

Name: \_\_\_\_\_

Date: \_\_\_\_\_

6B- \_\_\_\_\_

Other: 2014 ELA Overview & Preparation

**Dates:**

- Day 1: Tuesday, April 1
- Day 2: Wednesday, April 2
- Day 3: Thursday, April 3

**Bring to 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 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.

2014 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 figurative language common to poetry. This list of poetic devices is incomplete, but it includes common examples of figurative language used in poetry. (You’ll find poetic devices outside of poetry, too.)

1. **Hyperbole:** (hī ‘per buh lē) A poet’s use of exaggeration to make a point. (Think: “hyper,” as in language that makes a point in a *hyper* way.)

**Ex: Shaquille O’Neal is 400 feet tall!**

- 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 poet’s comparison of two or more unlike things. (**NO** “like” or “as.”)

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

- Tommy, who rolled the boulders up the hill by himself, is an ox.
- Sarah is such a princess.
- 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 poet’s comparison of two or more unlike things, **USING “like” or “as.”** (Think: “smile.” I smile because I *like* similes.)

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

- Tommy, who rolled the boulders up the hill by himself, is **as strong as** an ox.
- Sarah’s **like** a princess without her prince.
- 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 melody  
That’s sweetly played in tune...

4. **Alliteration:** A poet’s intentional repetition of first sounds, usually for effect.

**Ex: Peter Piper picked a peck of pickled peppers.**

- from *Beowulf*:  
“...Hot-hearted Beowulf was bent upon battle...”

(next)

5. **Personification:** When a poet gives “life” to something that is not alive. (Think: “person.” To personify is to make a *person* out of something.)

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

- The gym was calling my name.
- Fear gripped me with its scaly fingers and pinned me to the floor.
- from Emily Dickinson’s “The Train”:  
I like to see [the train] lap the miles,  
And lick the valleys up,  
And stop to feed itself at tanks...

6. **Imagery:** A poet’s use of heightened descriptive language that appeals to the senses (sight, sound, touch, smell, taste), calling attention to how things look, sound, feel, etc.

Ex: 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...

7. **Repetition:** The purposeful repetition of a word, phrase (group of words), or line (see below), often for effect. Poets often use repetition to emphasize a word, phrase, or line.

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...

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

(over)

## **The Look of a Poem:**

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 5<sup>th</sup> line in the margin. \*This passage has 14 lines.)**

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...

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.

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 are like the paragraphs of a story or a news article. They stand apart from each other, and the lines in a stanza are usually related to each other, just as the sentences in a paragraph have a common idea. Some poets use traditional patterns for their stanzas, making each stanza the same number of lines; other poets vary the length of their stanzas.
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," 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. These choices are related to the poet's purpose in writing the poem.

(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 \_\_\_\_\_  
\_\_\_\_\_

**S.D.:** S.E.E. ( \_\_\_\_\_,  
\_\_\_\_\_, &  
\_\_\_\_\_ )

(\*No concluding sentence  
or insight statement here.)

\_\_\_\_\_ : re-wording of  
\_\_\_\_\_ & \_\_\_\_\_  
\_\_\_\_\_.

**I.S. :** \_\_\_\_\_ -to- \_\_\_\_\_  
connection.