for tests, quizzes, and other activities with the words.

Sample Modified *Vocabulary Card* (3x5 index card)

Definition:	Characteristics:
WORD	
Examples	Nonexamples
way of life	shared ideas shared beliefs
CULTURE	
Ex: language music Cajun	NonEx: hair color eye color

To strengthen vocabulary study, use the word wall strategy. A word wall is a set of related words displayed in large letters on a wall or other display area in the classroom. Word walls are a tool to use, not just for display or for the classroom decor. Word walls are designed to promote students' language learning; they provide ongoing support for varied language learners, as well as enhance learning through practical use. Using the word wall as a reference to highlight vocabulary is easily integrated into daily literacy activities. There is no one right way to build or

use a word wall. What to build, what key words to add, and when to add them will depend on the instructional needs of the students.

Additional resources: <http://flocabulary.com/wordlists/>

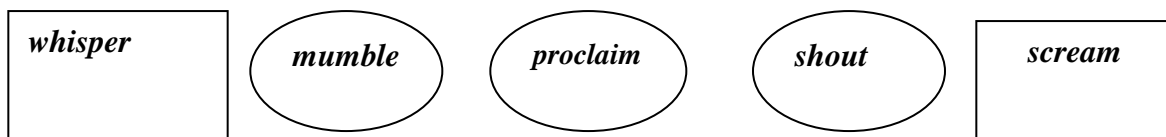
2013-2014 - add to Activity 2 Vocabulary

Teaching Connotation & Denotation: Continue to have students develop vocabulary through the use of the connotative and denotative meanings of words and the use of Greek, Latin, and Anglo-Saxon roots and word parts throughout the unit as appropriate. As the meanings of words vary with the context, the more varied the context provided to teach the meaning of a word is, the more effective the results will be. Students will use vocabulary to define words specific to selections read. These may include a *vocabulary self-awareness* ([view literacy strategy descriptions](#)) chart, *vocabulary cards* ([view literacy strategy descriptions](#)), Frayer model, concept definition map, linear array, or word maps.

To improve comprehension, students need to understand how terms relate to one another. Present a review mini-lesson on using and interpreting denotative/connotative word meanings, emphasizing the appropriateness for the intended audience. Discuss with the class the “shades of meaning” (connotations and denotation) of words (e.g. skinny, bony, thin, slender) through the linear array strategy. Linear array is a strategy to extend vocabulary by asking students to extend their understanding of words through visual representations of degree. This activity helps students examine subtle distinctions in the words. Linear arrays may be more appropriate for displaying other types of relationships among words. The relationship among such words can be illustrated visually by arranging them in a line.

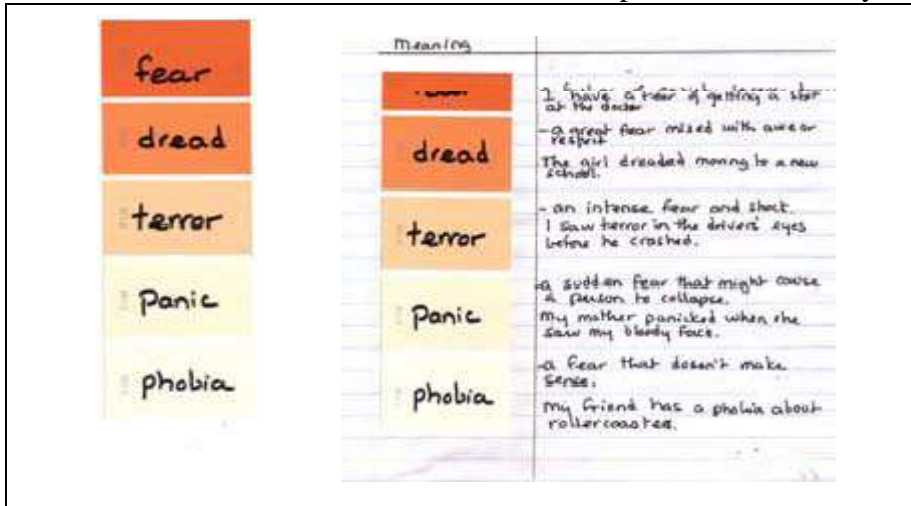
To model linear arrays, explain that words can be connected to each other in many different ways. Two ways are degree and order. Write and pronounce individually the words **mumble**, **shout**, **scream**, **whisper**, and **proclaim** on chart paper, the chalkboard, or whiteboard, pronouncing as you write. Use the following think-aloud to model how to arrange these words by degree.

Say: *I see that these words are all different ways of talking. I'll put them in order, starting with the quietest way to talk and ending with the loudest. I think it is most quiet to **whisper**, so I'll list it first. Next, I'll write **whisper**. I know that when I **mumble**, I speak at a normal level but I'm hard to hear and understand. I'm not sure what **proclaim** means, but I think it may be like making an announcement. I'll put it next and check my work when I'm done. My last two words are **shout** and **scream**. Now let me look at what I've written. I've put the words in the following order: **whisper, mumble, proclaim, shout, scream**. Yes, those are degrees of talking sounds. There is not much difference between **whisper** and **mumble**, but there is a lot of difference between **whisper** and **scream**. Now, let's use a dictionary to check the meaning of **proclaim** to see if I've put it in the right place.*



Following is an alternate linear array method. Give students a list of verbs, adjectives, or adverbs to place in a “shades of meaning” order using a paint chip as a template. Instruct

students to attach a paint chip card to notebook paper in order to illustrate a string of synonyms. Have students write definitions to the right of the paint chip card on which the word has been written. Students will continue to add words to their personal vocabulary notebook/learning log.

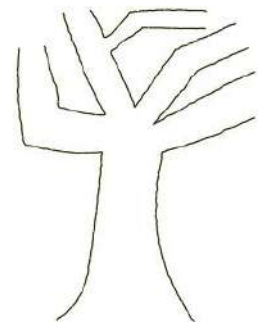


OPTIONAL: Have students continue to develop vocabulary through the use of connotative and denotative meanings of words by using this website [Solving Word Meanings: Engaging Strategies for Vocabulary ...](http://www.readwritethink.org/.../solving-word-meanings-engaging-1089.h...) www.readwritethink.org/.../solving-word-meanings-engaging-1089.h...

Vocabulary gumshoes use context clues and semantics to determine the *meaning* of unfamiliar words

Teaching Structural Analysis: Have students create a vocabulary tree *graphic organizer* ([view literacy strategy descriptions](#)). A vocabulary tree is a *graphic organizer* wherein a prefix or root word and its meaning are displayed. Students then write as many words as they can that contain the root/prefix and find sentence examples as they read. According to Kyleene Beers (*When Kids Can't Read*), research shows that every time that a student is presented with what common Greek/Latin prefixes/roots/suffixes mean, the more he/she will internalize that meaning. That student will be more able to use that knowledge on his/her own to accurately assess other new words that have the same word part. Since it takes up to 10 times for a student to internalize, display examples for them to see every day to help them. A *graphic organizer* known as a vocabulary tree shows the interconnection of very different words to the same prefix/root/suffix. Students can see how the vocabulary words they learn in ELA, science, math, and social studies are interconnected. Use the Vocab Tree BLMs.

For a list of roots, try <http://www.factmonster.com/ipka/A0907017.html>



Teaching Analogies: Teaching analogies is an excellent way to engage students in higher level word comprehension and logical abilities. Students must analyze simple to complex relationships between facts or concepts and use higher level thinking skills as they comprehend the significance of analogies. Analogies are an effective means to connect familiar concepts with new information. They are also designed to help students examine the multiple meanings of words and concepts. Analogies are expressions of relationships between words and concepts. For

example, hot: cold: light: _____. To read this analogy, say hot is to cold as light is to _____. The basic structure of an analogy is the sentence relationship. They are usually written with the symbols: ("is to") and :: ("as"). Thus, "shoe: foot:: hat : head" reads "Shoe is to foot as hat is to head." The key to solving analogies is to determine the relationship that is present among the words that compose the analogy. If the relationship between the words expresses a relationship of synonyms, then one would choose the answer choice that has words that are used as synonyms. Steps to use in teaching analogies:

1. Decide what relationship exists between the first two words.
2. Put the words in the context of a sentence: A finger is a part of a hand.
3. Determine which of the choices presented shows a similar relationship.
4. Substitute the selected words in the original sentence to verify choice.

The following are a few of the kinds of relationships which analogies may express—antonyms; synonyms; part: whole; category: example; effect: cause; location.

<i>Nature of the Relationship</i>	<i>Sample Analogy</i>
synonym	happy : joyous :: irritated : cranky
antonym	day : night :: in : out
part to whole	petal : flower :: pocket : jacket
symbol and what it stands for	heart : love :: flag : nation
cause and effect	germ : disease :: fertilizer : growth
creator and work created	writer : novel :: composer : symphony
masculine and feminine	actor : actress :: bull : cow
location or setting of the other	India : rupee :: USA : dollar
worker and tool used	gardener : rake :: carpenter : saw
tool and its action	hammer : nail :: scissors : cloth
function of a tool	safety pin : fasten :: pencil : write
category and instance cat	cat : Persian :: automobile : convertible

Additional Resources available at <http://englishforeveryone.org/Topics/Analogies.htm>
[PPT] [Using Analogies to Teach English Language Learners](#)
[The Academic Word List](#)

[Holt Interactive Word Map \(PDF File\)](#) can be downloaded and the students can type in the document or it can be printed. [Vocabulary Word Map](#) (Reading Quest Word Map) may also be used. Students will also use electronic and print dictionaries, thesauruses, and glossaries to expand vocabulary during research, drafting, and editing processes. Students will incorporate connotative and denotative word meanings into their writing products. If computers are available, optional practice on using connotation and denotation may be found at <http://www.dowlingcentral.com/MrsD/area/literature/Terms/Connotation.html>.

Graphic organizers ([view literacy strategy descriptions](#)) are available at <http://www.eduplace.com/graphicorganizer/> and [ReadWriteThink: Lesson Plan: Internalization of Vocabulary Through the Use of a Word Map](#)

**Activity 3: Writer’s Craft Mini-Lessons (Ongoing) (GLEs: 17a, 17b, 17c, 17d, 17e, 19, 21)
CCSS: W.8.2, W.8.6, W.8.10 [E]**

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing examples, Writing Craft Mini-lessons BLMs

According to CCSS and National Assessment of Educational Progress (NAEP) research, in middle school, 35 % of student writing should be to write arguments, 35 % should be to explain/inform, and 30 % should be narrative. These forms of writing are not strictly independent; for example, arguments and explanations often include narrative elements, and both informing and arguing rely on using information or evidence drawn from texts. Routine writing, such as short constructed-responses to text-dependent questions, builds content knowledge and provides opportunities for reflection on a specific aspect of a text or texts. Routine written responses to such text-dependent questions allow students to build sophisticated understandings of vocabulary, text structure and content and to develop needed proficiencies in analysis.

A mini-lesson (15 minutes) is a teacher-directed lesson on writing skills, composition strategies, and crafting elements which is demonstrated and practiced through direct modeling of teacher's writing or others' work (e.g., shared writing, literature, student papers); initially, mini-lessons will need to focus on establishing routines and expectations. Use the Writing Craft Mini-lessons BLMs to plan instruction.

For students, writing is a key means of asserting and defending claims, showing what they know about a subject, and conveying what they have experienced, imagined, thought, and felt. Since writing is a process done in recursive stages, it is important that students receive instruction in the writing craft through mini-lessons on target skills in argumentative, narrative, and expository writing. To develop as writers, students should write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

The most important factor in writing exercises is that students need to be personally involved in order to make the learning experience of lasting value. Encouraging student participation in the exercise, while at the same time refining and expanding writing skills, requires a certain pragmatic approach. Clearly know what skills you are trying to develop. *Decide on which means (or type of exercise) can facilitate learning of the target area.* Once the target skill areas and means of implementation are defined, focus on what topic can be employed to ensure student participation. By pragmatically combining these objectives, you can expect both enthusiasm and effective learning. During Unit 2, writing instruction should focus on writing informative and explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Have students keep a writer’s notebook or *learning log*. In teaching students writing craft, first show students how accomplished writers use a particular skill, and then encourage students to emulate those writers. Employ the “I do, We do, You do” modeling technique.

	Teacher	Student
I do it Direct Instruction	<ul style="list-style-type: none"> ❖ Provides direct instruction ❖ Establishes goals and purposes ❖ Models ❖ Think aloud 	<ul style="list-style-type: none"> ❖ Actively listens ❖ Takes notes ❖ Asks for clarification
We do it Guided instruction	<ul style="list-style-type: none"> ❖ Interactive instruction ❖ Works with students ❖ Checks, prompts, clues, ❖ Provides additional modeling ❖ Meets with needs-based groups 	<ul style="list-style-type: none"> ❖ Asks and responds to questions ❖ Works with teacher and classmates ❖ Completes process with others
You do it independently Independent practice	<ul style="list-style-type: none"> ❖ Provides feedback ❖ Evaluates ❖ Determines level of understanding 	<ul style="list-style-type: none"> ❖ Works alone ❖ Relies on notes, activities, classroom learning to complete assignment ❖ Takes full responsibility for outcome

For this unit, target writing skills should include making appropriate word choices; using vocabulary to clarify meanings, creating images, and setting a tone; selecting information/ideas to engage a reader; using a clear voice; enhancing a composition through dialogue; and using a variety of sentence structure. (See Writing Craft Mini-lessons BLMs.) In teaching students writing craft, first show them how accomplished writers use a particular skill, and then encourage students to emulate those writers. The writing craft mini-lesson that can be used for any grade level should occur as follows:

1. The teacher should introduce a skill by showing an example from a trade book, picture book, or magazine article or by demonstrating the technique through modeled writing. The teacher thinks aloud as he/she composes in front of the students; models should be prepared beforehand.
2. The teacher then has the class discuss the skill by asking questions, such as these:
 - Does it make the writing clear, interesting, or pleasant sounding?
 - Why do you think the author uses this skill?
 - How do you like it as a reader?
 - Can you construct something like this?
3. The teacher then models the skill orally for students.
4. The students then try it out orally for practice, with partners.
5. Students then apply the skill to a short practice piece of several sentences or more (guided writing).
6. Finally, students practice the skill in their independent writing, using a previously composed draft as a practice write. If the practice writes are kept in a notebook and labeled with a table of contents, students will have a writer's notebook of target skills practices for future reference.

When students have practiced a new writing craft Target Skill several times, they should use it in a new writing draft. In planning a whole-process piece, the teacher will choose one (new) or two

(review) genre target skills, one (new) or two (review) organization or composing target skills, and one (new) or two (review) conventions skills as Target Skills for the whole process piece. These skills then become part of the scoring rubric.

Teacher should teach or review the traits for effective writing. Following are useful sources:

- http://classroom.jc-schools.net/daleyl/6_Traits1.ppt (Six Traits PowerPoint)
- <http://educationnorthwest.org/traits> (Six Traits website)
- <http://www.writingfix.com/>
- <http://www.edina.k12.mn.us/concord/teacherlinks/sixtraits/sixtraits.html>
- <http://thewritesource.com/> (Models of Student Writing)
- <http://www.englishcompanion.com/pdfDocs/sixtraitssummary.pdf> (Traits and Definitions of Effective Writing)
- <http://my.hrw.com/nsmedia/intgos/html/igo.htm> (Interactive Graphic Organizers)
- <http://go.hrw.com/eolang/modbank/> (Writing Models)
- <http://hlla.hrw.com/hlla/> (Literature & Language Arts)
- [ThinkQuest Write on Reader – Writing –](#) (History of Writing, Forms of Writing, Writing Process, and Glossary of Term, Story Starter Ideas, Word Games)

Teach transitions by explaining that transitions have different functions. Instruct students to copy down in *learning logs* the following examples of how transitions in writing function:

- to show time - *one day later...*
- to clarify cause and effect - *as a result...*
- to show location - *to the right...*
- to introduce examples - *for example...*
- to add more information - *in addition...*
- to contrast information - *otherwise...*
- to conclude - *in conclusion...*
- to compare - *much like...*

Give students a writing sample, one with good transitions. Actually Dr. Seuss' books are short and easy to use for transitions models, particularly *And to Think That I Saw It on Mulberry Street*. Instruct students to identify transitions and the function they serve. This is best done in groups. Discuss answers.

As students progress through the grades the Common Core State Standards, increasingly ask students to write arguments or informational reports from sources. As a consequence, less classroom time should be spent on personal writing in response to decontextualized prompts that ask students to detail personal experiences or opinions.

2013-2014 - add to Activity 3 Writing Craft

To extend this activity in 2013-14, incorporate mini-lessons in formatting, using graphics and multimedia to enhance the composition. Collaborate with the school's media specialist to plan and provide explicit instruction and scaffolding as necessary for the skills and concepts students should acquire to use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. Model and instruct students to gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of

each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

2013-2014 - add to Activity 3 Writing Craft

To extend this activity in 2013-14, students will use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. In lieu of having peer review groups meeting during class time, set up a wiki or a Google© group for student writers to collaborate using the Internet. Wikis can be set up @ <http://www.wikispaces.com/>. For students to collaborate via Google© groups, students will need a free Google© account. Google© groups may be accessed @ <http://groups.google.com>.

Using the Research Group Checklist BLM, student groups should review one another's documents for development of a clear argument, relevant evidence, use of credible sources, and formal style.

Activity4: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 23, 24a, 24b, 25a, 25b, 25c, 26) [E]

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), writing samples, *learning log*, Secondary Editing/Proofreading Checklist BLM

To be college and career ready in language, students must have firm control over the conventions of standard English. While grammar is meant to be a normal, everyday part of what students do, students should be taught explicit lessons in grammar as they read, write and speak. At the same time, they must come to appreciate language as at least as much a matter of craft as of rules and be able to choose words, syntax, and punctuation to express themselves and achieve particular functions and rhetorical effects. Target skills should be identified (e.g. varied sentence structure and patterns, phrases and clauses, infinitives, participles, gerunds, superlative and comparative degrees of adjectives, adverbs, spelling). Consult the district-adopted English textbook for instruction and practice. Students may also discuss the common errors in student writing samples. Students continue to correct their papers, using proofreading symbols and recording the types of errors they have made on a proofreading chart.

Mini-lessons should focus on the use of a variety of verbs in the active and passive voice, verb usage in the indicative, imperative, interrogative, conditional, and subjunctive mood, punctuation -comma, ellipsis, dash- and spelling. Consult the district-adopted English textbook for instruction and practice.

Use the daily oral language strategy to develop target skills. Provide the students with a sentence or a group of sentences in need of editing to give students consistent practice correcting grammatical errors. The students may also discuss the common errors in student writing samples. Through the writing process, students should use peer editing to work with the mechanics.

Daily Edit/ Daily Oral Language Strategy:

1. Begin each lesson with an incorrectly written sentence to be copied onto the board or your overhead projector or whiteboard. Read the sentence aloud for the students, and discuss the story as well as the errors (without giving away the answers).
2. Have students write the sentence correctly in their notebooks, monitoring and providing feedback as they do so. Be sure to give each student one-on-one attention, even if for only a few seconds.
3. Correct the sentence on the board with the class, asking them for answers and help. Explain why each correction was made and the grammatical theory behind it.
4. Students review their own notebooks, making any additional corrections, and then write the number of errors they missed next to the sentence so they can remember what they misunderstood.
5. Continue throughout the week, having students use the same page every day for the entire weeks' worth of sentences. At the end of the week, grade the final product and review with the students.

Students should also continue a daily editing or proofreading practice of several sentences in context (related), writing sentences as correctly as they can. Students continue to correct their papers by using proofreading symbols and also by recording the types of errors they have made on a proofreading chart. This will allow you to see which errors are being made by the majority of students in order to plan appropriate whole-class mini-lessons (Adapted from Jane Bell Keister's *Caught Ya: Grammar with a Giggle*, Maupin House, 1990).

Sample Daily Edit:

<p>This is a student's first attempt – we'll fix it together:</p> <p>munday (9) once upon a time in a school not so very disparate from yours a young man named charlie excess led a very dull one sided life</p>	<p>This is the fully corrected Caught'Ya sentence:</p> <p>Monday (9) Once upon a time in a school not so very disparate from yours, a young man named Charlie Excess led a very dull one-sided life.</p>
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Grammar instruction should occur within the context of students' reading and writing. Grammar instruction mini-lessons with examples may be found in the district adopted textbook. Students should continue to spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots and affixes) correctly.

Fun lessons for grammar instruction may be found at:

- http://www.education-world.com/a_lesson/lesson/lesson334.shtml
- http://www.internet4classrooms.com/lang_mid.htm.
- [Ellipses](#)
- [Guidelines for Using Semicolons, Colons, and Dashes - Points of ...](#)
- <http://www.wisegEEK.com/what-are-verb-moods.htm>

Activity 5: Narrative or Lyric Poetry? (GLEs:, 28) CCSS: RL.8.1, RI. 8.1, L.8.5a, L.8.5b, L.8.5c, L.8.6)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), *learning logs*, poetry examples, story maps/charts, student anthology, graphic organizers, Poetry Anticipation Guide BLM, Poetry Terms BLM, Poetry Techniques BLM, Narrative or Lyric Poetry? BLM

Suggested Poetry Portfolio: Have students use a manila folder /two-pocket folder/binder to keep class poetry handouts and their copies of poems written in class. For Reading classes, students will create a poetry reflection booklet that gives their interpretations of selected poems. For English classes, students will create original poems (poetry booklet) based on the format chosen.

As an initiating activity, use the Poetry Anticipation Guide BLM—*anticipation guide strategy* ([view literacy strategy descriptions](#)). *Anticipation guides* promote deep and meaningful understandings by activating and building relevant prior knowledge and building interest and motivation to read more. *Anticipation guides* stimulate students' interest in a topic and set a purpose for reading. *Anticipation guides* are developed by generating statements about a topic that force students to think about what they already know about a topic. They are especially helpful to struggling and reluctant readers as they increase motivation and help students focus on important content.

Tell students to respond individually to the statements and be prepared to explain their responses. Then have students Turn & Talk—a modified *discussion* ([view literacy strategy descriptions](#)) about their responses. This Turn & Talk allows students to talk about the information presented or shared and to clarify thoughts or questions. This is an effective alternate strategy to asking questions to the whole group and having the same students responding. All students have a chance to talk in a non-threatening situation for a short period of time. Transition from the discussion by telling students they're about to read and explore the poetry genre and revisit the Poetry Anticipation Guide BLM after completion of the unit.

Download blank templates for anticipation guides to be used with text:

- [Template 1](#) (416K PDF)*
- [Template 2](#) (25K PDF)*

Have students complete a self-assessment of their knowledge of the poetry terms using a *vocabulary self-awareness* ([view literacy strategy descriptions](#)) chart (See example below.). Do not give students definitions or examples at this stage. Ask students to rate their understanding of each term listed with either a + (understand well), a √ (limited understanding or unsure) or a – (don't know). Over the course of the unit readings and exposure to other information, students are to return to the chart and add new information to it. Tell students to add to the chart new poetry terms encountered in the poetry unit. Use the Poetry Terms BLM and the Poetry Techniques BLM to review poetry terms and techniques with students.

Word	+	√	-	Example	Definition
<i>prose</i>					
<i>narrative poem</i>					
<i>lyric poem</i>					

Have students identify the major characteristics of poetry in general and record them in a notebook *learning log* ([view literacy strategy descriptions](#))/poetry portfolio.

Read aloud a narrative poem and a lyric poem (Narrative or Lyric Poetry? BLM), then have students list the differences between the two. Record the students' responses on the chalkboard, chart paper, or a transparency. Refer to the list of characteristics as they read poetry. Have students create a chart, or *graphic organizer* ([view literacy strategy descriptions](#)) noting the similarities and differences between the two genres.

Note: Throughout the unit in each activity, students will read and respond to literal, interpretative, and evaluative questions from cross-cultural selections of narrative and lyric poetry from the district adopted anthology or teacher-generated sources (e.g., <http://www.onlinepoetryclassroom.org>; <http://www.poets.org/index.php>, <http://theotherpages.org/poems/>; http://www.aasd.k12.wi.us/staff/boldtkatherine/ReadingFun3-6/ReadingFun_Poetry.htm, http://www.gale.cengage.com/free_resources/poets/; <http://www.loc.gov/poetry/180/> or <http://www.poetry4kids.com>

Optional: Students may also create a poster which identifies and shows examples of lyric and narrative poems. Students will use a *graphic organizer/chart* to list characteristics and classify the poems as lyric (e.g., sonnet, hymn, ode, elegy, haiku, cinquain,) or narrative (e.g., ballad, epic). For narrative poems, students will complete a story diagram.

To understand poetry elements and devices, students will construct a *word grid* ([view literacy strategy descriptions](#)) with the terms –Rhythm, Rhyme, Onomatopoeia, Imagery, Repetition/Refrain, Simile, Metaphor, Personification, Alliteration, Hyperbole, etc. –to record poetry elements and devices used in the poems read in class. Students should be provided with a blank *word grid* ([view literacy strategy descriptions](#)) that has many columns and rows. A class version of the *word grid* could be put on chart paper or projected from an overhead or computer. As critically related terms and defining information such as figurative language and/or literary devices are encountered in the poetry unit, students should write them into the grid. The teacher can also ask students to suggest key terms and features. Once the grid is complete, the teacher should quiz students by asking questions about the poetry selections as related to figurative language terms and/or literary devices. In this way, students will make a connection between the effort they put into completing and studying the grid, and the positive outcome on word knowledge quizzes. Several poem titles are written along the vertical dimension of the grid, and then students can add figurative language terms and/or literary devices in the spaces at the top of the grid moving left to right. Students may use plus and minus or yes and no for the response. The teacher can demonstrate for students how the grid can be used to study key poetry terminology based on critical, defining characteristics. Students can be asked to provide features of similarity and difference for pairs of terms. Students may also be asked to give examples of the defining characteristics. Students will use the table throughout the unit for a review of the styles of poets and for writing about various poems.

Sample Word Grid: Poetry Elements

POEM	rhythm	Rhyme	repetition	refrain	simile	metaphor	personification	alliteration	hyperbole
<i>I'm Nobody</i> Dickinson	+	+	-						
<i>Harlem Night Song</i> Hughes	+	-	-						
<i>Old Man</i> Sanchez	+	+	+						

Students will practice fluency by reading aloud the poetry selections in small groups and by performing choral readings as a class.

2013-2014 - add to Activity 5 (CCSS: RL.8.1, RL.8.3, RL.8.5, RL. 8.7, RL.8.10, RI.8.1, W.8.1, W.8.2)

Discuss the differences between prose and poetry. Have students read and compare a short selection and a poem about a similar topic. Have students compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).

For guided practice, use the model lesson accessed at

<http://learning.blogs.nytimes.com/2012/02/16/poetry-pairing-dulce-et-decorum-est/#more-101631>

Have students compare a textbook description of Paul Revere's ride with Longfellow's poem. Students will compare and contrast the effect Henry Wadsworth Longfellow's poem "Paul Revere's Ride" has on them to the effect they experience from a multimedia dramatization of the event presented in an interactive digital map (<http://www.paulreverehouse.org/ride/>), analyzing the impact of different techniques employed that are unique to each medium.

Resources for this activity:

<http://edsitement.neh.gov/lesson-plan/midnight-ride-paul-reveremdashfact-fiction-and-artistic-license>

<http://www.paulreverehouse.org/ride/>

Activity 6: Figuratively Speaking: Simile, Metaphor, Personification, Hyperbole, or Idiom? (GLEs: 03c, 03e, 09d, 09e, 09g) CCSS: RL.8.1, RI.8.1, W.8.2a, W.8.2b, W.8.2c, W.8.2d, W.8.2e, W.8.2f, L8.5.)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), *learning logs*, poetry examples, story maps/charts, student anthology, graphic organizers

Read aloud a selected poem. Have students respond in *learning logs*, giving their personal interpretations of the poems (e.g., *What this poem means to me.... This poem reminds me of.... I like the way the poet uses language such as.... I think the poet chose these words because...*).

Suggested poems:

“The Base Stealer,” [The Base Stealer](#) by Robert Francis

“Fame is a Bee,” <http://www.poemhunter.com/poem/fame-is-a-bee/>

“Hold Fast to Dreams,” <http://www.poemhunter.com/poem/dreams-2/>

“Fog” <http://www.poemhunter.com/poem/fog/>

“O Captain! My Captain!”, http://www.poetry-online.org/whitman_o_captain_my_captain.htm

“Oranges,” <http://rauschreading09.pbworks.com/f/%22Oranges%22+by+Gary+Soto.pdf>

“Birdfoot’s Grandpa,” <http://www.nexuslearning.net/books/holt-eol2/Collection%204/Birdfoot.htm>

“The Courage That My Mother Had,” <http://www.nexuslearning.net/books/holt-eol2/Collection%202/courage.htm>

In small groups, students will identify symbols, similes, metaphors, personification, hyperbole, or idioms in the narrative and lyric poetry previously read in class. Students will use a four-column chart *graphic organizer* ([view literacy strategy descriptions](#)) to record the figurative language example and its meaning.

Sample Four-Column Chart for Figurative Language:

Figurative Language	Example from poem	Comparison	Meaning
simile	“I wandered lonely as a cloud”	person- cloud	speaker is isolated and drifting as a single cloud
metaphor	“Hope is the thing with feathers”	hope-bird	speaker makes hope come alive and fly
personification	“Summer grass aches and whispers”	grass-human	speaker gives grass human qualities

Once coverage of content has been completed, *professor know-it-all* ([view literacy strategy descriptions](#)) strategy can be used. Begin by forming groups of three or four students. Give them time to review the figurative language in poetry just covered. Tell students that they will be called on randomly to come to the front of the classroom and provide “expert” answers to questions from their peers about the use of figurative language in poetry. Also, ask the groups to generate 3-5 questions about the poetry they might anticipate being asked and/or can ask other experts. Some questions such as *What is an example of a personification in the poem “Macavity: The Mystery Cat”?* ; *What is being compared in the simile: “How public like a frog”?* or *What lines from the poem support the quilt as a symbol in “My Mother Pieced Quilts”?* etc. might be asked. Then call a group to the front of the room and ask them to face the class, standing shoulder to shoulder. The *professor-know-it-alls* invite questions from the other groups and respond to their peers’ questions. Typically, students are asked to huddle after receiving a question, discuss briefly how to answer it, and then have the *professor-know-it-all* spokesperson

give the answer. The other students should hold the *know-it-alls* accountable for their answers and ask follow-up or clarifying questions if necessary.

Have students practice writing personification examples by imagining that they are an object in the classroom (e.g., book, pencil, sharpener, desk, computer). Students, individually or in pairs, will select an object of their choice and complete a *RAFT* ([view literacy strategy descriptions](#)) writing assignment. This form of writing gives students the freedom to project themselves into unique roles, and it will help them to understand the concept of personification. *RAFT* writing is the kind of writing that when crafted appropriately should be creative *and* informative. Students will then write a logically organized *RAFT* using first person point of view and sensory images focusing on what they see, hear, smell, or feel from the object's viewpoint. Students may work in pairs to complete the *RAFT*. Once *RAFT*s are completed, students can share them with a partner or with the class.

Sample <i>RAFT</i>	
R	Role (role of the writer—book)
A	Audience (to whom or what the <i>RAFT</i> is being written— student)
F	Format (the form the writing will take—letter)
T	Topic (the subject focus of the writing—leaving the book in the locker daily)

February 14, 2012

Dear Student,

I know I am only a literature book, but why don't you give me a chance? Take me home with you. Open my pages, peruse my table of contents, check out my index, and get lost in my glossary. Through reading my pages, you can travel to unfamiliar places, experience life-enriching poetry, compare and contrast your world with long-ago worlds. I can help you identify and analyze figurative language. I can help you use the writing process to produce a poem. I can help you draw conclusions and make inferences. Those are only a few of the GLEs we can meet if we work together. Please don't ignore me. I hate being left in this dark, smelly locker every day. I am getting claustrophobic from being confined in this dungeon with odoriferous gym clothing. My spine is breaking from the weight of the other books piled on top of me. I was written to be read. Please take me with you when you leave.

Sincerely,
Your Book

2013-2014 - add to Activity 6 (CCSS: L.8.5a, L.8.5b, L.8.5c)

To extend the activity in 2013-2014, use poetry in addition to extended and shorter texts to provide instruction on nuanced language, figurative or connotative language, and sound devices. Select poems that rely heavily on figurative and other nuanced or especially connotative language for their beauty and power (such as Dylan Thomas' "Do Not Go Gentle Into that Good Night," Emily Dickinson's "Because I Could Not Stop for Death," or Langston Hughes' "A Dream Deferred") give each student or group of students a different poem, and have students write a brief analysis describing the audience, purpose, tone, and mood of the poem. The second

step will be to rewrite the poem replacing any language that is figurative in the poem with concrete language that is synonymous with the figurative terms. Students will trade poems so that they are exposed only to the literal version of the second poem. Students will then write a second brief analysis describing the audience, purpose, tone, and mood of the edited poem. Use the *think-pair-square-share discussion* ([view literacy strategy descriptions](#)) as a response technique. Allow students to compare the analyses of the poems before and after the changes in order to appreciate the ways in which the figurative and connotative language created the artistic merit of the poem. After presenting the writing task, ask students to think/write alone for a short period of time and then pair up with someone to share their thoughts (discuss/revise with partner). Then have pairs of students share with other pairs, forming, in effect, small groups of four students. The teacher should monitor the brief discussions and elicit responses afterward. These short-term discussion strategies actually work best when a diversity of perspectives are expressed. As a whole class, students will discuss responses and cite specific examples from the story as support for each assertion.

Resources:

[*Do Not Go Gentle Into That Good Night* by Dylan Thomas](#)

[*Because I could not stop for Death* \(712\) by Emily Dickinson](#)

[*Harlem \[Dream Deferred\]* by Langston Hughes - PoemHunter.Com](#)

2013-2014 - add to Activity 6 (CCSS: L.8.5a, L.8.5b, L.8.5c)

To extend the activity in 2013-2014, select a poem that is particularly rich in figurative and connotative language as one of the short literary texts to be considered by the class (example. e., Emily Dickinson's "Hope is the Thing with Feathers"). Have students perform several close readings of the text, determining meaning, author's purpose, and audience. Students should deconstruct the poem line by line to determine the intent of each use of figurative or connotative language. For example, the poem compares hope to a bird, but instead of saying bird she uses the synecdoche of "feathers." Why are feathers the part of the bird she wants readers to associate with? They are light, beautiful, associated with flight, etc. Dickinson might just as easily have said that hope is the thing with a beak, but that wouldn't have had the same connotation! After thoroughly deconstructing and paraphrasing the poem, have students write a shadow poem using the same structure but imposing their own content, for example "Fear is the Thing with Fangs." Have students attempt to use figurative and connotative language to the same effect as the original. Discuss and compare results.

[*"Hope" is the thing with feathers* by Emily ... - PoemHunter.Com](#)

Optional: As a group, students may select and visually represent examples of literary devices such as symbols, similes, metaphors, personification, hyperbole, or idioms from the poems. Students' work will be displayed on a poster for the class board. Students will continue to generate a list of figurative language they encounter in their poetry study. Students may find other examples of similes, metaphors, personification, hyperbole, or idioms in magazines, newspapers, or stories, or they may write their own examples and post these on the class board.

Optional: Students will *brainstorm* ([view literacy strategy descriptions](#)) comparisons they can use to describe parts of the body or physical characteristics by focusing on color, shape, texture

(e.g., *My hair feels like silk*, *My hair is like streaks of sunlight*). Students will share their similes and metaphors with the class.

Additional lessons on figurative language may be accessed at <http://42explore.com/figlang.htm>
[PPT] [Figurative Language](#)

Activity 7: Free Verse or Structured Verse? (GLEs: 03c, 09g)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), logs, poetry examples, story maps/charts, student anthology, graphic organizers

Discuss with students the use of rhyme, and then examine rhyme patterns, noting how rhyme helps to hold a poem together, adds musical quality to a poem, and draws attention to important words and images. Select a short poem or an appropriate song/rap lyric and write out the rhyme scheme.

Tell students to list examples of rhythmic language they enjoy (e.g., appropriate, specific poems, songs, rap). Have students discuss what they like about the way the words sound. As a class, review and discuss the definition of *rhythm*.

Optional: Have students create and/or respond to *Hinky Pinkys* –riddles or puzzles where the answers are two-word phrases that rhyme (e.g., cautious bird - wary canary).
<http://www.netplaces.com/kids-riddles-brain-teasers/crossing-over/hinky-pinkies.htm>

Optional: In groups, have students search the Internet for grade-appropriate tongue twisters (alliterative) and perform a recitation for the class. Students may draw an alphabet letter and write a tongue twister based on that letter.

Optional: Have students use a Venn diagram/T-chart/Y-chart to compare and contrast the rhythm characteristics of a free-verse poem with a structured verse (e.g., meter) poem. Have students read and respond to teacher-selected free verse and structured-verse poems. Have students record personal preferences in *learning logs*.

Optional: Have students continue to identify sound devices (e.g., alliteration, onomatopoeia, refrain, repetition) in poetry read and add examples to the table previously created. Have students create their own alliterative lines by writing and illustrating their own names (e.g., *Anna ate an apple*). The class will share their works and publish a class booklet.

Activity 8: Allusions and Symbolism (GLEs: 03a, 03e)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), logs, poetry examples, story maps/charts, student anthology, graphic organizers

Students sometimes confuse allusions with symbols. Poets often refer to other things when writing. These references called allusions can be a person, a place, or an event from the arts, history, religion, mythology, politics, sports, or science. Allusions can make the meaning of poems much richer. A reader who is not familiar with the allusions used may miss the poem's intended meaning. A symbol is something that has meaning in itself and stands for something beyond itself as well. Symbolism can add depth of meaning or create a mood. Poets may use symbols to express complex ideas in a few words. For many poems, understanding the symbolism leads to comprehending the theme or message of the poem. Differentiating between these literary devices can enhance a student's understanding of poetry.

Discuss the use of allusions in poetry, and then have students find examples of allusions used in the poetry they have read and briefly research their meanings. Have students write a personal response in *learning log* ([view literacy strategy descriptions](#)) as to how they feel the allusion added meaning to the poem. Have students find examples in television programs to share with the class. For example, when a character says "way to go, Sherlock," he is referring to the fictional detective Sherlock Holmes. Someone being described as a "Romeo," is an allusion to Shakespeare's romantic but doomed tragic hero.

Have students brainstorm ([view literacy strategy descriptions](#)) a list of allusions they encounter every day. Have students incorporate the use allusions into their writing products.

Additional Resources: <http://learning.blogs.nytimes.com/2012/02/09/its-all-an-allusion-identifying-allusions-in-literature-and-in-life/#more-10>

Have students *brainstorm* ([view literacy strategy descriptions](#)) a list of symbols they encounter every day. Students will choose a familiar symbol and write an expository paragraph in *learning log* ([view literacy strategy descriptions](#)) that reveals what the symbol means. Students should give reasons or information to justify their conclusions, using textual support about the meaning of the symbol. Discuss how symbols add meaning to a writer's work. For example, the words "setting sun" mean the day is ending; however in poetry these words could mean the end of something. Students will read and respond to a teacher-generated list of poems using symbols. Have students incorporate the symbols used into their writing products.

Suggested poems:

"The Secret Heart," [The Secret Heart Robert P](#)

"This Is My Rock," [THIS IS MY ROCK](#)

"The Road Not Taken," [The Road Not Taken by Robert Frost](#)

"My Mother Pieced Quilts" [My Mother Pieced Quilts - Poetry for Students | Encyclopedia.com](#)

Activity 9: A Poem's Meaning (GLEs: 03a, 03c, 03e, 09d, 09g, 38c; CCSS RL.8.1, RL.8.5, RL.8.10

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), logs, poetry examples, TPCASTT BLMs, story maps/charts, student anthology, graphic organizers

Often poems are puzzling. One of the difficulties students tend to have with analyzing poetry is figuring out how to start. Students should be able to infer what the meaning is by examining the

parts of the poem. Introduce the TPCASTT (Title, Paraphrase, Connotation, Attitude, Shift, Title, Theme) guide to analyzing poetry by distributing the TPCASST BLM to the students. Model several times how to analyze poetry using TPCASTT. Then, in small groups, have students analyze teacher-assigned poems. Have students look for clues to the poem's meaning in the poet's word choices and the unusual and important features of the poem (e.g., literary devices [imagery, mood/tone, hyperbole, symbolism], sound devices, word choice, theme, poet's purpose).

Introduce the TPCASTT (pronounced TP-cast) *process guide* ([view literacy strategy descriptions](#)). The *process guide* is used to guide students through their reading assignment by using prompts/topics with the hopes of stimulating comprehension and focus on the given prompt. This process causes students to read actively as opposed to passively. They know beforehand what the general topic will be which causes the student to be engaged in the reading passage. As a result improving comprehension improves. Process guides scaffold students' comprehension within unique formats—TPCASTT. TPCASTT is designed to stimulate students' thinking during or after their reading, listening, or involvement in reading and comprehending poetry. The TPCASTT *process guide* also helps students focus on important information and ideas, making their reading or listening more efficient. It is important that students be responsible for explaining their responses to the guide. This should be an integral part of the TPCASTT *process guide* activity. Finally, at every opportunity, reinforce the connection between the mental activity required to complete the guide and expectations of how and what students should be reading and learning.

Analyzing Poetry	
T	Title: Read the TITLE and write what you THINK it means before you read the poem.
P	Paraphrase: After reading the poem, what does it mean literally in your own words? Put the poem, line by line, in your own words; do not analyze the poem for figurative meaning. DO NOT READ INTO THE POEM. Only read on surface level. Look at the number of sentences/lines in the poem. Your paraphrase should have exactly the same number.
C	Connotation: It does NOT simply mean "negative" or "positive." Consider imagery, figures of speech (simile, metaphor, personification, hyperbole, symbolism, allusion), diction, point of view, and sound devices (alliteration, onomatopoeia, rhythm, and rhyme)
A	Attitude: What is/are the feeling(s) expressed by the author? What feelings does it arouse in you, the reader (mood)? What emotions do you think the poet wanted to awaken? Watch punctuation, word choice and sound usage for clues. Examination of diction, images, and details suggests the speaker's attitude and contributes to understanding. (Soft words like "slide," "feather," "laughter" usually add a gentle feel, while words with harsh sounds like "corked," "guzzle," "battled" can lend a clipped, acrimonious atmosphere.)
S	Shift: What changes in speakers and attitudes occur in the poem? Where does the shift in thought arrive? There should be a break, when the speaker ends one manner of speech, changes point of view, or pauses to consider something other than the subject. This is known as the shift, referring to the shift in thought. That place is generally the turning point of the poem, and it's important to understand where and why the shift occurred in your poem.
T	Title: After unlocking the puzzle of the poem itself, return to the title. The connotations you uncovered before analyzing the body can now be matched up to your results to see if they apply, or add any fresh perspectives.
T	Theme: What does the poem mean? What is it saying? How does it relate to life?

Sample TPCASTT: Analyze how the opening stanza of Robert Frost’s “The Road Not Taken” structures the rhythm and meter for the poem and how the themes introduced by the speaker develop over the course of the text.

Analyzing Poetry “The Road Not Taken” by Robert Frost	
T	The title of Robert Frost’s poem, “The Road Not Taken” seems to refer to a path in life he did not take. Most people write about the choices in life they did make. Maybe the author is suggesting that he wishes he would have taken this other “road”?
P	Two roads split inside the yellow wood and I felt disappointed that I could not travel both I stood for a while and thought... I looked as far as I could see to the point that it bent in to the undergrowth finally, I made the choice because it looked better than the others also because it was grassier and it seemed not so many people had chosen this way but, eventually they will be the same They were the same in the morning and seemed like nobody passed by I will keep the other road for another day I didn’t know where I was going I didn’t think I would ever come back and someday I will be telling the story with the regretting feeling that there were two roads split in the forest I took the one people didn’t go on and it made all the difference.
C	Frost begins the poem at the divergence of two paths in a “yellow wood” (line 1). The use of the color yellow implies that this is taking place during the change of seasons from summer to fall. Fall is often used in literature to symbolize the later years of a person’s life. Fall is also a symbol for a time of change. Consequently, perhaps this choice comes during a time of change in the latter half of the author’s life. It is clear to the reader that the “road” referred to is the road of life, rather than an actual road, and that the two roads represent two paths he may choose in life. Frost ponders the details of both roads in the hope that the “better claim” shows itself (line 7). He realizes that while each path is different, it “equally lay/In leaves no step had trodden black” (line 11-12). Furthermore, he understands that choosing one or the other is a final choice, as “[He] doubted if [he] should ever come back” (line 15). Lastly, Frost chooses the path “less traveled by,/And that has made all the difference” (line 19-20). The connotation of the word “difference” is elusive; is the difference bad or good? Was his life better or worse based on the road he chose? Why is the path fewer people chose the “better”

	path? (line 7). Without offering the reader a definitive answer to these questions, it is clear that Frost would like us to decide for ourselves – much like he did.
A	The tone at the beginning of the poem is nostalgic and reflective. It is clear to the reader that this is a flashback, as the author uses past tense verbs. Frost is pensive and patient as he considers choosing one path over the other. He decides that the path that is “grassy and wanted wear” perhaps is better, implying that perhaps it is more attractive (line 8). Toward the end of the poem, Frost claims he will retell of this decision “with a sigh” (line 16). The connotation of this is unclear; is it a sigh of relief or of regret? Like the ambiguity with the use of the word “difference” on line twenty, Frost would like us to decide for ourselves the outcome of the decision.
S	A major shift in tone occurs in line thirteen of the poem. Line twelve begins, “In leaves no step had trodden black./Oh, I kept the first for another day!” (line 12-13). Line twelve ends with dark imagery, the tone of which shifts with the optimism of line thirteen, which ends with an exclamation point. The use of the exclamation point heightens the mood and quickens the pace of the poem. Lastly, a double hyphen is used at the end of line eighteen: “Two roads diverged in a wood, and I --/I took the one less traveled by...” (line 18-19). Frost’s use of the double hyphen and repetition of “I” emphasizes that his decision was his and his alone, and that he prides himself on his choice.
T	The title “The Road Not Taken” would initially lead the reader to think that Frost is going to reflect on a path he should have chosen. While his tone is nostalgic in reflecting on his decision, he ultimately seems satisfied with his choice.
T	“The Road Not Taken” by Robert Frost celebrates the choices we have in life, while cautioning us to think and consider carefully before we make our own major decisions, because often there is no turning back. Frost encourages us to make the decision for ourselves, rather than others, and implies, with some ambiguity, that the best choice can often be the one chosen less often by others.

Model TPCASTT again using the poem “Jabberwocky” by Lewis Carroll.

<http://www.alice-in-wonderland.net/school/alice1019.html>

<http://www.alice-in-wonderland.net/jabberwocky.html>

Additional resources are available at

<http://justread.wordpress.com/2008/04/10/reading-and-writing-poetry/>

<http://homepage.mac.com/mseffie/assignments/poem-a-day/TPCASTT.pdf>

<http://www.slideshare.net/ajaramillo87/tpcastt-for-poetry>

<http://www.slideshare.net/hharvey102/poetry-analysis-tpcastt-1730240>

Have students continue to respond to teacher-selected/created literal, interpretative, and evaluative questions about selected poems. Have students in small groups or with partners use

close reading and paraphrasing via TPCASTT to find the meaning. Have students individually apply their knowledge to unfamiliar poems. Students will continue to listen to various poems from audio or film, and analyze the effects of the different techniques that make the words come alive.

Activity 10: Visualizing Poetry (GLEs: 03c, 32; CCSS RL.8.1, SL.8.5)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), *learning logs*, poetry examples, Sense Chart BLM, story maps/charts, student anthology, graphic organizers, art supplies

Discuss how a poet's word choice and use of imagery enhances a poem, then have students listen as you read aloud a poem (e.g., "Daybreak in Alabama"; "Still I Rise"; "Mother to Son"; "Silver"; "Identity"; "Knoxville, Tennessee"; "Casey at the Bat"). Tell students to draw what they think the poem describes. Then, have students circle the words on a copy of the poem that helped to evoke the images that they drew. Have students as partners discuss how the circled words created images that appeal to the senses and suggest mood and tone. Discuss with students how word choice can improve their personal writing. Have students complete a sense chart as they read another poem silently.

Have students—using a self-selected poem—create a collage that visually represents the feeling, universal theme, or meaning of the poem. Have students give a short oral presentation (focusing on volume and inflection) that explains their collage. Display students' work on class board.

Activity 11: Poetry: Comparison/Contrast Essay (GLEs: 02f, , 15a, 15b, 15c, 15d, 15e, 15f, 17a, 17c, 17e, 18a, 18b, 18c, 18d, 18e, 18f, 19, 22c; CCSS: RL.8.1, RI.8.1, W.8.1a, W.8.1b, W.8.1c, W.8.1d, W.8.1e, W.8.6, W.8.9, L.8.5)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), logs, poetry examples, story maps/charts, student anthology, *graphic organizers*

While reading poetry selections, have students notice and discuss the similarities and differences in poetry. Refer to TPCASTT Activity 9. Using the LDE website:

<http://www.louisianaschools.net/lde/uploads/1981.pdf>) as a model, review with students the basics of a comparison/contrast essay:

- explores similarities and differences between two or more related items
- states a clear purpose for the comparison
- reveals unexpected relationships between these items
- uses specific examples to support its points
- is organized clearly and consistently
- uses transitional words and phrases

In groups, have students select items that are similar enough (candy bars, chips, sneakers, television programs) for comparison, and then write a simple comparison/contrast composition

that demonstrates the basics of comparing and contrasting. Students will create a *graphic organizer* ([view literacy strategy descriptions](#)) or *Inspiration*® software (if available) as a prewrite. Students will group-write a paragraph demonstrating the format.

Assign a topic, or have students select a topic for writing a complex multiparagraph essay that evaluates two things or ideas (e.g., two poems by the same poet, two poems about the same subject, two poems that have the same form, a poem and another text example) from poetry selections. Students will narrow the focus of the comparison. Students will explore the similarities and differences on the topic and construct a *graphic organizer* (e.g., Venn diagram/T-chart) illustrating this.

Using this information and a writing process, students will write a first draft by writing a focus statement that names the subjects and sums up the similarities and differences. Students will decide on an organizational pattern. In the essay, students will discuss the ways the things or ideas are similar and the ways they are different. Students will write topic sentences that tell what each body paragraph will be about. Students will organize details with a list or outline. Students will begin writing, using a hook/lead, and giving examples and details for support. Students will use transitional words and phrases to make the similarities and differences clear and summarize the comparison in the conclusion. Students will self/peer edit using a writer's checklist. Students will revise using a variety of sentence structures, precise and accurate words, voice, and transitional words. Students will edit for grammar, mechanics, usage, and spelling, using print or nonprint sources. After writing, revising, and editing, students will produce a clean final copy, using available technology as addressed in previous units.

Students will receive feedback through the LEAP Writer's Checklist or LEAP 21 Writing Rubric. Students will complete a reflection and place both reflection and final copy in a portfolio. The class may decide to give a multimedia presentation illustrating the composition of their choice.

Students will continue to write comparison/contrast essays as a response to literary texts, comparing/contrasting figurative language, characters, setting, and theme development.

Activity 12: Poetry: The Total Effect (GLEs:, 09d, 09e, 09g, 12, 22c, 23; CCSS: RI.8.5, W.8.10)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), logs, poetry examples, story maps/charts, student anthology, *graphic organizers*, art supplies, Poetry Response BLM

Individually, students will select several (at least six) poems from anthologies, electronic sources or the Internet to create a personal reflection booklet. Students will copy/photocopy/print the poems and paste each on a separate sheet of paper. In a paragraph, students will state a reason for selecting each poem and give their interpretations of the poem. Students will note how the poet conveyed his/her meaning through language, sound, and structure and provide support from the text. See Poetry Response BLM. Reflections should include the following:

- What interests you about the poem?

- Does the poem connect to a personal experience you have had?

Students will apply the steps of a writing process to their analysis. The reflection paragraph should include a clear topic sentence that identifies the poem by title and author and states an overall response to the poem, a body that explores the response with textual support and a conclusion that gives personal insight. Students will add illustrations, pictures, or computer clip art to the page with the poem to extend their responses. Students will compile the pages with poems and paragraph reflections into a booklet that has a cover and a table of contents. Students will evaluate and revise for word choice and clear voice and sentence variety. Students will proofread for grammar, mechanics, usage and spelling. Students will publish a final copy, using available technology. Students may choose to publish the booklet as a *PowerPoint*® presentation.

Activity 13: Writing Poetry (GLEs: 17a, 17d, 18b, 18c, 18d, 18e, 18f, 18g, 21)

Materials List: projection or presentation device (e.g., overhead and transparency pen, dry erase board and marker, document camera, SmartBoard, etc.), logs, poetry examples, story maps/charts, student anthology, *graphic organizers*, Traditional Poetry Forms BLM, Invented Poetry Forms BLM

After discussing and reading various forms of narrative and lyric poetry (e.g., cinquain, haiku, diamante, ballad, concrete, contrast, definition, biopoem, found poem, list, name, phrase), have students create original poems using a writing process (prewrite, write, revise, proofread/edit, and publish/share) based on the format chosen. Samples may be found in the Traditional Poetry Forms BLM and the Invented Poetry Forms BLM. Students may use the website <http://www.rhymezone.com/> for rhyming words. Students may access definitions and samples of poetry types at <http://www.shadowpoetry.com/resources/wip/types.html>; and <http://www.poetryteachers.com/index.html>.

Students will apply a writing process, using self-evaluation and peer evaluation to edit and revise for word choice, voice, use of figurative language, and imagery. Students will proofread for grammar, mechanics, usage, and spelling. Students will produce a final draft using available technology. Students will share their poems with the class. Students' work may be collated into a class booklet for display.

Students' final drafts will be assessed via a teacher-created rubric that focuses on using precise and vivid word choices, imaginative sensory images, figurative language, sound effects, capitalization, and punctuation that enhance the conveyance of thoughts and images.

Activity 14: Poetry Alive (GLEs: 28, 29, 32)

Materials List: logs, poetry examples, student anthology

Students will select or the teacher may assign a short poem to memorize and recite for the class. Students will develop appropriate actions to accompany the recitation. Students will be provided

feedback via an oral presentation rubric focusing on diction, enunciation, syntax, pronunciation, volume, and inflection.

The following websites may provide additional instruction:

http://www.readwritethink.org/lessons/lesson_view.asp?id=28
http://www.education-world.com/a_tech/techlp/techlp018.shtml
<http://www.poetryteachers.com/poetclass/performpoetry.htm>
<http://www.canteach.ca/elementary/poetry.html>
<http://home.cogeco.ca/~rayser3/poetry.htm#intro>

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities and develop a scoring rubric collaboratively with other teachers or students. The following are samples of assessments that can be used for this unit:

General Assessments

- Students will be provided with a checklist of poetry/vocabulary terms for the unit. Students' completion of vocabulary lists/products and vocabulary acquisition will be assessed via a teacher-created selected/constructed response format and use of vocabulary in writing products.
- Students will use information learned from poetry readings to complete log entries and graphic organizers as assigned. Students will collect all log entries/graphic organizers created or completed and turn them in for assessment via a checklist for completion and/or response to topic.
- Students may use a trait rubric (i.e., ideas, organization, voice, word choice, sentence fluency, conventions) to self-assess their written work. A Six Trait Rubric is available at www.nwrel.org/assessment/pdfRubrics/6plus1traits.pdf.
- Students' writing products may be assessed using the LEAP 21 Writer's Checklist, <http://www.louisianaschools.net/lde/uploads/2071.pdf> or www.louisianaschools.net/lde/uploads/3743.pdf for self/peer evaluation.
- Students' writing products will be assessed using the LEAP 21 Writing Rubric for final drafts: <http://www.louisianaschools.net/lde/uploads/9842.pdf>.
- Students' poetry will be assessed via a teacher-created rubric that incorporates the elements and language of poetry. Students' work may be assessed using a teacher-created rubric available at <http://rubistar.4teachers.org/index.php>.
- Students will complete a visual representation of figurative language examples as assigned. Students' work will be assessed using a teacher-created checklist for completion and accuracy.
- Students will be assessed via teacher observations, skills checklists, and anecdotal records to monitor individual progress in reading strategies and writing skills.

- Students will be provided feedback via an oral presentation rubric which can be found at the following web sites, or the teacher may create a rubric:
http://www.readwritethink.org/lesson_images/lesson28/performrubric.pdf or
http://www.readwritethink.org/lesson_images/lesson416/OralRubric.pdf.

Activity-Specific Assessments

- Activity 5: Narrative or Lyric Poetry?: Students will complete story diagrams/maps on selected narrative poetry. The story diagram/map will be evaluated for accuracy of content including the following:
 - characters and character traits
 - setting
 - plot sequence
 - climax
 - theme
 - point of view
- Activity 10: Visualizing Poetry: Students will demonstrate an understanding of a poem by creating a visualization/collage, which will be evaluated for accuracy of content based on the following:
 - Visualization is original and creative.
 - Visualization reflects the mood of the poem.
 - Visualization reflects the main idea of the poem and is thoughtfully executed.
 - Visualization includes all the important details.
 - Visualization may be realistic or abstract.
 - Visualization is attractive in terms of design, layout, and neatness.
- Activity 11: Poetry: Comparison/Contrast Essay: Students will write a well-organized expository essay that compares and contrasts things, ideas, or literary elements. Students will apply a writing process to produce a final draft that includes:
 - an introduction that begins with an attention grabber and contains a clear thesis statement which reveals an overall and general relationship between the two related topics
 - a body that fully explores the similarities and differences and reveals unexpected relationships through specific examples and details and has a clear and consistent organizational pattern
 - a conclusion that effectively ends the writing without repetition and contains a clincher statement
 - word choice that is consistently precise, vivid, or expressive
 - transitional words effectively used to connect ideas and paragraphs
 - varied sentence structure and patterns
 - few errors in grammar, usage, mechanics, spelling, or legibility
- Activity 12: Poetry: The Total Effect: Students will create a poetry reflection booklet that gives their interpretations of selected poems. The reflection booklet should include the following:

- a clear topic sentence that identifies the poem by title and author and states an overall response to the work
 - a body that explores the overall response through expressing thoughts and feelings, by giving reasons, and by supporting points with examples from the work
 - a conclusion that leaves the reader with a question, a quotation, a fresh insight, or another memorable impression
 - word choice that is consistently precise, vivid, or expressive
 - few errors in grammar, usage, mechanics, or legibility
- Activity 13: Writing Poetry: Students will create original poetry in a format of their choice. Students will apply a writing process to produce a final draft that includes the following:
 - adherence to all the rules for the particular form chosen
 - an expression of thoughts, feelings, and experiences to create an overall mood
 - details that appeal to the reader's emotions, if appropriate
 - details that appeal to one or more of the five senses
 - examples of figurative language, if appropriate
 - examples of sound devices, if appropriate
 - carefully chosen precise, exact, and vivid word choices
 - few errors in grammar, usage, mechanics, or legibility
- Activity 14: Poetry Alive: Students will present a poetry recitation. The performance evaluation should be based on the following:
 - Student's movements seem fluid and help the audience visualize.
 - Student holds the attention of the audience with use of direct eye contact.
 - Student's delivery shows good use of drama and meets apportioned time (neither too quick nor too slow).
 - Student displays relaxed, self-confident nature about self, with no mistakes.
 - Student uses fluid speech and inflection.