

Name: _____

Date: _____

6B- _____

Other: ELA Information and Review

Dates:

- **Day 1:** Tuesday, April 14 [Reading (6) + Mult. Choice (42)]
- **Day 2:** Wednesday, April 15 [Reading (1) + Mult. Choice; Reading (2) + Short Ans. + Essay]
- **Day 3:** Thursday, April 16 [Reading (3) + Short Ans. (5) + Essay]

Before the Test: Get plenty of sleep the night before a test. Bring to your homeroom two sharpened #2 pencils, highlighters, and a book. Use the bathroom and sharpen pencils beforehand.

Time of Test: We'll test in the morning and then follow a modified schedule.

Grade 6 Estimated Time on Task

Book	Day Administered	Estimated Time on Task
1	1	70*
2	2	60*
3	3	50*
Total Estimated Time on Task		180

* Each Testing Day will be scheduled to allow 90 minutes for completion.

2015 Grade 6 Common Core English Language Arts Test Design					
	Day 1	Day 2		Day 3	
	Book 1	Book 2		Book 3	Total
		Reading	Writing		
Passages	6	1	2	3	12
Multiple-Choice Questions	42	7			49
Short-Response Questions			3	5	8
Extended-Response Questions			1	1	2
	Total Number of Literary Passages				4-7
	Total Number of Informational Passages				7-8

Source: [Engage NY](#)

(over)

If you feel the need to “study,” feel free to review these notes on poetry:

Poetic Devices: A poetic device is often a type of figurative language commonly used in poetry. This list of poetic devices is incomplete, but it includes typical examples of figurative language used in poetry. You'll find poetic devices outside of poetry, too. We use them in everyday conversation, in advertising, and elsewhere.

1. **Hyperbole:** (hī 'per buh lē) exaggeration to make a point.

(**Think:** “hyper,” as in language that makes a point in a *hyper* way.) **LeBron James is 400 feet tall!**

Ex: From W.H. Auden's "As I Walked Out One Evening":

I'll love you, dear, I'll love you
Till China and Africa meet,
And the river jumps over the mountain
And the salmon sing in the street,

I'll love you till the ocean
Is folded and hung up to dry
And the seven stars go squawking
Like geese about the sky.

2. **Metaphor:** a comparison of two or more *unlike* things, suggesting A=B. (**NO** “like” or “as.” Not an idiom: *It's raining cats and dogs; You drive me up a wall!*)

Ex: English class is brain surgery with a dull knife!

Ex: Tommy, who rolled the boulders up the hill by himself, is an ox.

Ex: Sarah is a princess without a prince.

Ex: From ML King, Jr.'s "I Have a Dream" speech:

"...I have a dream that one day even the state of Mississippi, a state sweltering with **the heat of injustice**, sweltering with **the heat of oppression**, will be transformed into **an oasis of freedom and justice...**"

3. **Simile:** a comparison of two or more *unlike* things, **USING** “like,” “as,” or “than.”

(**Think:** “smile.” I smile because I *like* similes.)

Ex: English class is **like brain surgery with a dull knife!**

Ex: Tommy, who rolled the boulders up the hill by himself, is **as strong as an ox.**

Ex: Sarah's **like a princess without a prince.**

Ex: From Robert Burns' "A Red, Red Rose":

O My Luve's **like** a red, red rose,
That's newly sprung in June;
O My Luve's **like** the melodie
That's sweetly played in tune...

4. **Personification:** the assignment “life-like” qualities to something that's not alive.

(**Think:** “person.” To **personify** is to make a *person* out of something.)

Ex: The wind **whispered secrets through its **twiggy fingertips**.**

Ex: The tofu stirfry was **calling my name.**

Ex: Fear **gripped me with its **scaly fingers** and **pinned** me to the floor.**

Ex: From Emily Dickinson's "I Like to see it lap the Miles":

I like to see [the train] lap the miles—
And lick the valleys up—
And stop to feed itself at tanks...

*lap: as in *lap up*, meaning *slurp up*

(over)

5. **Onomatopoeia:** a “sound-y” word that makes a sound connected to its meaning when you say it out loud, like **buzz, zap, crack, spark, thump, whack, sizzle, etc.**

(Think: The word “onomatopoeia” *sounds* funny.)

Ex: From Langston Hughes’ “The Weary Blues”:

...**Thump, thump, thump**, went his foot on the floor.

He played a few chords then he sang some more—

***Read this aloud; the words create a sound and a rhythm. Stomp your foot to this and keep time. Much of poetry is best read aloud. Yes, the words have meanings, but they also have sounds.**

6. **Imagery:** very descriptive language that awakens your senses (sight, sound, touch, smell, taste) and invites you to **imagine** an **image** — to see, hear, feel, etc.

(Think: “Imagine” an “image.”)

Ex #1: From Richard Blanco’s “Photo of a Man on Sunset Drive: 1914, 2008: Groundbreaking Ceremony, City of South Miami, Sunset Drive Improvements”

And so it began: the earth torn, split open
by a dirt road cutting through palmettos
and wild tamarind trees defending the land
against the sun. Beside the road, a shack
leaning into the wind, on the wooden porch,
crates of avocados and limes, white chickens
pecking at the floor boards, and a man
under the shadow of his straw hat, staring
into the camera in 1914. He doesn't know
within a lifetime the unclaimed land behind
him will be cleared of scrub and sawgrass,
the soil will be turned, made to give back
what the farmers wish, their lonely houses
will stand acres apart from one another,
jailed behind the boughs of their orchards.
He'll never buy sugar at the general store,
mail love letters at the post office, or take
a train at the depot of the town that will rise
out of hundred-million years of coral rock
on promises of paradise. He'll never ride
a Model-T pattering down the dirt road
that will be paved over, stretch farther and
farther west into the horizon, reaching for
the setting sun after which it will be named.
He can't even begin to imagine the shadows
of buildings rising taller than the palm trees,
the street lights glowing like counterfeit stars
dotting the sky above the road, the thousands
who will take the road everyday, who'll also
call this place home less than a hundred years
after the photograph of him hanging today
in City Hall as testament...

Ex #2: From “Preludes” by TS Eliot:

The winter evening settles down
With smell of steaks in passageways.
Six o'clock.
The burnt-out ends of smoky days.
And now a gusty shower wraps
The grimy scraps
Of withered leaves about your feet
And newspapers from vacant lots...

(next)

7. **Repetition:** the purposeful repeating of a word, phrase (group of words), or line often for effect. Poets often use repetition to emphasize a word, phrase, or line. Sometimes it's called a **refrain**, especially when the repetition shows up at the end of a stanza (see next page) or between stanzas.

Ex: From "The Bells" by EA Poe:

Hear the sledges with the **bells**—
Silver **bells**!
What a world of merriment their melody foretells!
How they **tinkle, tinkle, tinkle**,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping **time, time, time**,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the **bells, bells, bells, bells**,
Bells, bells, bells--
From the jingling and the tinkling of the **bells**...

8. **Alliteration:** the purposeful repetition of first sounds, usually for effect. (**Think:** "aLLiteration is the repetition of "letters," as in "aL**L**ITERation." **Tongue twisters:** **Peter Piper picked a peck of pickled peppers.**

Ex: From *Beowulf*, the early epic poem whose author is unknown:

...Hot-hearted Beowulf was bent upon battle...

9. **Poetic License:** the freedom to break the usual rules of writing for effect.

Ex: From EE Cummings' poem "[I carry your heart with me(I carry it in)]":

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

*Note capitalization, spacing, punctuation. The parentheses "carry" words just as the speaker "carries" his beloved's heart.

10. **Symbol:** an object used to represent an idea; the object has extra importance, offering a deeper layer of meaning. (The symbol often has literal *and* figurative meanings; it's not a metaphor (A=B).)

Ex: taken from the end of E.A. Poe's "The Raven":

..."Be that word our sign of parting, bird or fiend!" I shrieked, upstarting—
"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the Raven "Nevermore."

And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamp-light o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!

*The black Raven, sitting on the white statue of beautiful Pallas Athena (the goddess of Reason), might symbolize Death. It repeats the word "Nevermore" to suggest that the speaker will never again see his dead girlfriend, Lenore. The shadow of the Raven, like the shadow of Death, covers the speaker. He seems to hope he'll die, too, and see his Lenore in the Afterlife, but the last word of the poem is "nevermore." And the speaker says it! He knows he'll never see her again, even if he wants to.

(over)

Poetry Terms: Below are terms associated with poetry — the forms and fundamentals of the genre.

1. **Line:** A line of poetry is exactly what it sounds like; it's a string of words that moves across the page, from side to side. In poetry, a line is not always a complete sentence.

Ex: From "The Bells" by EA Poe: (I numbered every 5th line to help you see them.)

Hear the sledges with the bells —
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night! 5
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme, 10
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells--
From the jingling and the tinkling of the bells...

***This passage has 14 lines.**

2. **Line Break:** A line break occurs when one line of a poem stops and another starts underneath the first. Again, line breaks don't always occur where a "sentence" ends.

Ex: From EE Cummings' poem "[I carry your heart with me(I carry it in)"]:

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

***Cummings' line breaks are somewhat unusual. For example, he singles out the words "i fear." As a result, these words become a focal point. They seem to end the 1st stanza and start the 2nd. Similarly, the word "anywhere" ends line 2 and begins line 3...)**

3. **Stanza:** Poems are often organized into groups of lines that, in some poems, relate to each other. These groups of lines are called "stanzas," and they're like the paragraphs of a story or a news article. Stanzas stand apart from each other; again, the lines within them are usually related to each other, just as the sentences in a paragraph revolve around a common topic. Some poets use traditional patterns for their stanzas, making each stanza the same number of lines; other poets vary the length of their stanzas.

Ex: From Emily Dickinson's "I'm Nobody! Who are you? 260":

I'm Nobody! Who are you?
Are you – Nobody – too?
Then there's a pair of us!
Don't tell! they'd advertise – you know!

How dreary – to be – Somebody!
How public – like a Frog –
To tell one's name – the livelong June –
To an admiring Bog!

***The 1st stanza focuses on the private meeting of two people (the poet and the reader??); the 2nd stanza focuses on the contrast, or difference, between this private "pair" of "nobodies" and the general public of "somebodies."**

(next)

4. **Layout:** A poet might position the lines of a poem in any number of shapes or forms. Some poets lay out the lines of their poems in the center of the page; others, against the left margin. Some create “**shape poems**,” or **concrete poems**, in which the lines create the look of a shape when you view them as a whole. Some poets use indentation to emphasize a line or a group of lines, leaving the rest of the poem against the margin. Others center their poems. These choices are related to the poet’s purpose in writing the poem.

Ex: German poet Eugen Gomringer’s “Schweigen,” which roughly translates to “Silent”:

schweigen schweigen schweigen
schweigen schweigen schweigen
schweigen schweigen
schweigen schweigen schweigen
schweigen schweigen schweigen

***This poem uses a word, “schweigen,” or “silent,” to create a barrier of sorts around the emptiness (silence?) at its center. Through its shape, the poem raises the question, Can words act as barriers? As protection? What’s at the center of or behind words? When we are silent outside, what’s inside this silence?**

5. **Rhyme + Rhyme Scheme:** In its simplest form, **(end) rhyme** happens when the last sound of one line resembles the last sound of another line. **Internal rhyme** usually rhymes words inside a single line of poetry.

A **rhyming couplet** occurs when the rhyming sounds appear in back-to-back lines.

Rhyme scheme is the pattern of rhyme in a poem, labeled, by line, with letters.

Ex: Robert Frost’s “Stopping by Woods on a Snowy Evening”:

Whose woods these are I think I know.	A
His house is in the village though;	A
He will not see me stopping here	B
To watch his woods fill up with snow.	A
My little horse must think it queer	B
To stop without a farmhouse near	B
Between the woods and frozen lake	C
The darkest evening of the year.	B
He gives his harness bells a shake	C
To ask if there is some mistake.	C
The only other sound’s the sweep	D
Of easy wind and downy flake.	C
The woods are lovely, dark and deep,	D
But I have promises to keep,	D
And miles to go before I sleep,	D
And miles to go before I sleep.	D

6. **Rhythm (Meter):** the sound, or “movement,” or “pacing,” created by a pattern of stressed (emphasized) and unstressed (unaccented) syllables. Below, I put in bold the stressed syllables (in this poem, full words).

Ex: From Robert Frost’s “Stopping by Woods on a Snowy Evening”:

Whose **woods** these **are** I **think** I **know**.
His **house** is **in** the **village** though;
He **will** not **see** me **stopping here**
To **watch** his **woods** fill **up** with **snow**.

***The rhythm of this poem is iambic tetrameter: the pattern is da-DUM da-DUM da-DUM da-DUM. Iambic means unstressed-STRESSED; tetrameter means there are 4 pairs of these things (called feet, believe it or not!) per line.**

(over)

7. **Free Verse:** unrhymed poetry that has no planned rhythmic pattern; it follows the irregular rhythm and rhyme of the speaking voice in conversation.

Ex: From Walt Whitman's "Miracles":

Why, who makes much of a miracle?
As to me I know of nothing else but miracles,
Whether I walk the streets of Manhattan,
Or dart my sight over the roofs of houses toward the sky,
Or wade with naked feet along the beach just in the edge of
the water,
Or stand under trees in the woods...

8. **Haiku:** traditionally, a Japanese poem made up of 3 unrhymed lines, where the lines have 5 syllables, 7 syllables, and 5 syllables respectively. Often, haiku are about nature — or, more specifically, seasons — and they deliver an image or a setting in the 1st line; add further description in the 2nd line; and then end with some kind of "turn," or surprise, in the 3rd line. The "turn" in the 3rd line can feel sudden; it often creates a metaphor or a contrast, suggesting the first image and the last are related; namely, they're either the same or different.

Ex: Basho's "In the twilight rain":

In the twilight rain
these brilliant-hued hibiscus —
A lovely sunset

***The hibiscus (flower) is, metaphorically, the sunset; its colors radiate in the contrasting rain. The poet says flowers in the rain resemble the setting sun. The sun and rain are the opposites; the flower connects them.**

9. **Sonnet:** The oldest version of the sonnet, or "little song," is 14 lines in length — an 8-line stanza (octave), followed by a 6-line stanza (sestet). It uses various rhyme schemes, including the following: ABBAABBA CDCDCD. The English sonnet has three 4-line stanzas (quatrains) followed by a rhyming couplet. It uses various rhyme schemes, including the following: ABAB CDCD EFEF GG. Often, the last stanza has, like a haiku, a "turn" where the direction, tone, or theme of the poem changes course and delivers a powerful ending.

Ex: Elizabeth Barrett Browning's "How Do I Love Thee, Let Me Count the Ways":

How do I love thee? Let me count the ways.	A
I love thee to the depth and breadth and height	B
My soul can reach, when feeling out of sight	B
For the ends of being and ideal grace.	A
I love thee to the level of every day's	A
Most quiet need, by sun and candle-light.	B
I love thee freely, as men strive for right;	B
I love thee purely, as they turn from praise.	A
I love thee with the passion put to use	C
In my old griefs, and with my childhood's faith.	D
I love thee with a love I seemed to lose	C
With my lost saints. I love thee with the breath,	D
Smiles, tears, of all my life; and, if God choose,	C
I shall but love thee better after death.	D

10. **Speaker:** Like a narrator in literature, a speaker in poetry is the narrative voice; the story-teller; the identity that gives a poem from an author to a reader. Speakers appear in **narrative poetry**, but not as much in **lyric poetry**, which focuses on a feeling or describes something, often without a set perspective.

Ex: From Louise Gluk's "The Untrustworthy Speaker":

Don't listen to me; my heart's been broken.
I don't see anything objectively.
I know myself; I've learned to hear like a psychiatrist.
When I speak passionately,
that's when I'm least to be trusted...

***Here, the speaker's a woman whose pain changes her view, so she tells readers not to trust her...**

(next)

Paragraph Form

T.S.: _____, _____,
_____, _____,
& _____.

S.D.: S.E.E. (_____,
_____, &
_____)

I.S.: _____ -to- _____
connection.



Essay Form

Hook: _____

Line: title, author, & " _____ "
_____ of _____ .

Sinker / Thesis: main idea of _____ .

T.S.: main idea of the _____ ;
basically, a _____ .

S.D.: S.E.E. (_____,
_____, &
_____)

(*No concluding sentence
or insight statement here.)

_____ : re-wording of the _____
& the _____ .

I.S. : _____ -to- _____
connection.

H. I. S.