

DESE Model Curriculum

GRADE LEVEL/UNIT TITLE: 8/Pure Poetry

Course Code: ELA

COURSE INTRODUCTION:

Eighth grade builds on sixth and seventh grade skills by providing both more complexity and independence in tasks and materials in order to prepare students for the rigor of high school and the 21st Century. Students will tackle works of exceptional craft across genres through wide and deep reading of literature and literary non-fiction of increasing complexity. Students will write in narrative, expository and persuasive modes while considering task, purpose and audience. They will explore a variety of structures and formats in order to create both on-demand and multiple draft writing. Students will have multiple opportunities to contribute appropriately and listen attentively to others as they participate in a variety of conversational modes: whole class, small group and partner. Students will develop more control over the conventions of standard English. Units in this course are designed to draw standards from all strands to emphasize the skills are interwoven in school and life.

UNIT DESCRIPTION: Pure Poetry

Students will be provided with rich opportunities to read and think critically as they analyze how poetry differs from prose in structure, form, purpose, and language. Classic works of poetry will be introduced as students add to their understanding and appreciation of the genre, and discover that poetry can break traditional rules and expand into the realm of visual art expression. Extension activities will involve students writing their own original poetry and sharing their pieces through oral poetry performances.

Unit Suggestions

Throughout this unit, encourage students to collect and share works of poetry that they connect with or that they find meaningful. This could be done through writing notebooks, a class wiki or blog, etc.

SUGGESTED UNIT TIMELINE: approx. 4 weeks

CLASS PERIOD (min.): 45 minutes/daily

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<p><i>You might keep a shelf or cart of poetry books in your classroom for use by the students throughout the unit in order to immerse them in the genre. These can be obtained both through the school library and/or your local library.</i></p> <p><i>Students should also be asked to keep running definitions of various poetry terms in their writing notebooks or another appropriate place.</i></p> <p>Diverse Learners Strategies for meeting the needs of all learners including gifted students, English Language Learners (ELL) and students with disabilities can be found at http://www.dese.mo.gov/divimprove/curriculum/UD-Model-Curriculum-Introduction-Sheet.pdf. Resources based on the Universal Design for Learning principles are available at www.cast.org.</p> <p>Provide Feedback</p>						
<p>ESSENTIAL QUESTIONS:</p> <ol style="list-style-type: none"> 1. How can one utilize life experiences as a foundation for creative and expressive thinking? 2. How does performance affect the meaning of the written word in a poem? 						
ESSENTIAL MEASURABLE LEARNING OBJECTIVES						
ESSENTIAL MEASURABLE LEARNING OBJECTIVES		CCSS LEARNING GOALS (Anchor Standards/Clusters)		CROSSWALK TO STANDARDS		
				GLEs/CLEs	PS	CCSS
				OTHER	DOK	
<p>1. The student will be able to read, comprehend, and analyze complex pieces independently and proficiently, and will cite textual evidence to support conclusions drawn from the text.</p>		<p>R.1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support</p>		<p>R.1.D.8.a R.1.D.8.b R.1.E.8.b R.1.H.8.a R.1.H.8.b R.1.H.8.c R.1.H.8.f</p>	<p>1.5 1.6 1.7 1.8 1.9 2.1 2.4</p>	<p>RL.8.1 RL.8.4 RL.8.5 RL.8.6</p>
				<p></p>	<p style="text-align: center;">3</p>	

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	<p>conclusions drawn from the text.</p> <p>R.4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</p> <p>R.5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</p> <p>R.6: Assess how point of view or purpose shapes the content and style of a text.</p> <p>R.10: Read and comprehend complex literary or informational texts independently and proficiently.</p> <p>W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>	<p>R.1.H.8.g R.1.H.8.h R.1.H.8.i R.1.I.8.a R.2.A.8.b R.2.B.8.e R.2.C.8.a R.2.C.8.c R.2.C.8.d R.2.C.8.i R.3.C.8.j W.3.A.8.a W.3.A.8.b W.3.A.8.c W.3.A.8.d</p>	<p>2.6 3.1 3.4 3.5 3.6 3.7</p>	<p>RL.8.10 W.8.9 L.8.3 L.8.5</p>		
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	<p>L.3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p> <p>L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>					
<p>2. The student will develop and strengthen his/her own original poetry for a range of tasks, purposes, and audiences, and will collaborate with the teacher and others in order to attempt new approaches to writing.</p>	<p>W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p> <p>W.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of</p>	<p>W.1.A.8.a W.1.A.8.b W.1.A.8.c W.1.A.8.d W.1.A.8.e W.2.A.8.a W.2.A.8.b W.3.A.8.a W.3.A.8.b L.1.B.8</p>	<p>1.5 1.8 2.1 2.2</p>	<p>W.8.4 W.8.5 W.8.10 SL.8.1</p>		<p>4</p>

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	<p>tasks, purposes, and audiences.</p> <p>SL.1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>					
<p>3. The student will participate effectively in a variety of collaborative discussions.</p>	<p>SL.1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</p>	<p>L.1.A.8.b L.1.B.8</p>	<p>1.5 1.6 1.10</p>	<p>SL.8.1</p>		<p>3</p>
<p>4. The student will present his/her own original poetry to classmates in such a way that is appropriate to task, purpose, and audience.</p>	<p>SL.4: Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and organization, development, and style are appropriate to task, purpose, and audience.</p> <p>SL.6: Adapt speech to a variety of contexts and communicative tasks, demonstrating command of</p>	<p>L.2.A.8.b</p>	<p>2.1 2.3 4.6</p>	<p>SL.8.4 SL.8.6</p>		<p>4</p>

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	<p>formal English when indicated or appropriate.</p>					
<p>ASSESSMENT DESCRIPTIONS*: (Write a brief overview here. Identify Formative/Summative. Actual assessments will be accessed by a link to PDF file or Word doc.)</p> <p><u>Formative Assessments</u></p> <ul style="list-style-type: none"> • Written annotations and response to “Introduction to Poetry” by Billy Collins. • “Fooling With Words” response • “Glossary of Poetry Terms” • “Geraldine Moore the Poet” <p><i>(Note – Teacher observation and conferencing should be used consistently to determine ongoing student understanding and progress.)</i></p> <p><u>Summative Assessments</u></p> <ul style="list-style-type: none"> • “Gallery Walk” <p>*Attach Unit Summative Assessment, including Scoring Guides/Scoring Keys/Alignment Codes and DOK Levels for all items. Label each assessment according to the unit descriptions above (i.e., Grade Level/Course Title/Course Code, Unit #.)</p>						
<p>Obj. #</p>	<p>INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)</p>					
<p>1</p> <p>3</p>	<p>Approximately two class periods...</p> <ol style="list-style-type: none"> 1. Ask students to complete a quick-write for approximately five minutes in order to respond to the prompt “What is poetry?” As with any quick-write, students should be instructed to brainstorm anything that comes to mind. Responses could be in any format, from complete sentences to bulleted items, but the student should be writing the entire time. 2. Provide time for a classroom discussion in which students volunteer to share their thinking. Complete a classroom chart in order to record students’ responses. (Note: These charts will be revisited and revised throughout this unit in order to maintain a student-driven working definition of poetry.) 3. Hand out copies of “Introduction to Poetry” by Billy Collins. (Another poem could be used as a substitute.) A link has been provided to a copy of this poem. However, you’ll want to either print or retype this poem in advance and copy for each student. Explain to students that we never read a poem just once. Initiate a conversation about this idea. (“Why not?” “Have you ever seen a movie multiple times? If so, isn’t it funny that you notice different things each time you watch it? Reading poetry is very 					

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	<p>similar. Each time we read a piece of poetry, we tend to notice things that we hadn't noticed before. Similarly, when we are able to listen to others' ideas about a piece of poetry, it might change our perception.") Ask students to follow along with you as you read "Introduction to Poetry." This would be a great time to model your own thinking about this poem by sharing a connection, a question, or an inference. Then, ask students to read the poem again silently. As they do this, instruct them to annotate their thoughts (questions, connections, inferences, etc.) directly on their paper.</p> <ol style="list-style-type: none"> 4. Once you see that students are finishing up with this process, ask students to pass their poem to another student. (You might have students either in rows or at tables so as to keep track of whose poem they have.) Instruct students to read the poem again and read the first student's annotations. Give them time to respond. These responses can be either to the annotations provided by the first student and/or further annotations to the poem that may provide a different viewpoint. Continue this process approximately four or five times so that multiple students can respond to each student's copy. When finished, ask students to hand the poem back to its original owner. Then give the original owners time to read through the annotations and responses that students made on their copy. 5. Ask for student volunteers to share one of their responses or a response that was provided by another student that they found interesting. Initiate a class discussion. ("Did your perception about the poem change from the first time you read it to the last?" "Did other students write things that made you change your thinking?") Based on these conversations, ask students if they'd like to add anything to the chart. ("Can we add anything to this chart that might modify our working definition of poetry?" "Is there anything that you'd modify?") 6. On the back of their copy of "Introduction to Poetry," ask students to complete a brief response to the following questions: <p>(Formative Assessment)</p> <ul style="list-style-type: none"> • What did you learn about the genre of poetry by completing this activity? • Based on what you know so far, how does poetry differ from prose?
Obj. #	INSTRUCTIONAL ACTIVITIES: (What Students Do)
1 3	<ol style="list-style-type: none"> 1. The students will complete a quick-write in response to the question, "What is poetry?" 2. The students will participate in whole class discussions in order to generate productive conversation. 3. Student will annotate his/her own thoughts in response to poetry. 4. Students will pass their poems and annotations to other students in class and will continue responding to the poem and to other students' annotations. 5. Students will share annotations through whole class discussions. 6. Students will provide written responses that show their clear understanding and participation in classroom activities.
Obj. #	INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)

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3	<p>1. Distribute copies of the organizer titled “Glossary of Poetry Terms.” (Attached link) These will be kept in either their Writer’s Notebooks or another safe place as deemed by the teacher. As a class, in small groups, and individually, students will be examining several poetic terms. Working definitions and examples will be documented on their organizer throughout the unit. Share a few general poetry terms with students that they are to add to their glossary to get started. (Examples – <i>poetry, rhythm, stanza, verse</i> ...) Refer back to the “Introduction to Poetry” piece as a mentor text. Place the poem on the board for the entire class to see or ask them to refer to the individual copies they received during the previous lesson. For each term you choose to add to the students’ glossaries, lead a class discussion in which students try to define and illustrate the term.</p> <p>Model/Demonstration for the term <i>stanza</i>: Share one stanza of the mentor poem. (<i>I ask them to take a poem/and hold it up to the light/like a color slide</i>) Ask students what effect is the poet going for here? Why does he pause here and add white space? (Students could discuss with a partner first and then share out to the class.) Next, ask “What is a stanza?” Invite volunteers to share their definitions and ask students to write down a working definition for stanza in their glossary.</p> <p>Model/Demonstration for the term <i>rhythm</i>: Using the same mentor poem, give students time to read silently on their own. Divide students into groups and ask them to reread the poem together and discuss how the poem should be best read aloud. Students should consider when to pause and what words to stress. They should also consider how the white space affects the poem as well as the poem’s effect on the audience. Provide groups with time to prepare a performance of the poem. Their performance should express their understanding of the poem. Next, ask “What is rhythm?” Invite volunteers to share their definitions and ask students to write a working definition for rhythm in their glossary.</p> <p>2. Repeat this process for additional terms as you choose to discuss them. (Examples of other terms that can be introduced through mentor poems and discussed at various times throughout the unit – <i>alliteration, accent, syllable, tone, ballad, cinquain, couplet, free verse, haiku, limerick, hyperbole, imagery, metaphor, simile, onomatopoeia, personification</i>...) Your list will depend on the poems that you choose to use.</p> <p>3. Following completion of the first few terms, explain to students that the remaining terms will either be initiated by the teacher through class discussions or will be elicited through individual and group work. Encourage students to continue identifying further examples and adding to their working definitions as they read further pieces of poetry. (This will be handed in at the end of the unit as a formative assessment so you might choose to specify your requirements.)</p>
Obj. #	INSTRUCTIONAL ACTIVITIES: (What Students Do)
3	<p>1. Students will keep a glossary of poetry terms and will independently identify examples, descriptions and definitions for each term.</p> <p>2. Students will repeat this process for additional terms identified for the glossary.</p> <p>3. Students will participate in whole class and small group discussions in order to generate productive conversation.</p>

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Obj. #	INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)
1 2 3	<ol style="list-style-type: none"> 1. Ask students to respond to the following question in their Writer’s Notebook or on paper: <i>“Have you ever been surprised to discover a gift or talent you didn’t know you had? Explain what happened.”</i> 2. Provide students with a copy of “Geraldine Moore the Poet” by Toni Cade Bambara. Read the story aloud to students first asking them to think about their own working definition of poetry. <i>“How does Mrs. Scott’s definition of poetry compare to our definition so far?”</i> 3. Place the following message on the board: “Poetic expression does not depend upon putting every word into standard English; it depends on the expression of one’s emotions or observations.” Ask students to read the story again on their own. This time, students should listen for proof of the above statement in the text and take note of the evidence they find in their notebooks or on the poem itself. 4. Provide an opportunity for students to share their proof of the above statement in small groups or as a whole class. Based on what they’ve discovered and discussed, invite them to make any changes to the working definition of poetry from earlier lessons. Students should hand in the evidence that they’ve selected from the short story. (Formative Assessment – “Geraldine Moore the Poet”) You might also add a few terms to the glossary if they come up as a natural part of class discussions (<i>i.e. free verse poetry, speaker, point of view...</i>) and ask students to define and give examples. 5. Extension – <u>Writer’s Workshop</u> (Students have an opportunity to work through various poems of their own)
Obj. #	INSTRUCTIONAL ACTIVITIES: (What Students Do)
1 2 3	<ol style="list-style-type: none"> 1. Students will respond to a prompt with thought and effort. 2. Students will listen to “Geraldine Moore the Poet” and think critically about how Mrs. Scott’s definition compares to their own working definition of poetry so far. 3. Students will read the story again on their own and identify evidence from the text that proves that poetic expression depends on one’s emotions or observations. 4. Students will participate in small group and whole class discussion in order to generate productive conversation and will add to their working definition of poetry, as well as their own glossary of terms. 5. Extension – Students will participate in Writer’s Workshop in order to experiment with their own writing.
Obj. #	INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)
1 2	<p>The following lesson has been borrowed, in part, from Ellin Keene:</p> <ol style="list-style-type: none"> 1. Hand out copies of the poem “Early Sunday Morning” by John Stone. (You can print a copy of this poem from the internet using the link provided below.) Read the poem aloud to students and then ask them to read again individually. As they read a

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<p>3</p> <p>4</p>	<p>second time, ask them to take note of what it is that they are visualizing. These annotations could be written directly on their copy of the poem. Think aloud about your own visualizations for a stanza or two in order model this process. Example – <i>“Based on the fourth stanza, I’m picturing a scene that is very desolate. Things may be starting to deteriorate because they’ve been abandoned for such a time.”</i></p> <ol style="list-style-type: none"> 2. Ask students to share their own interpretations and visualizations. Put up the painting “Early Sunday Morning” and explain to students that Stone’s poem is based on this painting. (The link below also includes a photograph of this painting.) Ask students, “Does anything surprise you about this painting?” “Were your visualizations similar to the poet’s?” “Were they different?” “How?” 3. Provide students with a photograph of another painting or piece of art or allow them to choose a piece of art. (“The Poet Speaks to Art” is an excellent website that consists of poetry based on others’ art – see link below) Encourage students to create a poem that tells the story behind the art. (Writer’s Workshop) 4. Extension Activity – Allow students to share their poems along with their chosen art (if different pieces are allowed) within small groups or with the entire class. 5. Add any poetry terms and/or examples, and add to the working definition of poetry if applicable.
<p>Obj. #</p>	<p>INSTRUCTIONAL ACTIVITIES: (What Students Do)</p>
<p>1</p> <p>2</p> <p>3</p> <p>4</p>	<ol style="list-style-type: none"> 1. Students will read “Early Sunday Morning,” a poem by John Stone, and share their visualizations through annotations on paper. 2. Students will participate in whole class and small group discussions in order to share their thinking with others. 3. Students will create a poem that shares their interpretation or “behind the scenes” story of a piece of art. 4. Extension – Students will share their poems along with their chosen art within small groups or with the entire class. 5. Students will keep their poetry term glossary up to date with working definitions and examples.
<p>Obj. #</p>	<p>INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)</p>
<p>1</p> <p>2</p> <p>3</p>	<p>Approximately two class periods...</p> <ol style="list-style-type: none"> 1. Explain to students that what appears to be a simple poem at first can often reveal deep and powerful emotions when it’s examined more closely. Poets create “word pictures”, using special tools to evoke strong sensory experiences for the reader. Pose the question, <i>“How do poets do this?”</i> Ask for volunteers to respond. Write the following quote onto the board or onto

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	<p>chart paper: “Fooling with words is the play of poets.” Ask students to take a moment to respond to this quote by Bill Moyers. “<i>What do you think this quote means?</i>” Students should write their response in their Writer’s Notebooks. Invite students to share their responses with a partner and then ask for volunteers to share with the class.</p> <ol style="list-style-type: none"> 2. Place a poem on the board that pushes the boundaries of language (in terms of word choice and use of imagery, figurative language, link breaks, rhythm, etc.). Read aloud this poem as they read silently to themselves. (“Young” by Anne Sexton is an example of a poem that works great for this task – see link) Share your own thinking as a model for the following assignment. “<i>I noticed that Sexton uses language in a very powerful way by...</i>”, “<i>A really vivid image is created in my mind as a reader when I read this line...</i>” 3. Split students into small groups and allow them to choose a poem from others you have copied that exhibit strong word choice. (Each person in the group should have their own copy of the poem they choose.) Instruct students to explore the poems individually and then in their small groups. Each poem should be read several times and analyzed as groups look for ways that the poets have used language creatively. Small groups should consider the following questions: How does the poet use language creatively in this poem? What affect does this language have on you as the reader? Locate examples from your poem that support your thinking. As small groups are working, circulate among the groups and select a couple to share their poems and their observations with the whole class. 4. At the end of this assignment, students should hand in answers to the questions above (letter F). These answers could be written on the back of their poems. (Formative Assessment – “Fooling with Words” – no separate link provided) 5. *Note – Students should continue to add words to their “Glossary of Poetry Terms” as they are discussed in class. For example, this might be an appropriate time to add <i>imagery, figurative language, metaphor</i>, etc. Students will add their working definitions and could add examples from the poem they were working with or from other groups’ poems. 6. Extension – <u>Writer’s Workshop</u> (Students have an opportunity to work through various poems of their own. Focus should be on their use of language)
Obj. #	INSTRUCTIONAL ACTIVITIES: (What Students Do)
1	1. Students will complete a response in their Writer’s Notebook which reflects their own deep structure thinking and will share these thoughts with the class.
2	2. Students will read a poem silently as the teacher reads aloud and shares his/her thinking about the poem.
3	3. Students will participate in whole class and small group discussions in order to generate productive conversation about the poet’s creative use of language.
	4. Students will provide written responses that show their clear understanding and participation in classroom activities.
	5. Students will continue to add poetry terms to their glossary and maintain working definitions and examples for each term as they are encountered in poetry.

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	6. Extension – Students will participate in Writer’s Workshop in order to experiment with their own writing.
Obj. #	INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)
1 3 4	<p>1. Type copies of four or five poems using the same font and text size for each poem. Cut them into parts based on the number of students you have in your class. Mix up the strips of paper and hand out one part of a poem to each student. (Great poems for this activity are as follows: “Pea Brush” by Robert Frost, “As Befits a Man” by Langston Hughes, “The Ways of Living Things” by Jack Prelutsky, “The Road Not Taken” by Robert Frost, and “A Red, Red Rose” by Robert Burns. Links to each poem have been provided with this unit.) Explain to students that you have just distributed parts of four (or five) different poems. They will now attempt to not only locate the other students in class that have lines from their same poem, but they are also going to then place the lines/stanzas back in order to form the original poem. Remind students to look not only at the content of the piece, but also at the structure. (This would be a great time to refocus on the terminology discussed as part of the glossary.) Once they have grouped themselves and placed the poem back in order, explain to students that they will be presenting their poem, as a small group, to the class. Give them time to decide how they want to present and to practice this.</p> <p>2. Each group should then be allowed time to present their poems to the rest of the class. Also, ask groups to identify the ways in which they were able to determine which lines went together to form a poem and how they were able to determine the order of the original poem. (i.e. This might be based on the tone, mechanics used by the poet, a refrain, his/her use of language, etc.)</p>
Obj. #	INSTRUCTIONAL ACTIVITIES: (What Students Do)
1 3 4	<p>1. Students will contribute to whole class and small group conversations in order to determine the groups they are in based on their line(s) of poetry.</p> <p>2. Students will participate in a small group presentation in order to share their poems and discuss ways in which they were able to determine similarities and order.</p>
Obj. #	INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)
1 2 3	<p>1. Ask students, “How does the performance of a poem affect its tone and our interpretation of its meaning?” Locate a song that has been recorded by more than one artist. Copy the lyrics of the song and hand out to students to read as a whole class and then individually. Students should then be asked to annotate the lyrics with their thoughts and interpretations. Specifically, ask students to identify what they would consider to be the tone of the piece.</p> <p>*A few great songs for this activity are included here – See link below to lyrics and audio clips. <i>Sound of Silence</i> (Simon and Garfunkle & Nevermore); <i>Killing Me Softly With His Song</i> (Robert Flack & Fugees); <i>Ain’t No</i></p>

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	<p><i>Sunshine</i> (Akon & Bill Withers); <i>I Will Always Love You</i> (Dolly Parton & Whitney Houston)</p> <ol style="list-style-type: none"> 2. Play two different versions of the song sung by the two different artists. Students should follow along with the lyrics on their paper as they listen. In small groups, ask students to discuss the following questions: “How did each artist interpret the lyrics to this song? Did the tone of this piece change based on the artist’s performances? If so, what would you identify the tone to be in each?” Invite individuals to share profound comments mentioned in their small group discussion. 3. Take time to add to both the glossary of terms if necessary and to the working definition of poetry. For example, this would be a great time for students to think about <i>tone</i>. What is it? Add to the glossary and possibly to the working definition of poetry. 4. Extension – <u>Writer’s Workshop</u> (Students have an opportunity to work through various poems of their own. Focus should be on tone and whether or not the words and effects they have chosen match the intended tone of their pieces.)
Obj. #	INSTRUCTIONAL ACTIVITIES: (What Students Do)
1 2 3	<ol style="list-style-type: none"> 1. Students will annotate their thoughts and interpretations about a piece as they read with the class and individually. 2. Students will participate in whole class and small group discussions in order to generate productive discussion and collaboration. 3. Students will continue to add to their glossary of terms and their working definition of poetry in order to verify their understanding of terms discussed in class and the genre of poetry. 4. Extension – Students will participate in Writer’s Workshop in order to experiment with their own writing.
Obj. #	INSTRUCTIONAL STRATEGIES (research-based): (Teacher Methods)
1 2 3 4	<p><i>Gallery Walk – Summative Assessment</i></p> <p><i>Approximately 4 days...</i></p> <ol style="list-style-type: none"> 1. Explain to students that they will be publishing and performing one of their own original works of poetry. This piece may be from their Writer’s Notebook, from a piece that they have been working on throughout this unit, or it could be specifically for this assignment. Time should be given in class for drafting, gathering feedback, and making revisions. 2. Give each student a piece of chart paper and ask them to write their poem large enough for the class to read. (Modifications should be made if chart paper is not available.) Explain to students that they will be “performing” their poems to small groups. Show them the “Performance Critique” ahead of time and discuss the presentation requirements. Give students time to practice reading their poems aloud. 3. Assign approximately 5 students to perform their poems each day. Those five students should stand next to their poems and be prepared to perform for small groups. Divide the rest of the class into groups of approximately 3 or 4 (numbers may vary

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	<p>based on class size) and give them a “Performance Annotation Chart.” Each small group will travel together through the “Gallery Walk” as they visit each of the five or so poets. They will listen attentively to each poet share his/her poem and will complete the annotation chart for that particular student.</p> <p>(*Note – As students are moving through the gallery walk, the teacher should also move to each poet and listen to performances in order to provide feedback and complete the “Performance Critique.”)</p> <ol style="list-style-type: none"> 4. Once all students have had the opportunities to perform their own poems and respond to others’ poems, give them one sticky note per poem read in class. Students should choose one annotation from their chart for each poem and place that annotation on a sticky note. Sticky notes should then be placed on the poems that they correspond to. (Again, modification should be made here if sticky notes are not available.) Students will then read through the various sticky notes placed on their poems. 5. Exit Slip – Students should respond to the following questions either on the back of their poem or on a separate sheet of paper: <ul style="list-style-type: none"> “Did others seem to have a different interpretation of your poem? If so, what makes you think this?” “Did you notice that your performance changed throughout the gallery walk? If so, why do you think this happened?” “What did you gain from this experience?”
Obj. #	INSTRUCTIONAL ACTIVITIES: (What Students Do)
1	1. Students will complete an original work of poetry that is meaningful to them and can take this piece through the writing process.
2	2. Students will write their poem on chart paper and will practice reading their poems aloud.
3	3. Students will perform their poems for small groups using appropriate presentation techniques.
4	4. Students will respond to others’ poems by thinking critically about their poems and providing constructive and meaningful feedback.
	5. Students will respond to questions which cause them to consider others’ interpretations of their poems as well as their own performance.
UNIT RESOURCES: (include internet addresses for linking)	
Poetry	
<ul style="list-style-type: none"> • “Introduction to Poetry” by Billy Collins (http://www.poetryfoundation.org/poem/176056) • “Young” by Anne Sexton (http://www.poemhunter.com/poem/young-14/) • “Early Sunday Morning” by John Stone (http://www.english.emory.edu/classes/paintings&poems/sunday.html) • “As Befits a Man” by Langston Hughes (http://rinabeana.com/poemoftheday/index.php/2006/11/07/as-befits-a-man-by-langston-hughes/) 	

DESE Model Curriculum

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- “The Ways of Living Things” by Jack Prelutsky (<http://www.mrspearlman.com/docs/WaysofLivingThings.pdf>)
- “The Road Not Taken” by Robert Frost (<http://www.poets.org/viewmedia.php/prmMID/15717>) *Grades 6-8 exemplar Text
- “A Red, Red Rose” by Robert Burns ([http://www.poetsgraves.co.uk/Classic%20Poems/Burns/a red%2C red rose.htm](http://www.poetsgraves.co.uk/Classic%20Poems/Burns/a%20red%20red%20rose.htm))
- “Pea Brush” by Robert Frost (<http://www.americanpoems.com/poets/robertfrost/761>)

Websites

- PBS –*Fooling With Words With Bill Moyers* (http://www.pbs.org/wnet/foolingwithwords/main_video.html)
- *The Poet Speaks to Art* (<http://www.english.emory.edu/classes/paintings&poems/titlepage.html>)

Artwork

- *Early Sunday Morning* by Edward Hopper (<http://www.english.emory.edu/classes/paintings&poems/sunday.html>)

Songs/Lyrics

- “Song Facts” - Songs Sung By Multiple Artists
([http://www.songfacts.com/category-songs that were hits for more than one artist.php](http://www.songfacts.com/category-songs%20that%20were%20hits%20for%20more%20than%20one%20artist.php))

Short Stories

- “Geraldine Moore The Poet” by Toni Cade Bambara (<http://teacherweb.com/VA/KGHS/MrsLowe/The-Poet.pdf>)

Additional Teacher Resources

- “Poetry Selection Tips for Selecting Great Model Poems”
(http://www.readwritethink.org/files/resources/lesson_images/lesson900/tips.pdf)