Grade 7: Module 3A: Unit 1: Lesson 11
Introducing Poetry

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. (RL.7.4)
I can determine the figurative meaning of words and phrases in literary text. (RL.7.4)
I can analyze figurative language, word relationships, and nuances in word meanings. (L.7.5)
I can read grade-level literary or informational texts proficiently and independently. (RI.7.10, RL.7.10)

Supporting Learning Targets	Ongoing Assessment
• I can select an appropriate independent reading book and create an effective plan for completing it. • I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry. • I can identify common poetic devices, especially those that have to do with structure, figurative language, and repetition.	• Found Poem Draft #1 (from homework)

Agenda	Teaching Notes

1. Opening
  A. Entry Task: My Independent Reading Plan (2 minutes)
2. Work Time
  A. Independent Reading Check-in (15 minutes)
  B. Introducing Poetry (8 minutes)
3. Closing and Assessment
  A. Modeling Homework (5 minutes)
4. Homework
  A. Revise your Found Poem from Lesson 10 to include two or more poetic tools. Break the poem up into stanzas. Challenge yourself to add a sound tool.
  B. Continue reading your independent reading book.
	• In Lesson 5, students began the process of choosing an independent reading book for this module. By now, every student should know what book he or she or she is reading. In this lesson, students take ownership of their independent reading by creating a plan for success. See two documents on EngageNY.org: The Importance of Increasing the Volume of Reading and Launching Independent Reading in Grades 6–8: Sample Plan, which together provide the rationale and practical guidance for a robust independent reading program.
	
	• This lesson begins a five-lesson mini unit on poetry. Although Lessons 11–15 are a departure in genre from the central text, they play several crucial roles in the module. Students continue to build their stamina for reading complex text, they recognize and analyze some of the poetic techniques that Frederick Douglass uses in his Narrative, and they examine thematic concepts they will encounter in the Narrative (e.g., slavery, oppression, bravery, defiance, pride).
	
	• Post:
	  – Learning targets,
	  – Lines from "If We Must Die" by Claude McKay.

Lesson Vocabulary	Materials
craftsmanship, figurative language, vivid words, mad, crafts, figurative, literal, ambiguous, stanzas	• Independent reading book (one per student) • Entry Task: My Independent Reading Plan (one per student) • Quotes on poetry (one to display) • Document camera • Equity sticks • Poet's Toolbox anchor chart (new; teacher created) • Poet's Toolbox reference sheet (one per student) • Lines from "If We Must Die" by Claude McKay (one to display) • Model Found Poem Draft 2 (one to display)

Opening	Meeting Students' Needs
A. Entry Task: My Independent Reading Plan (2 minutes) • Invite students to take out their **Independent reading book**. • Distribute one copy of **Entry Task: My Independent Reading Plan** to each student.	

Work Time	Meeting Students' Needs
A. Independent Reading Check-in (15 minutes) • Invite students to use their independent reading book to answer the questions on the Entry Task: My Independent Reading Plan. If they finish early, they may read their independent reading book. • Collect the entry tasks and review them to determine which students may need additional support to complete their independent reading assignments. Getting off to a good start is crucial for the success of all students. • Review the routines that will guide independent reading and the class check-ins. Be clear about what is the same as Module 2 and what is changing. Make sure students know what they are accountable for in the next independent reading check-in and what they are accountable for by the end of the module.	• Use this time to conference with students who have not yet chosen a book, are having trouble finding a book that suits them, or need another form of support with this assignment. See the recommended list of books in the Module 3A Overview for assistance.
B. Introducing Poetry (8 minutes) • Tell students that for the next couple of lessons, the class will be studying a different kind of powerful, enduring story—the stories that poets tell. • Display the **quotes on poetry** on a document camera: • Quote 1: 　* "What is poetry? And why has it been around so long? … When you really feel it, a new part of you happens, or an old part is renewed, with surprise and delight at being what it is." —James Dickey • Quote 2: 　* "Part of the spell of poetry is the rhythm of language, used by poets who understand how powerful a factor rhythm can be, how compelling and unforgettable. Almost anything put into rhyme is more memorable than the same thing in prose. Why this is, no one knows completely, though the answer is surely rooted far down in the biology by means of which we exist; in the circulation of the blood that goes forth from the heart and comes back, and in the repetition of breathing." —James Dickey	• Use of protocols (like Turn and Talk) allows for total participation of all students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students practice their speaking and listening skills.

Work Time (continued)	Meeting Students' Needs
• Invite a student to read the first quote aloud. Ask students to silently think about why poetry is an enduring art form. Why is it powerful? • After a minute, direct students to turn and talk to the person next to them about their ideas. • Use **equity sticks** to call on two or three students to share out. • Invite a student to read the second quote aloud. Ask students to think about a rhyming poem or song lyrics they know. • After a minute, direct students to turn and talk to the person next to them about their ideas. • Use equity sticks to call on one or two students to share out. • Point out to students how rhyme and rhythm can make a string of words become more powerful and enduring. • Direct students' attention to the posted learning targets. Read the second one aloud to the class: * "I can analyze the impact of rhymes and repetitions of sound on a specific section of poetry." • Tell students they will think specifically about the way sound creates meaning in poems. • In addition, tell students the poems they read over the next couple of classes will deepen their understanding of Frederick Douglass and the issues of slavery, oppression, and freedom. The poems have heavy and important content, but they will help students see and understand how an author uses craft to reinforce the heavy content and create a truly powerful, enduring piece of literature.	
C. Introducing the Poet's Toolbox Anchor Chart (15 minutes) • Because poetry can be unfamiliar and daunting to students, consider giving them a small "pep talk" about reading poetry. You might say something like this: * "Just as you sometimes read books to be entertained, poems can be read simply to be enjoyed as well. The poems you may be familiar with—like nursery rhymes or song lyrics— are very enjoyable. However, because we are in a literature class, where we are learning not just the 'what' of a text but also the 'how' and the 'why,' we are going to read some poems over the next couple of classes to appreciate the *craftsmanship* of a poem." • Ask a student to define *craftsmanship* (detailed, beautiful work that has been done skillfully and for a purpose).	• Using analogies can help students understand abstract principles. • Reviewing academic vocabulary words such as "craft" or "vivid" benefits all students in developing academic language.

Work Time (continued)	Meeting Students' Needs
• Emphasize the word "skillfully" in this definition. A poet thinks deliberately about the choices he or she makes and, because a poem is generally shorter than another form of literature, they have to choose words or phrases that do something—like paint a mental picture, create a feeling, or help the reader think about a big idea. • Ask a few students to share out their **Found Poem** (from Lesson 10 homework). Invite some to share how they chose the words from the passage. Point out that they have already begun to think like poets: they are choosing vivid words that create a feeling or capture an image. • Display the **Poet's Toolbox anchor chart** and distribute the **Poet's Toolbox reference sheet**. • Remind students that they worked with a Rhetoric Toolbox in Module 2A. Explain that when we think about craftsmanship, we often think of sewing or carpentry or sculpture—someone building something tangible with their hands. A poet also builds something, but the tools are <u>sound, form, and words</u>. • Direct students' attention to the headings on the Poet's Toolbox anchor chart. We call these words or phrases *figurative language*. • Ask students to read over the list on the Poet's Toolbox reference sheet and star any terms with which they are familiar. • Use equity sticks to call on several students to name the familiar "tools." As they do so, point the tool out on the anchor chart. (Note: you are just introducing the chart. In Lesson 12, you will have time to directly teach the concepts.) • Explain that just as a carpenter uses different tools to do different parts of the job, a poet uses figurative language, form, and sound to "do" different things in a poem. • Direct students' attention to the Function column on the Poet's Toolbox reference sheet. Point out that, ultimately, they all have the same purpose—create meaning and create beauty. • To illustrate the Poet's Toolbox, display the **lines from "If We Must Die" by Claude McKay**. Consider saying something like this: * "For example, if I was writing a poem where I wanted you to visualize a dog, I might include a lot of sound in the poem that reminded you of the word 'bark.' Notice the word 'bark' ends with a 'k' sound. Now listen to these Lines from 'If We Must Die' by Claude McKay." • Briefly discuss these lines. Ask probing questions like: * "Did the author want you to picture fluffy, cuddly dogs surrounding 'us'?"	

Work Time (continued)	Meeting Students' Needs
* "He says the dogs were barking, and he shows us they were barking by repeating the 'k' sound. What words have the 'k' sound?" * "How is a barking dog more unsettling than a silent dog?" * "What *vivid words* did he use?" * "What are the two meanings of the word *mad*? Why are both meanings effective in this case?" * "Why would 'hungry' dogs be scarier than just dogs?" • Close your discussion with something like this: "So the author *crafts* this detailed and rich picture of these dogs. Later in the poem, he says the men we're fighting are just like those dogs. Does that tell you something about those men and how the speaker feels toward them? Just as a carpenter can throw up four walls and a roof and call it a house, the poet could have said, 'They are scary,' but that wouldn't have been as effective, enduring, or as powerful as describing being surrounded by a pack of barking, crazy, hungry dogs." • Remind students of the difference between *figurative* and *literal.* Reassure students that sometimes people get frustrated because the figurative meaning in a poem can be *ambiguous* (something that is unclear because it can be understood in more than one way—from the prefix *ambi-* meaning both, like ambivalent or ambidextrous). An example is the word "mad" in the poem above. It can be difficult to determine the meaning of a word like this, but it's also an opportunity for students to develop a new intellectual skill. Assure them you will give them a process in Lesson 12 that will help them recognize the craftsmanship of a poem.	

Closing and Assessment	Meeting Students' Needs
A. Modeling Homework (5 minutes) • Explain that you would like to see how familiar they are with the tools of a poet. Direct them to choose two or more of the tools from the Poet's Toolbox and add them to their found poem from Lesson 10. • Display the **model Found Poem Draft #2.** Point out that you broke your poem up into *stanzas*. Explain that those function like paragraphs, in that each stanza centers on one idea but that they all relate to the main idea of the poem. The parts that have been added are in bold. There are examples of assonance, similes, vivid word choice, alliteration, and poetic inversion. Explain that you wanted to keep the feeling of the mother enduring hardships because she loved her son so you added similes that had that same feeling. You also added the sound tools because you liked the sound and rhythm that gave to your poem.	• Modeling provides a clear vision of the expectation for students.
Homework	**Meeting Students' Needs**
• Revise your Found Poem from Lesson 10 to include two or more poetic tools. Break the poem up into stanzas. Challenge yourself to add a sound tool. • Continue reading your independent reading book.	

Grade 7: Module 3A: Unit 1: Lesson 11
Supporting Materials

Entry Task: My Independent Reading Plan

Name:

Date:

Title of book: _____

Final project due: _____

Number of pages: _____ days to read _____ = _____ (pages to read each day)

1. Why did you choose this book?

2. What is the setting (time and place) of this book?

3. After reading the first couple of pages (or chapters), what is your impression of the characters? Why do you get that impression? Cite some textual evidence. (Use the back if necessary.)

4. What have you struggled with in past independent reading projects? What are three specific actions you will take that will help you be successful this time around? (Use the back if necessary.)

_____

_____

_____

"What is poetry? And why has it been around so long? … When you really feel it, a new part of you happens, or an old part is renewed, with surprise and delight at being what it is."

"Part of the spell of poetry is the rhythm of language, used by poets who understand how powerful a factor rhythm can be, how compelling and unforgettable. Almost anything put into rhyme is more memorable than the same thing in prose. Why this is, no one knows completely, though the answer is surely rooted far down in the biology by means of which we exist; in the circulation of the blood that goes forth from the heart and comes back, and in the repetition of breathing."

http://www.brainpickings.org/index.php/2013/03/11/how-to-enjoy-poetry/

Poet's Toolbox Anchor Chart

Figurative Language	Sound	Form
Metaphor	Alliteration	Line Length
Extended Metaphor	Onomatopoeia	Poetic Inversion
Simile	Repetition	
Personification	Assonance	
Allusion	Consonance	
Apostrophe	Rhyme scheme	
Vivid word choice		
Juxtaposition		

NYS Common Core ELA Curriculum • G7:M3A:U1:L11 • November 2013 • **12**

Poet's Toolbox Reference Sheet

Name:

Date:

	Definition	Function	Example
Figurative Language	What is it?	How does it contribute to meaning?	What does it look like?
Metaphor	An implied comparison between two unlike things that have something important in common.	Clarifies the qualities of the thing the author is comparing—e.g., hope, like a bird, sings and gives happiness to a person.	Hope is a thing with feathers (Emily Dickinson)
Extended Metaphor	A metaphor that continues for several stanzas or the length of a poem	By using this device, the author can thoroughly examine the similarities between the two unlike things.	*The Fog* by Robert Frost is a short poem with extended metaphor.
Simile	A comparison using "like" or "as" between two unlike things that have something important in common	Same as metaphor	O my Love's like a red, red rose, that's newly sprung in June (Robert Burns)
Personification	A device where inanimate objects are given human characteristics	Helps the reader understand the purpose or visualize the inanimate object. Heightens the importance of the object.	The eyes of the old house watch me as I pass by (Sharon Ruebel)

EXPEDITIONARY
LEARNING

	Definition	**Function**	**Example**
Figurative Language	What is it?	How does it contribute to meaning?	What does it look like?
Allusion	A device where the speaker refers to something that the reader needs prior knowledge of or experience with in order to understand.	It functions similarly to a metaphor. The reader can understand a complex concept quickly	This sports team is a Cinderella story!
Apostrophe	A device where the speaker talks directly to an absent person, living or dead, or even a nonexistent person or thing as if it was capable of understanding.	Heightens the emotion of the poem.	O, Death, be not proud (John Donne)
Vivid word choice	A device where the author chooses nouns, adjectives, or verbs that paint a strong mental picture and often have layers of meaning.	Helps the reader visualize the images.	Instead of saying "The dogs are mean," the author says, "The dogs prowled, looking to attack."
Juxtaposition	Placing two things that directly oppose each other (often abstract concepts) near each other or directly side-by-side so the reader can compare them.	Helps the reader see the differences and similarities between the two things being juxtaposed and come to a deeper understanding of both.	*A Long Walk to Water*, or Love is like a soft cushion to sleep on while Hate is a stone.

Poet's Toolbox Reference Sheet

	Definition	Function	Example
SOUND	What is it?	How does it contribute to meaning?	What does it look like?
Alliteration	The repetition of beginning consonant sound	Creates rhythm, mood, and emphasizes the phrase.	Doubting, dreaming dreams no mortals ever dared to dream before (Edgar Allen Poe)
Onomatopoeia	Words that imitate the sound they are	Creates a strong mental image.	Bark, buzz, squishy
Repetition	When the author repeats something	Creates emphasis, rhythm, mood.	
Assonance	Repetition of internal vowels	Helps create rhyme, mood, and musicality in a poem.	The crumbling thunder of seas (Robert Louis Stevenson)
Consonance	Repetition of ending (of the word or stressed syllable) consonant sound	Helps create rhythm and mood and emphasize a phrase.	Do not go gentle into that good night (Dylan Thomas)
Rhyme scheme	The pattern of rhyme in a poem	Creates rhythmic, memorable language and makes the poem "sing." Also, when the pattern is broken, can create emphasis.	

Poet's Toolbox Reference Sheet

	Definition	Function	Example
FORM	What is it?	How does it contribute to meaning?	What does it look like?
Line length	The numbers of words in a line	Short lines can provide emphasis or give a choppy feel to the rhythm. On the other hand, long lines can heighten emotion.	
Poetic Inversion	When a poet deliberately writes a sentence in a grammatical unusual way	Catches the reader's attention, highlights the information in the line, or keeps the rhythm of the poem.	Like men, we'll face the murderous, cowardly pack. (Claude McKay)

Lines from "If We Must Die" by Claude McKay

While round us bark the mad and hungry dogs,
Making their mock at our accursèd lot.

McKay, Claude. "If We Must Die." Poetry.org. Web. http://www.poets.org/viewmedia.php/prmMID/15250.

Mother

She journeyed to see me in the night
Immune to the weariness in her bones
While the moon illuminated her solitary walk.

Lying beside me
Like embers,
Like stones slowly baked by the sun,
Like the blanket she wished she could be.

Never by the light of day
Whipping—the penalty

But worse yet,
Even in death,
She was a stranger
to me.
That distance
Her feet couldn't cross.

Although led by her motherly heart,
she tried.