**Time Frame:** Approximately five weeks

**Unit Description**

The unit focuses on reading and responding to classic and contemporary poetry. In order to write poetry, students should first read poetry. The defining characteristics of lyric and narrative poetry are identified, and a study of a poet’s message conveyed through the use of various poetic techniques, including similes, metaphors, personification, hyperboles, onomatopoeia, alliteration, symbol, imagery, and idioms, is included. Writing and reciting poetry will provide students the opportunity to use the writing process and to evaluate poetry. Vocabulary and grammar instruction occurs within the context of the literature.

**Student Understandings**

Poetry is a way of expressing one’s innermost feelings. Poets create images that stir imaginations, making people see the world in new and unexpected ways. As a result, poetry should be read, heard, and enjoyed. Students will understand poetic techniques, including similes, metaphors, personification, hyperboles, onomatopoeia, alliteration, symbol, imagery, and idioms, and will appreciate the effects of figurative language and sound devices in poetry. Students will also recognize and create a variety of poems using different forms of poetry.

**Guiding Questions**

1. Can students describe the defining characteristics of poetry?
2. Can students distinguish between narrative and lyric poetry?
3. Can students identify elements and forms of poetry?
4. Can students describe how the poet’s and speaker’s points of view affect the text?
5. Can students analyze figurative language in poetry?
6. Can students relate poetry to personal experiences?

**Unit 3 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)**

<table>
<thead>
<tr>
<th>GLE #</th>
<th>GLE Text and Benchmarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>01a.</td>
<td>Develop vocabulary using a variety of strategies, including use of connotative and denotative meanings (ELA-1-M1)</td>
</tr>
<tr>
<td>03a.</td>
<td>Interpret literary devices, including symbolism (ELA-1-M2)</td>
</tr>
<tr>
<td>03b.</td>
<td>Interpret literary devices, including puns (ELA-1-M2)</td>
</tr>
<tr>
<td>03c.</td>
<td>Interpret literary devices, including analogies (ELA-1-M2)</td>
</tr>
<tr>
<td>08b.</td>
<td>Use knowledge of the distinctive characteristics to classify and interpret elements of various genres, including nonfiction (e.g., essays, letters) (ELA-6-M3)</td>
</tr>
<tr>
<td>08c.</td>
<td>Use knowledge of the distinctive characteristics to classify and interpret elements of various genres, including poetry (e.g., lyric, narrative) (ELA-6-M3)</td>
</tr>
<tr>
<td>09d.</td>
<td>Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including comparing and contrasting literary elements and ideas (ELA-7-M1)</td>
</tr>
<tr>
<td>09g.</td>
<td>Demonstrate understanding of information in grade-appropriate texts using a variety of strategies, including identifying literary devices. (ELA-7-M1)</td>
</tr>
<tr>
<td>14b.</td>
<td>Analyze grade-appropriate print and non-print texts using various reasoning skills, for example, raising questions. (ELA-7-M4)</td>
</tr>
<tr>
<td>14c.</td>
<td>Analyze grade-appropriate print and non-print texts using various reasoning skills, for example, reasoning inductively and deductively (ELA-7-M4)</td>
</tr>
<tr>
<td>15b.</td>
<td>Write multi-paragraph 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)</td>
</tr>
<tr>
<td>17a.</td>
<td>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)</td>
</tr>
<tr>
<td>17b.</td>
<td>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)</td>
</tr>
<tr>
<td>17c.</td>
<td>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)</td>
</tr>
<tr>
<td>17d.</td>
<td>Develop grade-appropriate compositions on student- or teacher-selected topics that include clear voice (individual personality). (ELA-2-M2)</td>
</tr>
<tr>
<td>17e.</td>
<td>Develop grade-appropriate compositions on student- or teacher-selected topics that include variety in sentence structure. (ELA-2-M2)</td>
</tr>
<tr>
<td>18a.</td>
<td>Develop grade-appropriate compositions by identifying and applying writing processes, such as selecting topic and form. (ELA-2-M3)</td>
</tr>
<tr>
<td>18b.</td>
<td>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)</td>
</tr>
<tr>
<td>18c.</td>
<td>Develop grade-appropriate compositions by identifying and applying writing processes, such as drafting. (ELA-2-M3)</td>
</tr>
<tr>
<td>18e.</td>
<td>Develop grade-appropriate compositions by identifying and applying writing processes, such as revising based on feedback and use of various tools (e.g., LEAP21 Writer’s Checklist, rubrics). (ELA-2-M3)</td>
</tr>
<tr>
<td>21.</td>
<td>Develop writing using a variety of literary devices, including analogies, symbolism, and puns (ELA-2-M5)</td>
</tr>
<tr>
<td>22.c</td>
<td>Write for various purposes including text – supported interpretations of elements of grade-appropriate stories, poems, plays, and novels</td>
</tr>
<tr>
<td>23a.</td>
<td>Use standard English punctuation, including commas to set off direct quotations, nouns of direct address, and after introductory words or phrases (ELA-3-M2)</td>
</tr>
<tr>
<td>24a.</td>
<td>Write paragraphs and compositions following standard English structure and usage including varied sentence structures including complex sentences (ELA-3-M2)</td>
</tr>
<tr>
<td>24b.</td>
<td>Write paragraphs and compositions following standard English structure and usage, including antecedents that agree with pronouns in number, person, and gender. (ELA-3-M3)</td>
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<tr>
<td>25a.</td>
<td>Apply knowledge of parts of speech in writing including infinitives and participles. (ELA-3-M4)</td>
</tr>
<tr>
<td>25b.</td>
<td>Apply knowledge of parts of speech in writing including superlative and comparative degrees of adjectives. (ELA-3-M4)</td>
</tr>
<tr>
<td>25c.</td>
<td>Apply knowledge of parts of speech in writing including adverbs. (ELA-3-M4)</td>
</tr>
<tr>
<td>26.</td>
<td>Spell high-frequency, commonly confused, frequently misspelled words and derivatives (e.g., roots, affixes) correctly (ELA-3-M5)</td>
</tr>
<tr>
<td>28.</td>
<td>Adjust diction and enunciation to suit the purpose for speaking (ELA-4-M1)</td>
</tr>
<tr>
<td>29.</td>
<td>Use standard English grammar, diction, syntax, and pronunciation when speaking (ELA-4-M1)</td>
</tr>
<tr>
<td>32.</td>
<td>Adjust volume and inflection to suit the audience and purpose of presentations (ELA-4-M3)</td>
</tr>
<tr>
<td>36.</td>
<td>Deliver grade-appropriate research-based presentations (ELA-4-M4)</td>
</tr>
<tr>
<td>39b.</td>
<td>Locate and select information using organizational features of grade-appropriate resources, including electronic storage devices (e.g., CD-ROMs, diskettes, software, drives) (ELA-5-M1)</td>
</tr>
<tr>
<td>39c.</td>
<td>Locate and select information using organizational features of grade-appropriate resources, including frequently accessed and bookmarked Web addresses (ELA-5-M1)</td>
</tr>
<tr>
<td>40a.</td>
<td>Locate and integrate information from a variety of grade-appropriate resources, including multiple printed texts (e.g., encyclopedias, atlases, library catalogs, specialized dictionaries, almanacs, technical encyclopedias) (ELA-5-M2)</td>
</tr>
<tr>
<td>40b.</td>
<td>Locate and integrate information from a variety of grade-appropriate resources, including electronic sources (e.g., websites, databases) (ELA-5-M2)</td>
</tr>
<tr>
<td>40c.</td>
<td>Locate and integrate information from a variety of grade-appropriate resources, including other media sources (e.g., audio and video tapes, films, documentaries, television, radio) (ELA-5-M2)</td>
</tr>
<tr>
<td>44.</td>
<td>Use word processing and/or other technology to draft, revise, and publish a variety of works, including reports and research documents (ELA-5-M4)</td>
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<table>
<thead>
<tr>
<th><strong>ELA CCSS</strong></th>
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<tbody>
<tr>
<td><strong>CCSS#</strong></td>
</tr>
<tr>
<td><strong>Reading Standards for Literature</strong></td>
</tr>
<tr>
<td>RL.7.1</td>
</tr>
<tr>
<td>RL.7.4</td>
</tr>
<tr>
<td>RL.7.7</td>
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<tr>
<td>RL.7.9</td>
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<tr>
<td>RL.7.10</td>
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</table>

**Reading Standards for Informational Text**

| RI.7.1 | Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. |
| RI.7.3 | Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events). |
| RI.7.4 | Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choice on meaning and tone. |

**Writing Standards**

| W.7.1a | Write arguments to support claims with clear reasons and relevant evidence. a. Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically. |
| W.7.2a,b,c,d,e | Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts. d. Use precise language and domain-specific vocabulary to inform about or explain the topic. e. Establish and maintain a formal style. f. Provide a concluding statement or section that follows from and supports the information or explanation presented. |
| W.7.9a,b | Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grade 7 Reading standards to literature (e.g., “Compare and
<table>
<thead>
<tr>
<th>W.7.10</th>
<th>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.</th>
</tr>
</thead>
<tbody>
<tr>
<td>SL.7.1a</td>
<td>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly.</td>
</tr>
<tr>
<td>L.7.4 a,c,d</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.</td>
</tr>
<tr>
<td>L.7.5a,b,c</td>
<td>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
</tr>
<tr>
<td>L.7.6</td>
<td>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.</td>
</tr>
</tbody>
</table>
Sample Activities

Activity 1: Independent Reading (Ongoing): (GLEs: 14b, 14c, CCSS: RL.7.1, RI.7.1, RL.7.10)

Materials List: reading material covering a wide range of topics and readability levels, books/materials stored in the classroom and a constant flow of new books and reading material, Reading Response Learning Log BLM found in Unit 1 BLMS, Reading Diary Prompts BLM (See Unit 1 BLMs), variety of poetry anthologies.

By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. In order to meet this goal, each day, students and teachers should read for an uninterrupted period of time. Students will select their own books or reading materials, which require neither testing for comprehension nor book reports. Students will keep a reading response learning log (view literacy strategy descriptions) of materials read. An example of a reading log is as follows:

<table>
<thead>
<tr>
<th>Reading Response Log</th>
<th>Student Name______________</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
<td>Date</td>
</tr>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

Other examples of reading learning logs can be found at http://www.readwritethink.org/lesson_images/lesson141/log.pdf

Students may also respond in reading logs or diaries after completing their books to prompts (e.g., This reminds me of______, What surprised me was______, I think this novel is______). As an extension to this activity, students will analyze how ideas and events influence individuals and also how individuals influence ideas and events. For example, have students reflect on the Red Badge of Courage by asking them if the Civil War had not happened in the U.S. would the story have been written, or if it had, how it would have changed?

As students read and reflect on their readings, the goal is to go beyond summarizing or giving a personal feeling response. 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 7 text complexity band independently and proficiently. To accomplish this goal, create reflective prompts 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

See BLM Reading Response Log
### Extended Reading Response Log

<table>
<thead>
<tr>
<th>Name</th>
<th>Student</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
<td><strong>Summary</strong></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

See Reading Diary Prompts BLM (Unit 1) for other prompts. Student response also may be through a variety of other strategies (e.g. writing prompts, response logs, journals, book talks, or, if available, Reading Counts/Accelerated Reader). SSR guidelines for class use may be found at [http://www.dowlingcentral.com/MrsD/area/literature/ssr.html](http://www.dowlingcentral.com/MrsD/area/literature/ssr.html) or at [http://www.education-world.com/a_curr/curr038.shtml](http://www.education-world.com/a_curr/curr038.shtml)

### Activity 2: Poetry Vocabulary (GLEs: 01a)

**Materials List:** overhead transparency of graphic organizer, overhead, transparency pens, Poetry Vocabulary Self-Awareness Chart BLM, Poetic Devices BLM, Chart Poetry Elements and Devices BLM

From poetry the students have read, they will generate a list of words and phrases that may be unfamiliar to them or may evoke something in their senses to add to their personal vocabulary notebook. Students will post words relative to the senses on a word wall that is set up on a bulletin board in the classroom. Students will brainstorm (view literacy strategy descriptions) with these words to create poetry. Students will generate a vocabulary self-awareness chart (view literacy strategy descriptions). During this unit, teachers provide students with a list of words that are related to poetry. (See Poetic Devices BLM) The students will complete a self-assessment of their knowledge of the words using a chart like the one below and the Vocabulary Self-Awareness BLM. Do not give students definitions or examples at this stage. Ask students to rate their understanding of each word 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.

<table>
<thead>
<tr>
<th>Word</th>
<th>+</th>
<th>√</th>
<th>-</th>
<th>Example</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simile</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Metaphor</td>
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<td></td>
<td></td>
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<tr>
<td>Alliteration</td>
<td></td>
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</tbody>
</table>

Have students create a poet’s toolbox in a notebook which includes a vocabulary self-awareness chart (view literacy strategy descriptions). After reading a variety of poems, the students may also create a chart where they name the first column *Type of Poem,* in column two, *Figure of Speech,* in column three *Definition,* and in column four, *Example* for their toolbox. The students will add to the toolbox after various mini-lessons in the following activities. Students may also add the Chart Poetry Elements and Devices BLM to their toolbox.
**POET'S TOOLBOX**

<table>
<thead>
<tr>
<th>Type of Poem</th>
<th>Figure of Speech</th>
<th>Definition</th>
<th>Example</th>
</tr>
</thead>
</table>
| Cinquain     |                  | Line 1: A noun  
Line 2: Two adjectives  
Line 3: Three -ing words  
Line 4: A phrase  
Line 5: Another word for the noun | Clowns  
Silly, Funny  
Running, jumping, laughing  
They make the circus so much fun Performers |

**2013-2014**  
**Activity 3: Poetry Vocabulary (CCSS: RL.7.4, RI.7.4, L.7.4a, L.7.4c, L.7.4d, L.7.5a, L.7.5b, L.7.6)**

Materials List: overhead transparency of graphic organizer, overhead, transparency pens, Poetry Vocabulary Self-Awareness Chart BLM, Poetic Devices BLM, Chart Poetry Elements and Devices BLM

In 2013-14 Activity 2 should be extended to include analysis of words to gain a deeper understanding of vocabulary development. Students will determine and clarify the meaning of unknown words and phrases, choosing from a range of strategies including using context clues such as the word’s position, or function, and/or consulting general and specialized reference materials to determine or clarify its precise meaning or part of speech. Students will also interpret figures of speech in context and note them in their poet’s toolbox. Definitions of a variety of poems and poetry forms can be found at [http://www.poemofquotes.com/articles/poetry_dictionary.php](http://www.poemofquotes.com/articles/poetry_dictionary.php)

During this unit of study, when students come across unfamiliar vocabulary they will determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama. They will keep their vocabulary lists with definitions in their vocabulary notebook with their vocabulary cards.
Activity 4: Writing Craft (Ongoing) (GLEs: 17a, 17b, 17c, 17d, 17e; CCSS: W.7.10)

Materials List: a variety of picture books, overhead projector, transparencies, or chart paper, or computer with projector, student’s writing notebooks

Begin preparing students to be good writers. Review the traits for effective writing. The following Internet site has the traits and the definitions of effective writing: http://www.englishcompanion.com/pdfDocs/sixtraitssummary.pdf

Read a variety of picture books or poetry that focus on word choice and voice such as Eve Bunting’s Six Sick Sheep, Jamie Curtis’s When I Was Little, Jerry Spinelli’s Knots in My Yo-yo String, or Kalli Dakos’s Don’t Read This Book, Whatever You Do! which is a collection of poems full of voice and related to things that would only happen in a classroom. Students will participate in a discussion on how authors develop their ideas, organize their books, use voice, use effective words, create sentence fluency, and use the conventions of writing. Several sentences focusing on word choice and voice should then be modeled. Post those sentences so all students can see them and use choral reading strategy by having all students recite them. Students are then to practice their writing skills in a bound composition writing notebook. Remind students that this is an ongoing activity and that they will be reviewing all work done throughout the year.

By 2013-2014, to satisfy CCSS W.7.10, students will 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. The time frame and various writing tasks are important to meeting this standard. Have students post in their bound composition book whether the writing was done over an extended time frame. For example, after writing a poem or paragraph, have student note that it was written in one 45 minute sitting or if they have written an essay that takes more time, in their writing log, students are to document the time they took writing. If it is a short piece of writing, written in a class period, students will post if it was log writing, a response to text, or something other such as a poem they have created. Having students keep a record of their writing over the course of the year serves as evidence of meeting this expectation.

Activity 5: Grammar/Usage Mini-Lessons (Ongoing) (GLEs: 23a, 24a, 24b, 25a, 25b, 25c, 26)

Materials List: various writing samples

Use the daily oral language strategy with target skills. Target skills should be identified (e.g., varied sentence structure and patterns, phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers, punctuation, infinitives, participles, superlative and comparative degrees of adjectives, adverbs, pronouns and antecedents, sentences without double negatives, using commas to separate coordinate adjectives, correct spelling). Through mini-lessons, choose one skill based on student needs. The lesson should reflect one of the target skills listed above. Thus, this could be a grammar, usage, conventions, or sentence formation focus. Next, provide a sentence or a group of sentences in need of editing to give students...
consistent practice correcting grammatical errors. Make sure the sentences match the mini-lesson provided that day. At this point, students will then correct their sentences, using proofreading symbols to mark errors they missed on their own. The students should use a colored pen to make the corrections. Always return to the sentences the students corrected and have them explain their correction.

After the lesson, encourage students to try whatever strategy applies to their writing. The students may also discuss the common errors in student writing samples. Through a writing process, students should use peer editing to work with the mechanics. Grammar instruction should occur within the context of students’ reading and writing. Teachers should use the district-adopted texts to find lessons. Other lessons for grammar instruction may be found at http://www.education-world.com/a_lesson/lesson/lesson334.shtml or http://www.webenglishteacher.com/grammar.html


Materials List: a variety of poems to read aloud, learning logs

Modeling oral reading techniques, read aloud a variety of poems, and then have students respond in learning logs to the prompt: What is poetry? In groups, with diverse partners using grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly, students will engage effectively in a range of collaborative Round Robin discussions (view literacy strategy descriptions). Put students in groups of 3 or 5. Pose a question or problem, such as “What is poetry?” “What makes poetry?” etc. Use a dice to decide which student within each group will start. The student who rolls the highest number will start the discussion. Or have the student with the birthday closest to a particular date start the discussion. The next student will then answer quickly, sharing his/her ideas then the next student until all have had an opportunity to share. If warranted, a student may have one opportunity to “pass” on a response, but will eventually have to respond. While a student is talking, all other students must listen to the response. After two or three minutes, stop the discussion. Ask students to write down on a single piece of paper each of their responses. By doing this, all opinions and ideas of the groups will be shared with the teacher and other classmates. The groups’ written responses provide a record of their thinking which could be used in assessing.

To extend this activity for 2013-2014 to support SL.7.1, students will reflect on a favorite poem by recalling and writing about it and will participate in a class discussion about the poems and their responses to them. Explicit instructions will be given on how to respond to the poetry that the students will keep in their poetry learning logs (view literacy strategy descriptions). Writing about a poem in a learning log can enhance a student’s understanding of content. Students are to maintain a poetry learning log where they record, copy, and illustrate the poems they read. Students will keep a poetry learning log in which poems and song lyrics that appeal to them will be copied or pasted. Students will respond to questions about each poem by writing paragraphs with details from the text to answer such questions as Why do I like this poem? What does this poem remind me of?, or any other teacher-solicited prompt. Students will illustrate their chosen
poems. Students will also respond in writing to teacher read-alouds and prompts regarding the poetry being read.

To specifically meet SL.7.1a, students are to come prepared with a poem or piece of poetry that they have read and to refer to that poem during the round robin discussion to provide evidence of their response to questions posed. Students will explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. Students will also be prepared to pose questions that will elicit elaboration and will respond to others’ questions and comments. The teacher will facilitate by walking around and adding questions that will elicit discussions.

Also, to allow for W.7.2., students are to extend the writing activity by introducing the topic clearly and previewing what is to follow. Relevant information, definitions, quotations or other information and examples will be included in the writings. Students are to use precise language and vocabulary to inform or explain the topic.

**Activity 7: Poetry Circles (GLEs: 28, 29, 32)**

Materials List: poetry anthologies, Group Participation Rubric BLM

In groups, students will read aloud and discuss individual poems from anthologies or collections. Students will engage effectively in a range of collaborative discussions in groups, with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. They will compare reasons they like or dislike the poems that are being discussed in an organized group setting. Each student will assume a variety of roles such as the leader or note taker, etc. As a group, students will then choose a poem to read aloud (e.g., as Reader’s Theater or in choral reading groups) to the whole class. The students are to adjust diction, enunciation, volume, and inflections during their oral presentation. The students will be assessed using the Group Participation Rubric BLM or other teacher created rubric.

**Activity 8: Constructed Response: Prose or Poetry? (GLEs: 17a, 17c, 18b, 18e, 22c; CCSS: RL.7.1, RI.7.1, W.7.9a, W.7.9b)**

Materials List: Compare/Contrast Chart BLM, Poetry Constructed Response Sample BLM, Constructed Response Rubric BLM

Students will read and compare a nonfiction article or an excerpt from a short story and a poem about a similar topic. Lead a whole-class discussion about the similarities and differences between prose and poetry. Point out to students that prose is the ordinary form of spoken or written language. Prose does not necessarily have metrical structure which distinguishes it from poetry or verse. Using a chart or Venn diagram or Double Bubble Map graphic organizer (view literacy strategy descriptions), students will list similarities and differences between the two genres. Using Released Test Items from Louisiana Department of Education, illustrate to students how to write a constructed response comparing prose to poetry. Note: a good example
to use is from the *LEAP for the 21st Century Released Test Items: Student Work Illustrating LEAP 21 Achievement Levels July 2002 Grade 8 English Language Arts*, page 17-28. [http://www.louisianaschools.net/topics/released_test_items.html](http://www.louisianaschools.net/topics/released_test_items.html) The students will be assessed using a *LEAP 21* or teacher-created rubric. [http://www.louisianaschools.net/lde/uploads/2071.pdf](http://www.louisianaschools.net/lde/uploads/2071.pdf)

Show students a *LEAP general 2-point scoring rubric*, and explain to students how to answer a constructed response item. Show students a 4 point scoring rubric. Students will then read an article or nonfiction piece and short poem to answer a constructed response question. Students will be assessed using a specific 2-point or 4 point rubric. (See Poetry Constructed Response Sample and Constructed Response Rubric BLMs.)

**Activity 9: Poetry Elements (GLEs: 03a, 03b, 03c, 09d, 09g, 15b, 21, 22c)**

**CCSS: RL.7.1, RI.7.1, RI.7.4, W.7.2a, W.7.2b, W.7.2c, W.7.2d, W.7.2e, W.7.2f, L.7.5a, L.7.5b, L7.5c**

Materials List: various works which include poetry devices, such as similes, metaphors, puns, rhyme, etc.; computer with Internet access (optional); Literary Response; Poetry Rubric BLM; Comparison/Contrast Essay Rubric BLM

Students will demonstrate an understanding of how a poet’s message is conveyed through the use of poetic techniques or devices by reading and responding to poetry selections. Conduct a mini-lesson on how to distinguish among connotations (associations) of words with similar denotations (definitions). Choose words or phrases that students will encounter during their reading of poetry. Students will also determine the meaning of words and phrases as they are used in text, including figurative meanings. After the teacher’s mini-lessons, students will identify, analyze, and evaluate poetry elements or devices (e.g., alliteration, allusion, assonance, hyperbole, idioms, imagery, metaphor, onomatopoeia, personification, puns, rhyme, rhythm, simile, symbol, theme) in selected poems. To do this, students will create a chart similar to the one below identifying the poem and what poetry element is used. Students will generate a list of similes, metaphors, personifications, and idioms from selections read. Students will illustrate examples for class display.

<table>
<thead>
<tr>
<th>Title of Poem</th>
<th>Poetry Element</th>
<th>Textual Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Two Sunflowers Move in the Yellow Room”</td>
<td>Personification, Alliteration</td>
<td>&quot;Ah, William, we're weary of weather,&quot; said the sunflowers, shining with dew.</td>
</tr>
</tbody>
</table>

Students will select several pieces of poetry. Students may go to each of the following web sites to read poems that include personification and imagery within the poem:

Emily Dickinson’s "The Sky is Low", William Blake’s "Two Sunflowers Move in the Yellow Room" or Langston Hughes' "April Rain Song" or to [http://www.learner.org/catalog/extras/vvspot/video/hughes.html](http://www.learner.org/catalog/extras/vvspot/video/hughes.html) to listen to Langston Hughes’s "Dream Deferred".

Grade 7 ELA ◇ Unit 3 ◇ Ode to Me-Poetry
Students may 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). The students will analyze each poem for its use of imagery, citing words or phrases that create a picture. Students will create a graphic organizer (view literacy strategy descriptions) such as a Circle Map (Thinking Maps) or a Brace Map (Thinking Maps) to explain the imagery. A web graphic organizer that includes a phrase and a list of what it invokes in relationship to the five senses may also be used. In a whole class discussion, students will cite particular lines and phrases that show similes, personification, and other figures of speech. Next, students will list those phrases and beside each phrase will write an explanation of the meanings and give a reason why they think the poet chose to use that particular device. The students will write a literary response explaining how a selected poem conveys a poet’s message.

This may be assessed using the Literary Response: Poetry Rubric BLM. Students will then select two of the poems and write a multi-paragraph comparison/contrast essay analyzing the poems for their uses of imagery and usages of figurative speech. The students’ work will be assessed using the Comparison/Contrast Essay Rubric BLM or other teacher-created rubric.

2013-2014
Extend Activity 9 in 2013-2014 to address RI.7.4 and L.7.5. Students’ responses will include an analysis about the impact of rhymes and other repetitions of sounds such as alliteration on a specific verse or stanza of a poem. Students will determine the meaning of words and phrases as they are used in a text. They will also use the relationship between particular words to better understand each of the words. For example, the second stanza of Emily Dickinson’s “The Sky is Low” is:

A narrow wind complains all day
How some one treated him;
Nature, like us, is sometimes caught
Without her diadem.

Students may think that the author used the word diadem only because it rhymes with him. Students will look up the word diadem and find that it means: A crown worn as a sign of royalty or royal power or dignity. With further analysis students will respond that the impact of the word diadem shows that the personification of the wind (him) part of nature is treated without dignity. Students then should look at the phrase “complains all day” to understand why he (the wind) is complaining. Students will analyze several poems by looking at the rhymes and looking up words and phrases to see if they impact the message being sent by the poet.

Students will also satisfy CCSS W.7.2 by writing an informative essay to examine the topic of imagery and the usages of figurative speech that convey ideas, concepts, and information through the selections of poetry, the organization, and the analysis of relevant content from the pieces the student has chosen.
Activity 10: Poetry Forms (GLEs: 08c)

Materials List: paper, small binder or folder, Sample Poetry Forms BLM

Display and model a variety of poetry forms (e.g., ballad, cinquain, concrete, diamante, free verse, haiku, limerick, and sonnet)(See Sample Poetry Forms BLM). Students will identify poems by form and theme and then analyze and evaluate the poet’s meaning through written reflections. Model the process for constructing text chains (view literacy strategy descriptions), and process with the class. Initiate the process by doing the following activity. An example of diamante poetry, a seven line poem shaped like a diamond, could be used. On the board, put:

<table>
<thead>
<tr>
<th>Line 1:</th>
<th>one word (subject/noun that is contrasting to line 7)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line 2:</td>
<td>two words (adjectives) that describe line 1</td>
</tr>
<tr>
<td>Line 3:</td>
<td>three words (action verbs) that relate to line 1</td>
</tr>
<tr>
<td>Line 4:</td>
<td>four words (nouns) first 2 words relate to line 1 last 2 words relate to line 7</td>
</tr>
<tr>
<td>Line 5:</td>
<td>three words (action verbs) that relate to line 7</td>
</tr>
<tr>
<td>Line 6:</td>
<td>two words (adjectives) that describe line 7</td>
</tr>
<tr>
<td>Line 7:</td>
<td>one word (subject/noun that is contrasting to line 1)</td>
</tr>
</tbody>
</table>

Next, model a sample text chain using this or another example that you have created:

Sport
Fun, Exciting
Pitching, Catching, Hitting
Babe Ruth, Hank Aaron, Derek Jeter, Albert Pujols
Stealing, Sliding, Scoring
All-American, Sunny
Baseball

(write on board)
(first group of students add)
(second group of students add)
(third group of students add)
(fourth group)
(fifth group)
(last group)

All group members would then look over the text chain to check for accuracy and that the correct content is included. In small groups of two to three, students will create a ballad, cinquain, limerick, and haiku poem using text chains (view literacy strategy descriptions). Students will refer to their list of vocabulary words (created in activity 2) or to the word wall list to use in their creations. Students will post class poetry on a bulletin board or class wall.
Activity 11: Writing Poetry (GLEs: 21, 44; CCSS: W.7.9a,b, W.7.10)

Materials List: paper, small binder or folder, Sample Poetry Forms BLM, Original Poems Grading Guide BLM, Poetry Book Rubric BLM

Students will write over an extended period of time to individually create original poems of various forms (e.g., ballad, cinquain, concrete, diamante, free verse, haiku, limerick, and sonnet). The teacher will determine how many of the different types of poems the students are responsible for writing. One site to find definitions and samples of these is located at http://www.shadowpoetry.com/resources/wip/types.html. There are also samples located in the Sample Poetry Forms BLM. The poems will incorporate some of the elements analyzed in a previous activity (See activity 8). The students will use evidence from other poetry to support their own poems. They will apply grade 7 Reading standards to literature. For example, in one poem students should include at least one simile and one metaphor; in another, personification; in another, puns; and in yet another, idioms. Students will also invent “new” forms of poetry such as concrete poetry, definition poetry, five W’s poetry, name poetry, list poetry, etc. Students will apply a writing process, using self- and peer-evaluation to edit and revise for correct spelling, punctuation and correct usage of grammar, and then produce a final draft for each poem. Students may use technology to produce and publish the final draft. Individual poems may be assessed with Original Poems Grading Guide BLM. Students are to put these in a Poetry Book, which will be assessed at the end of the unit (See Poetry Book Rubric BLM). The students will create a title for the book and are to include poems that demonstrate the use of poet’s tools, a cover page, a title page, copyright page, table of contents, and illustrations or clip art.

By 2013-2014, CCSS W.7.10 requires students to 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. (See Activity 4) The time frame and various writing tasks are important to meeting this standard. Have students post in their bound composition book whether the writing was done over an extended time frame. If it is a short piece of writing, written in a class period, students will post if it was log writing, a response to text, or something other such as a poem they have created. For this particular activity, have students note the time frame it took to write the poetry and who their intended audience is. Having students keep a record of their writing over the course of the year serves as evidence of meeting this expectation.

Activity 12: Poetry in Motion (GLEs: 28, 29, 32; CCSS: RL.7.7)

Materials List: various poetry anthologies, video camera

Discuss what kinds of actions can make words come alive. Methods for teaching making poetry come alive can be found in websites in the Resource List at the end of the unit. Students may listen to various poems from audio or film and analyze the effects of the different techniques that make the words come alive. Some examples that make poetry come alive include speed and loudness or softness of voice, emphasis on words, body movements and gestures and/ facial expressions. The following web site includes a lesson on how to teach students different techniques to make the words come alive:
Students will select a short teacher-approved poem to memorize and recite for the class. The poem may be one they have created or one they have chosen from an anthology. Students will develop appropriate actions to accompany the recitation that make the poem come alive. Students will be videotaped, and the tape will be shown at a later date. Students will be provided feedback via an oral presentation rubric, which can be found at the following web sites, or a teacher may create one.


Activity 13: Meet the Poet (GLEs: 36, 39b, 39c, 40a, 40b, 40c; CCSS: RL.7.9, RI.7.3)

Materials List: various poems written by classic poets, chart paper, markers, materials for creative projects such as poster board, index cards, computer with PowerPoint®, Question the Content BLM, Question the Content Sample Model BLM, Langston Hughes’ autobiography, The Big Sea, copyright 1940, 1986. (optional)

Students will read and respond to classic poets (e.g., Robert Frost, Edgar Allan Poe, Emily Dickinson, Walt Whitman, Gwendolyn Brooks, Langston Hughes). To ensure the students are learning to take responsibility for constructing meaning from text, demonstrate how the students can question the content (QtC) (view literacy strategy descriptions). The QtC process begins by providing students the types of questions they are expected to ask about the content source or sources (e.g., textbook chapter, article, essay, math story problem, lecture. These can be given to students in a handout, projected on the board, or made into a poster and attached to the classroom wall. Students should have access to these questions whenever they’re needed. The teacher may obtain a copy of Langston Hughes’ autobiography, The Big Sea and make a copy of the first few paragraphs of the section “Beyond Sandy Hook” to read to the students for modeling the QtC strategy. (If unable to obtain this, teacher should use any other poet’s work to model this strategy. The questions need to be changed to fit the work of the author that has been chosen for the example.) Next, the teacher will model QtC using the model below to ask questions. (See the example below.). Teacher will record on chart paper the types of questions students are expected to ask or will use Question the Content BLM (also found in unit 2) as a transparency as the class reads and/or listens to various poetry. Students then collaboratively construct meaning by questioning the author and the author’s purpose. This gives students the opportunity to learn from one another, to question, and consider alternative possibilities, to compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history, and to test their own ideas in a safe environment.
# Question the Content (QtC) Sample Model

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

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

Hughes: Yes.

Were going to college and going to sea helpful to you as a writer? Why?

Hughes: I experienced life first hand; I did not have to just read books to gain knowledge. I met many different types of people from many walks of life. I experienced life actively.

Students in groups will then research a poet by using multiple texts, electronic sources, or other media sources, question the author, and then share their findings with the class in written, oral, and/or visual form (e.g., interview, dramatization, board game, trading card, scrapbook, poster display, PowerPoint® presentation).

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 could be used for this unit:

General Assessments

- The students will be reading orally and doing oral presentations for several of these activities. Students will be evaluated informally (e.g., Did the student attempt to recite the poem for the group or class?) using teacher observation.
- Students will have a poetry portfolio that will be kept the entire poetry unit. In the portfolio, students will have samples of poetry that have been read and recited by the teacher, their classmates, and themselves. Students will also keep personal notes on techniques the author used, and why they liked or disliked each poem. Students will be checked on what they have included and whether they answered prompts.
- Students will use information learned to complete organizational charts or Venn diagrams comparing poems. Charts will be kept in unit portfolio and checked by the teacher for completion and accuracy.
Activity-Specific Assessments

- **Activity #7**: In this activity the students will be assessed using a group participation rubric. (See Group Participation BLM)
  - Participation: Each member was equally involved in the discussion.
  - Listening: Each member made eye contact with the speaker. No one distracted the group.
  - On-task: Discussion was on the topic for the entire time.
  - Preparation: Each member was fully prepared for the discussion.

- **Activity #9**: The students will write a literary response explaining how a selected poem conveys a poet’s message and will be assessed using a Literary Response: Poetry Rubric BLM.
  - Comprehension
    - identifies and explains main ideas and themes
    - uses examples to support statements
    - correct text-based details
    - identifies key poetic devices
  - Analysis and Interpretation
    - interprets key poetic devices
    - explains the uses of poetic devices
    - evaluates the author’s purpose and effectiveness of the poetic devices
    - identifies and explains main ideas and themes

- **Activity #9**: Criteria for Comparison/Contrast Essay Rubric BLM:
  - Focus
    - stays on the topic
    - identifies the two subjects
  - Content
    - discusses similarities and differences
    - topic sentences state main ideas
    - corresponding details with examples
    - conclusion restates and expands on the main idea
  - Organization
    - consistent
    - transitional words and phrases
  - Word Choice
    - rich and vivid words
    - smooth, varied, and flowing sentences
    - strong writer’s voice
  - Conventions
    - correct spelling
    - correct grammar
    - correct punctuation
Activity #10: Criteria for Original Poems Grading Guide BLM: Point values may be adjusted to conform to individual grading systems.
- Includes the use of at least three poetic techniques, selected from the following list:
  - simile
  - metaphor
  - personification
  - alliteration
  - onomatopoeia
  - repetition
- Revised for content
- Edited for mechanics (e.g., spelling, grammar, and punctuation)
- Carefully crafted illustration reflects content
- Written in one of the forms studied (e.g., haiku, limerick, diamante, ballad, etc.)
- Presented to class

Activity #11: Students will complete a poetry book. The book will be evaluated using the following rubric: Poetry Book Rubric BLM

- Content
  - Eight to ten original poems demonstrating the use of poet’s tools
  - Title for each poem
  - Lines and stanzas, not paragraphs
- Organization
  - Cover page with title and author’s name
  - Title page with title, author’s name, publishing company, and city
  - Copyright page
  - Table of contents
  - Illustrations or clip art for each poem
- Conventions
  - Correct spelling
  - Correct grammar
  - Correct punctuation

Activity #12: Oral/Recitation Rubric
- Memorization: The student recites the poem from memory.
- Volume: The student uses a loud, but not distorted voice.
- Fluency: The student pronounces words without hesitation, with accuracy, ease, and appropriate rhythm.
- Pronunciation: The student says each word clearly and articulates each sound of the word, including ending, clearly.
- Expression: The student shows clear understanding of the poem by using appropriate tone, emotion, facial expressions, and body language.
Teacher Resources

http://www.emule.com/poetry/?page=author_list
http://www.poetryzone.ndirect.co.uk/index2.htm
http://www.poetryteachers.com/index.html


The following websites provide methods for teaching “making poetry come alive”
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