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(Re)Incorporating Poetry into the Secondary English Curriculum

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(RE)INCORPORATING POETRY INTO THE SECONDARY ENGLISH CURRICULUM

A Capstone Experience/Thesis Project

Presented in Partial Fulfillment of the Requirements for

The Degree Bachelor of Arts with

Honors College Gradate Distinction at Western Kentucky University

By

Bethany L. Riggs

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Western Kentucky University
2012

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Approved by
Advisor
Department of English
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2012
ABSTRACT

This essay and unit plan examine and defend the teaching of poetry in high school English courses as a vital, practical, and major component of a curriculum. The instruction of poetry in public schools is strictly limited today, yet students gain skills through humanities classes that cannot be learned through other courses, such as critical thinking, self-expression, and analyzing abilities. These skills are translatable to additional subjects as well, including composing music, interpreting languages, evaluating arguments, solving problems, drawing conclusions, and understanding difficult concepts. How poetry is taught must also be examined, with regards to specific strategies, structural guidelines, and the philosophies of teaching. The use of research-based strategies and the implementation of philosophies that are conducive to the learning environment prove to be crucial for optimal learning. The essay synthesizes the goals of the unit plan while also discussing the role of classroom management, teaching principles, and the importance of re-incorporating poetry into the high school English curriculum.

Keywords: Teaching Poetry, High School English, Teaching Philosophies, Humanities, Lesson Plans, Poetry Unit
Dedicated to my friends, family, and the amazing teachers I have known in my lifetime
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CHAPTER 1

INTRODUCTION

My original intention for this project was far from what is has become. Initially, my title was “A Unit Plan Encompassing Poetry and Its Various Elements.” It was exactly that—a nine-week unit plan about poetry and the elements that accompany it—specific vocabulary, strategies, and forms. However, throughout the course of developing this project, it became much more than strategies and lesson planning; it became a learning process for me. I began to think about actually implementing these lessons into my own future high school classroom, and possibilities I had not considered before started to arise. I wondered what the ideal classroom environment would be, what teaching philosophies I would capitalize on, whether or not to use standard lesson plans, and finally, what the purpose would be of teaching this unit.

I decided to research and discover answers to these questions, and incorporate them into an essay section to accompany the unit. Thus, I revised the title of the project into “(Re)Incorporating Poetry into the English Curriculum,” and I synthesized all the information I had gathered into a collection of small essays. The first section of my thesis is dedicated to the essays, with reflections concerning the teaching of the unit plan, such as lesson-planning, the importance of teaching the arts, and my teaching
philosophies. The second part contains lesson plans for forty-five class days that cover the unit plan over poetry. This project has given me unbelievable experience and knowledge that I will be able to use in my future career. Not only have I been able to assess and evaluate teaching philosophies in order to craft my own, but also I have been able to understand the purposes of lesson plans, even if they do limit creativity through rigid formatting. Finally, discovering why the teaching of poetry and the humanities are needed has also been crucial to this project, because it has allowed me to understand my purpose in constructing the unit, as well as reaffirming my beliefs that poetry needs to be taught. I learned such a significant amount of information in doing this, which is something I did not expect to happen, and yet it seems as if I have learned as much as what my students will learn in the future through the unit. I hope that readers take away from it as much as I was able to gain, for the love of teaching, for the love of learning, and for the love of the humanities.

But why poetry? Why specifically choose this rapidly fading subject as the topic of my unit? Esteemed author, poet, and professor of writing Ralph Fletcher seems to understand my selection, and I must say I completely agree with his ideas: “Maybe you’ve heard before that poetry is magic, and it made you roll your eyes, but I believe it’s true. Poetry matters. At the most important moments, when everyone else is silent, poetry rises to speak” (Fletcher, *Poetry Matters* 7). Fletcher is right —poetry does matter. Schools and English curricula today treat it as pointless frivolity and often discard it as a useless remnant of the past, but it is not.

Poetry is a release to students who have issues too big to handle on their own. It can be used as a celebration of life; it can be read as an elegy at a funeral. It is the
hallmark of greeting cards. Figurative language, found in most poems, is used in everyday life and conversations. The New York Times’ columnist David Brooks actually wrote an article about the frequent, typically overlooked use of poetry in ordinary life: “When talking about relationships, we often use health metaphors. A friend might be involved in a sick relationship. Another might have a healthy marriage.” People do not realize just how much of a role that poetry and all of its elements actually play in our daily lives. Brooks later adds that, “Most important, being aware of metaphors reminds you of the central role that poetic skills play in our thought.” He was certainly capitalizing on the crucial uses of poetry in our day-to-day language and conversations. But if poetry is such a common aspect of writing and speaking, then why do people try to take away the teaching and understanding of it in our schools? This is another question that led me down the path that I chose for the project. Discovering answers to questions like this may be the first step in changing curricula across the nation.
"Why do we value form? Perhaps the answer lies in the secrets of our musculature, in our dark roots. Why do we live in square rooms? Why do we draw mechanical doodles when we are bored? Why do we tap our feet to music? Perhaps there is a profound link between the meter of verse and the human pulse, the rhythm of life itself." - Robert Wallace (qtd. in Fletcher, Poetry Matters 110)

Originally, my intent was strongly against having a solid, universal format for my lesson plans to follow. My goal was to make a unit more creative than one would find in history, math, or the sciences; therefore, I did not want to restrict myself to the specificities required in these subjects. These areas seem condemned to follow limited formats, and their curricula are also very specific and rigid in content. English, on the other hand, offers a variety of options in the curriculum that allow me to experiment more with the content, and my focus for this unit was clearly poetry. Since poetry is often defined by its imaginativeness, beauty, and elevated thoughts, it seemed to me an injustice for the lessons to conform to a specific format.

While I figured my anti-conformist, free-spirited notions regarding lesson-planning would fit the unit well, I may have misjudged the idea. As the lessons plans started building up in number, it was obvious that a method of organization was
desperately needed. Having no designated form would have been suitable for ten to fifteen lesson plans, but as I approached lesson thirty, I knew that a uniform layout was quite necessary. That many lesson plans without guidance created a mess of confusion, and the lines were often blurred when questioning where one lesson plan ended and another began. Plus, as humans we value form, as the quote from Robert Wallace stated, and it is why we deem form important that is significant, because it does lie within the core of our beings, as well as coincide with “the rhythm of life itself” (qtd. in Fletcher, *Poetry Matters* 110). However, looking at it through more of a traditional lens, form keeps everything manageable, organized, and easier to comprehend. Not to mention that many poems selected for this unit follow specific forms, and essentially, the idea of students complying with the use of these forms actually echoes my progression of structuring the lesson plans. The experience is quite similar and will overall aid my ability to relate to my students; I will be able to connect with them since I have faced the same challenges.

After much thought and trial-and-error, I drafted my own format. It was a lesson plan design that loosely follows the Kentucky Teacher Internship Program’s (KTIP) format, with tweaks that suit the realm of the unit more closely. Besides aiding readers who come across my unit plan, employing a format helped me receive training that will be extremely useful to my future career. It also allowed me to understand just how vital organization is for successful teaching. As I mentioned earlier, before converting the lesson plans to a format, it was difficult to really decipher where one lesson ended and the next began. I cannot imagine any teacher wanting to sort through the entanglement of
an unorganized unit plan to teach poetry; the job is hard enough as it is. I have always been told that one of the goals of a lesson plan is to aid substitute teachers: They should be able to come into a classroom and know exactly what they are doing from start to finish, with everything they need readily available. Not only does this unit suit this goal precisely, but it also is useful to students, since it is inevitable that absences will occur. Knowing what lesson they missed and being able to locate it quickly along with all the materials is extremely efficient and satisfies another objective of lesson planning that benefits both the teacher and the students. The organization of this unit would certainly be helpful to any teacher when this case arises, because teachers could easily find the missed lesson and update the student on the missed work. For instance, if a student missed the third day of the lesson, a teacher could flip to Lesson Plan 3 and read over the material. As stated in the rules of the class, students should obtain the bell work and “I can” statements from other students in the classroom; however, the teacher could certainly give the student a copy of the poem of the day, the shape poem, as well as the example and the worksheet with templates on it and then explain the missed material as deemed necessary. The efficiency that comes with organized forms certainly has its place in the classroom.

The training that the lesson plan development provided me with is certainly something I am going to be grateful for in my future for numerous reasons. In nearly all states, teachers are required to keep lesson plans; in fact, failure to produce them can possibly result in termination from the position. A tenured teacher in New York was fined $8,000 for repeatedly not providing weekly lesson plans. The teacher was
apparently given an extended period of time to present them, and since he failed to do so, the court ruled against him because lesson plans are deemed important for effective instruction (Schimmel, Stellman, and Fischer 144). I think it is excellent that in addition to my undergraduate coursework in education, I have also practiced the art of lesson-planning quite extensively through this unit. I can certainly see the importance of this practice, and clearly, the state understands the necessity for organization in classrooms to ensure that students are learning.

Of course, there would not be judges mandating teachers to produce lesson plans if all teachers utilized them and followed the state’s guidelines. The biggest concern teachers have with lesson plans lies with the limited scope of creativity: For instance, KTIP lesson plans follow a specific outline and every single part and sub-part must be included. They are time-consuming to complete, restrictive, and must align with the standards of the state. However, the procedures or activities section can be as imaginative as the teacher wishes, so this is a slight comfort to instructors trying to present material in creative ways. Also, while lesson plans are constraining, they do prove to be useful tools since teachers must take advantage of the limited teaching time. For example, even though my lessons are fairly creative considering they all deal directly with poetry, I still have everything planned out, from opening objectives to the closing procedures. Take any lesson, such as lesson eight, for example, and you will find everything listed in the same order as other lessons: the title, the objectives, the essential questions and “I can” statements, the bell work, the procedures/activities/homework, the closing, and the appendices with the materials for the lesson plan. In this lesson, the procedures include a
review and a quiz, and the first appendix contains the short-answer quiz for students to take over a few vocabulary terms and poems learned thus far. In advance of Lesson 8, students have experimented with shape poems, acrostic poems, nonets, and haikus, as well as created and given group presentations on assigned vocabulary terms, such as metaphor, simile, assonance, and alliteration. One of the activities listed is compare/contrast, so the worksheet designed for the strategy is found in the second appendix. Since this is more than just a standard unit on poetry, students are not only able to experiment with the poems, but they also learn vocabulary, effective learning strategies, and are able to partake in peer review and use analysis skills during most lessons. It works well because I am able to make full use of the allotted time and still achieve all of my goals, without compromising regulations or creativity.

Besides the layout of lesson plans, I realized several of the poems assigned require specific formatting as well, as I briefly mentioned earlier. My original thoughts were that students may feel restricted by this, just like some teachers feel about lesson plans. However, Ralph Fletcher once wrote: “Sometimes being forced to write in a particular form liberates my mind and prompts me to write a poem that is bold, new, original” ([Poetry Matters](#) 112). As I composed examples for every poem included in my lesson plan, I realized that Fletcher definitely has a point regarding the structure. Even though it is limiting, the restrictions provide me with a more narrow focus that ultimately leads to a fresh perspective I would not have taken otherwise. My hope is that this proves true for my students as well. There were several poems I knew nothing about, just like my students’ dispositions will be when they experience them for the first time, yet I
enjoyed writing them after researching and understanding them. It was exciting to learn multiple ways that I could express myself, especially since many of those ways actually had restraints. Although I enjoyed all the poems that I wrote, I particularly enjoyed the haiku, one of the simplest poems that most students will recognize. Prior to this unit, I do not believe I had written a haiku in nearly ten years. Even though the form is so basic, it is also surprisingly intricate because of the restraints and regulations that must be followed. Time after time, I would write a line, read the line, count the syllables aloud while using my fingers for measurement, delete the line, write another line, and repeat the process. It was time-consuming, yet I enjoyed the poems I eventually composed, even becoming proud of them. I want students to experience this pride in what they write and gain self-confidence, just like I did as I worked through lessons, poems, and activities.

While the lesson plans seem justified thus far, most administrators would cringe at the thought of a teacher spending nine weeks on a unit plan over poetry. There is just not space in the curriculum for such a thing, as several professors in education and English have pointed out:

Teaching writing takes time: time for practice and time to share writing, time to complete assignments and time to respond to and evaluate all of that writing.

‘Lack of time to teach writing is the problem,’ you say. We agree with you. The kids are tough, the curriculum is demanding, and the conventional fifty-minute class is particularly amenable to the teaching of writing. Your frustration is justified. (Kirby, Kirby, and Liner, 2)

The purpose of the unit is for students to take away writing strategies that they will use
during their own time. If students take away their own ideas from the lessons they are being taught in school, then their writing will improve dramatically. This unit was not created for the purpose of having student-revolved instruction—the teacher of this unit is certainly going to receive his or her fair share of material to grade, proofread, comment on, and review. But the goal is to spark the interest of writing within students so they can further hone their skills on their own. It does take time to create sparks and develop skills. Once students have an interest in writing, they need a mentor to guide them through the multiple processes that writing requires. Nine weeks is certainly necessary for the development of the mentoring and writing processes to take place; any less would do poetry injustice. However, after scanning through multiple curriculum maps from Kentucky and surrounding states, I realized composing poetry did not even make the list. There were a few maps that included analyzing poetry, but even courses in creative writing did not include students writing their own poetry. This is thoroughly depressing; difficult economic times cause people in our nation today to emphasize the importance of math and science rather than anything English-/Language Arts-related. This concept, although already briefly mentioned, will be discussed more in-depth in the next essay.

The multiple benefits of poetry have been studied for decades, and I think former Poet Laureate Billy Collins certainly addresses some of them in his essay “The Companionship of a Poem.” About communication and broadening our minds, he says:

I came to realize that to study poetry was to replicate the way we learn and think. When we read a poem, we enter the consciousness of another. It requires that we loosen some of our fixed notions in order to accommodate another point of view...
—which is a model of the kind of intellectual openness and conceptual sympathy that a liberal education seeks to encourage. To follow the connections in a metaphor is to make a mental leap, to exercise an imaginative agility, even to open a new synapse as two disparate things are linked. (Collins 5)

Poetry has the ability to change our perception, to change the way that we think, and to help us create connections we never considered. With this potential, it certainly seems as if studying poetry is worth a try.
CHAPTER 3

CONSIDERING PHILOSOPHIES

“I have come to the frightening conclusion that I am the decisive element in the classroom. It’s my personal approach that creates the climate. It’s my daily mood that makes the weather. As a teacher, I possess tremendous power to make a child’s life miserable or joyous. I can be a tool of torture or an instrument of inspiration. I can humiliate, humor, hurt, or heal.” –Haim Ginott (qtd. in Udvari-Solner 249)

As I prepare for my future career as an educator, I learn new and extremely valuable information each and every day. Since I am rapidly growing closer to having my own classroom, I am continuously becoming more aware of classroom management philosophies and methods. This is especially important to consider when teaching a unit on poetry, because the aim of poetry is vastly different than that of other realms of study. Poetry, or even English courses in general, allow time in the curriculum for self-expression, critical analysis, and meaningful discovery, while the math or sciences feature more rigid structures with minimal opportunities for creativity. The classroom environment for poetry instruction maintains a stark contrast with other learning climates for numerous reasons. In order to encourage expression and deeper meaning in a poetry course, the class must uphold certain principles and rules, which individual teachers
ultimately set for their own classrooms. After much research and reflection, I have
realized there are certain qualities that I want to have when operating my classroom,
especially in a course that contains a unit over poetry.

There is not one branch of philosophy that has been deemed better than the others;
they each have their own advantages and disadvantages when it comes to teaching.
However, every educator is going to have his or her own methods and reasoning for
teaching the class in a particular manner. These methods will probably vary depending on
the goals of the particular course, but teachers need to consider their approaches
regarding guides and modeling, teaching personality, the purpose of education, student
interaction, discussions, and classroom management. Most viewpoints on these subjects
are taken from the five main teaching philosophies, although many teachers, or future
teachers like myself, blend ideas from perennialism, essentialism, progressivism,
existentialism, and social reconstructivism to create their own ideal teaching
philosophies.

To begin, I think it is certainly fundamental that students are taught to develop
multiple thought processes and hone their critical thinking skills, which should be
modeled first by the teacher. This concept is extremely necessary in a course focused on
poetry, because these are the exact abilities emphasized in this field. This idea of deep,
critical thinking and modeling by the teacher is based on the teaching philosophy of
perennialism. This assumption about education that I strongly agree with is from lead
advocate Maynard Hutchin’s perennialist curriculum at the University of Chicago (1963):
“Education should stimulate students to think thoughtfully about significant ideas.
Teachers should use correct and critical thinking as their primary method, and they should require the same of students” (Parkay and Stanford 119). Perennialism is essential to understand and utilize in the teaching of any of the arts, for it encourages students to search for meaning and discover truth. It also stresses the idea of the teacher serving as a model and guide, which is definitely appropriate for a course centered on expression, emotion, and analysis, because students may be hesitant to write, share, or express any emotion if they do not first have an example of this being done.

While this is certainly a key characteristic of the philosophy of perennialism, this one idea cannot drive the discipline or methods utilized by a single teacher or classroom. Since I believe a teacher should serve as a model for students, I think there are certain personality traits that an instructor of poetry should exhibit. Poems are typically filled with expression and emotion, and I think it is vital that teachers possess a great deal of kindness and radiate the notion that they truly care for their students. Therefore, I think it is important that teachers show concern for their students, but I think they should possess authority as well. In a unit over poetry, the teacher will get to know students better than a teacher would in most other courses. This may change the typical student-teacher relationship, with the teacher becoming more of a mentor. This is not necessarily a terrible occurrence in this unit, but knowing high school students, they will try to push the boundaries of this relationship. Examples of this would be students making excuses for not having their homework because they believe the teacher will understand or not trying in class because they think the teacher will give them a good grade anyway. There must be enforced consequences for students who break the class rules, and both of these
documents are included in the syllabus at the beginning of the unit plan. The perception of being caring yet still maintaining a disciplined classroom with high expectations spawns from the teaching philosophy of essentialism.

An instructor of poetry should also be energetic and possess optimistic qualities. They should authentically care about their students’ learning, while possessing optimism that the student can achieve anything as long as they believe in themselves. This is a great concept to use in poetry, because students will probably doubt themselves and need encouragement in their writings and sharing with the class. Essentialist teachers are very energetic and have very lively classroom lectures that are far from monotonous, boring speeches (Parkay and Stanford 148). I had several teachers like this in my own high school, teachers who made learning entertaining, and students, including myself, looked forward to attending their class every day. My Advanced Placement U.S. History teacher, for example, gave lectures that were full of energy, but he did manage to command respect through his authoritative personality. However, he was such a caring teacher that people would go to him to discuss problems and difficult situations they were having, and he would render his moral advice and help them out a great deal. His classroom was very practical, systematic, and disciplined in the way that our class was very routine and we took notes on his lectures almost every single day, giving it a very business-like setting. We were taught the essential knowledge and skills for the subject, something that is tremendously stressed in this philosophy. This actually links to the main view of essentialism, that our culture has a core of common knowledge that schools are obligated to transmit to students (Parkay and Stanford 148).
While the poetry unit is more creative than many other subjects, teachers are still required to teach set concepts, such as vocabulary, analysis skills, style, and form. This relates to another dominant concept of the essentialist philosophy, which is to equip students for life, not to influence or set social policies. That is the purpose of education, in my opinion. It is very much about intellectual and moral standards that should be taught and upheld not only within the classroom, but within the school and the community too. Essentialist teachers should really emphasize that they believe in every student’s ability to learn, and this learning of basic knowledge should occur through proven, traditional methods and approaches to teaching.

While I clearly agree with the essentialist’s philosophy of education, I think there are still more factors that must be reviewed in order to have the most successful poetry course. When it comes to the poetry unit, every single lesson includes student involvement, and most include varying degrees of interaction. The research-based strategies incorporated throughout the weeks help ensure that students are involved and learning in their own meaningful ways. After all, education should be child-centered, not teacher-centered. This idea follows the philosophy of progressivism. One of the biggest assumptions in progressivism is that “effective teaching takes into account the whole child and his or her interests and needs in relation to cognitive, affective, and psychomotor areas” (Parkay and Stanford 121). Every student has different needs that must be met, and it is more important today than ever that lesson plans include differentiated instruction, for students who are below, at, and above average, instead of teaching to solely to one cognitive/psychomotor level. Another extremely important
aspect of this philosophy is the idea that learning is active, not passive. Students do not have the option of whether or not to compose poems in this course; all students must participate in each and every activity. This ensures the students grow not only individually but also as a class.

Although each philosophy mentioned thus far certainly has its place in this classroom, the attributes and qualities mentioned are missing a key factor. When students read poems, they create meanings of their own, based on their lives, their experiences, and their interpretations of the text. The individual and his or her thoughts are a crucial component to discuss during the unit. It is highly likely one student’s meaning will differ from another student’s interpretation, but the goal is to share ideas so one student can build on his or her ideas and create one solid meaning for learning. While focusing on the individual student and the importance of creating meaning, it seems fitting to mention the direct relation to the philosophy of existentialism, which “offers the individual a way of thinking about my life, what has meaning for me, what is true for me” (Parkay and Stanford 122). One characteristic that I find intriguing about existentialism is that the ideal curriculum suggests that students conduct their own inquiries, search for answers, and draw their own conclusions. This quest often awakens students’ minds and allows them to learn on a deeper level than other methods, which would definitely satisfy the goals of the poetry unit.

Since students are searching for answers, building meaning, and discovering truths about others and themselves, they are going to be vulnerable and probably doubt themselves from time to time. Therefore, I think it is extremely important that the teacher
emphasize the building of confidence, character, strengths, and skills, because students will need all of these to be successful in a poetry unit. This concept coincides with the philosophy of social reconstructivism. This philosophy “holds that schools should take the lead in changing or reconstructing the current social order” (Parkay and Stanford 125). While this branch seems a bit more complicated than the others, its two fundamental premises were founded in the post-World War II era. The largest aspect of this philosophy that I strongly agree with is that “schools should not only transmit knowledge about the existing social order; they should seek to reconstruct it as well” (Parkay and Stanford 125). I think this is important because students are the future. If we do not teach them about the power that they have to make the world a better place, how will problems and crises ever be resolved? Teachers can considerably affect students’ attitudes, outlooks, and perspectives on the world and our lives in more ways than most imagine. Therefore, it is certainly important that the poetry unit stress the role students have in society and the impact they can make within it.

Being a pre-service teacher, I know there is an abundant amount of information and research available to study and to consider using in my own classroom. However, just by learning about the philosophies of education, I have realized that there are several specific strategies I want to use to be an effective educator when the time comes. I want to be able to command respect from my classroom while also making learning an enjoyable experience for my students. I want to use standard teaching methods that have been tried and proven effective, like the ones mentioned earlier, but also try innovative and new strategies, some which can be found in the endnotes of my unit plan. I do
believe strongly in tradition, though, for that is the way I have always learned best. I want to be authoritative and maintain a business-like and highly organized classroom, and I want my students to know exactly what is expected of them so that they can better achieve the goals and master the material, which of course, will be essential knowledge and skills that they need to learn. At the same time, though, I want students to know that I respect and care about them and that they are always welcome to come to me for any advice or assistance I can possibly provide for them. All of these strategies and ideas sound somewhat contradictory and potentially difficult to execute, but I sincerely hope to one day be an effective teacher that possesses all of these attributes and qualities.

It is crucial to take all of these philosophies into consideration since the unit is over poetry. “It has been said that writing a poem for someone else is like giving blood because it comes from the heart of the writer and goes to the heart of the receiver. Poems are filled with words from the heart” (Fletcher, *Poetry Matters* 7). Since poems can be such fragile, delicate, and emotional pieces, it is of utmost importance that I, as the teacher, make it known that students are in a safe environment and will not be persecuted or judged for anything that they write (minus legal obligations regarding matters like suicide or abuse) and that I want them to feel comfortable sharing their pieces with each other. A passage found in the educational textbook *Inside Out: Strategies for Teaching Writing* states:

When you teach the new student writer or the immature writer, you begin with only two real attainable objectives: to build a feeling of confidence in students that they *can* write, and to help the student find a voice in writing. Building
confidence is your first job. As tender as the ego of the beginning writer is, there is little wonder that most of our students dislike and fear the experience of writing. Better said, they dislike writing—often intensely—because they are afraid of writing. To a large degree, our first job with most of our students is to teach them that they don’t have to be afraid of writing, a task not really as difficult as it may first appear. Thankfully, a little success goes a long way. (Kirby, Kirby, and Liner 42)

Essentially, I want to build confidence in my students so that they feel empowered enough to write from the inside. Even more importantly, I want to emphasize that students should not write as if I am their audience. Too many students these days learn to write a certain way, only to make a desired grade because they know what the teacher wants, not because it is what they want to write. Also, not every student will be at the same level of writing as other students, especially when it comes to the art of poetry. Therefore, I believe students need to be graded on their improvement and given positive criticism along with any negative feedback. Many students may have had bad experiences with poetry because teachers give them advice in the wrong way or grade on rhyming abilities or the content area. “Like a good music teacher, the writing teacher endures the bad melodies and shaky rhythms, stays patient, and picks out moments when the writing works well” (Fletcher, What a Writer Needs 14). Even if a student’s work needs a great deal of improvement, I think as a teacher it is extremely important to find at least one thing that stood out that the student can use to create another draft. If a teacher tells a student they are bad at writing poetry, that poet may be scarred for life.
Teachers must be cautious of what they say and how they say it, and I want to be a teacher who is genuinely concerned for the future of my students. “Our words will literally define the way they perceive themselves as writers” (Fletcher, *What a Writer Needs* 19). In addition to the effects teachers have on writers, Fletcher also said that the best writing classes that he visited were taught by teachers who work hard at creating an environment where children can put themselves on the line when they write. With this being said, I will always think about the effect that a comment I make could potentially have on a student and ensure that the student can make comments in class freely and openly about their own writing as well as helpful comments to their fellow peers.

One way I intend on creating this environment and encouraging students to delve deep into their inner selves is by putting my own self on the line. If I expect students to write and share poems, I must hold myself to those standards as well. Therefore, every poem in the unit plan contains examples that I composed. If I were teaching these in a real classroom, my poems would be shared each day that the new poems are learned. Since I truly want students to learn from my own writing and share their poems with the class, it is necessary that I use my own material and guide them through this process. I am by no means a professional writer, but I think that using famous, published poems as models may intimidate students or make them feel unworthy, much like my own experience in high school. However, by using examples that are relevant and similar to levels they understand, it makes the experience much more meaningful. Being an active part of the environment that I want to create is imperative for my students to have the best learning experience possible.
"We don't read and write poetry because it's cute. We read and write poetry because we are members of the human race. And the human race is filled with passion. And medicine, law, business, engineering, these are noble pursuits and necessary to sustain life. But poetry, beauty, romance, love, these are what we stay alive for." (Dead Poet’s Society)

During the course of the development of my thesis project, I was asked by the Honors College to attend a conference for a master poetry class. It seems fitting to mention that one of the reasons my thesis project is on poetry is because it is not my forte, and working on this unit plan has allowed me to gain experience as well as strengthen my writing. My advisor once told me that I really needed to step into my future students’ shoes, and then, unbeknownst to me, the perfect opportunity arose. After agreeing to attend an honors conference at a neighboring university, I found out a few weeks later that I had to submit two original poems for the attendees and professor to read. Add in the fact that poetry is not my strength, I had one week to submit two poems, and I was going to be among great poets at the conference, and my reaction equaled somewhere between chaos and disaster. “We have a CRISIS!” I said, bursting into my thesis advisor’s office. I explained the situation rapidly. “What do I do?” My thesis advisor, being the brilliant professor that he is, smiled, and said, “Why don’t you use this to your own benefit? After all, this is exactly what you’re asking your students to do in
the unit.” I could feel the cartoon light bulb suddenly switch on over my head.

Effortlessly, he managed to avert my crisis, and he worked with me continuously the next week to ensure I had two poems to present at the conference. That is just another aspect that teaching is really about: flexibility, as well as a willingness to help—only this time, I was truly in the role of the student. My professor worked around my schedule to meet with me and gave his honest opinion on my writing; it was the kind of mentoring experience I hope to achieve with my own students one day.

However, while playing this role of the student, I realized that what I am asking of my students in this unit is not too much. The specific goals I have planned for the unit, which include students knowing the importance of studying poetry, understanding the benefits of poetry, and opening up to me and the class to share their poetry, are completely achievable. It will be possible for them to draft poems during the set class time or for homework, and also to compile an exemplary portfolio by the end of the semester. I am sure that very few of my future students, if any, would truly consider themselves poets, and I do not consider myself one either. Therefore, when I set out to complete the task of writing those two poems for the conference, I did some of the things that I ask them to do, in both their assignments and their formative assessments. At first, I was completely overwhelmed. I thought of all of the things I had going on during the week besides writing these poems—meetings, other homework, my job, and sporting events—and realized I was going to have to set aside precious time to write. In this thought process, though, I realized that my students may deal with this exact dilemma. In high school, I also had to worry about making time for homework, sporting events, jobs, and meetings. However, I think that the few writing assignments per week that I ask of
my students is not too much; at least some in-class time is given to work on everything.

I also realized that while I do not think my expectations are too high, poetry takes a lot of revision. I drafted one poem myself at least ten times, having my friends and, of course, my advisor look over it. It is not an easy process. This is why I allow time for in-class revisions and conferences for poems in my unit. While a student can easily produce a draft overnight, the draft may not be a final product until the end of the nine weeks, and it may not be even then. As I stated earlier, the goal is for students to gain a desire to write more on their own, and I hope that desire will be sparked by the concepts they learn in this class. After all, the process of writing is just as important as the final product itself, and, “students do not begin writing their first drafts with the composition complete in their minds. They begin, instead, with preliminary ideas which they developed through the rehearsal activities” (McKensie and Tomkins 204). Time for drafting is essential to ensure final products of high quality.

The master poetry course turned out to be a wonderful experience, but I recall being terrified to read my poems aloud to my peers and professor. After gaining valuable feedback and realizing the experience was quite painless, I wondered where my fear for reading my poetry aloud originated. Although I could not relate it to a specific instance, the fact that I rarely have trouble speaking in front of crowds combined with my minimal schooling in psychology made me believe a teacher in my younger years discouraged me or gave me negative feedback about my poetry. While I could be extremely far off in my hypothesis, cases such as this happen every single day. It is up to me, as a future educator, to ensure I never destroy or injure a student’s confidence with my words.

But why is teaching poetry so significant? I want to come back to this
particular question I raised earlier, and address it by using an answer given by former English teacher Chapman Hood Frazier, who currently teaches poetry writing at the post-secondary level:

Because it is a genre that demands a close reading of its text; it is short and can often be explored in a single setting; it has a range of differing functions like personal reflection, the narrative, the lyric, and the argument; it can be easily explored through differing art forms such as drama, painting, collage, creative movement, and video or film; it connects for us both intellectually and emotionally; it provides an avenue for investigation and research; and, most importantly, it is an imaginative form that is meaningful to me. (70)

Poetry has lasting effects on those that take the time to truly gain meaning from it, and although some teachers enjoy writing this genre more than others, all teachers can actually benefit from it. Three K-12 teachers conducted a study this past year in a few Illinois schools regarding the uses of poetry in the classroom, and, among other uses, discovered that: “poetry provides teachers with an authentic text to teach different literacy skills such as phonics, phonemic awareness, fluency, comprehension, vocabulary, and writing” (Stickling, Prasun, and Olsen 31). Many teachers have started to use poetry in subjects other than English, because it helps students learn difficult concepts or less exciting material in unique ways, much like the way I used acrostic poems in the first week of my unit plan. The acrostic poems in my lesson serve the purpose of interaction and introductions, because students use them as a medium to get to know one another. This brings up another important aspect of teaching poetry, because the same teachers in Illinois noted that: “Poetry activities in the classroom can be quick and easily
implemented. Also, teaching with poetry can help struggling readers and writers by motivating them to embrace poetry at their level” (Stickling, Prasun, and Olsen 38). If poetry can enhance a student’s learning in such a substantial manner, and poetry benefits teachers and is not difficult to implement, then why not use it in the classroom?

There seems to be a continuous decline in other important aspects of education as well, and the widespread teaching of poetry could eventually eliminate these problems. Regarding academic matters, students are not taught to annotate like they used to be, and subsequently, as Mark Bauerlein, author of *The Dumbest Generation* says, students “are losing their ability to understand and analyze complex texts” (201). Analyzing poetry is a key skill that translates to many other areas and even careers, such as composing music, interpreting languages, evaluating arguments, solving problems, drawing conclusions, and understanding difficult concepts. However, few students realize how often they are in contact with poetry. Two high school teachers in New York see this as an advantage, though, and use it to relate to their students: “In the teen world, poetry has a unique advantage over other types of literature: their heroes and hero-ines are poets. Sure, average adolescents may not wallpaper their bedrooms with images of Emily Dickinson or the words of Wordsworth, but they probably hang on every lyrical line of rockers like Marilyn Manson or hip-hopsters such as Outkast” (Murray and Elle 26). Analyzing song lyrics is an excellent way to engage students and help them understand the importance of poetry in everyday life.

Despite its practicality, poetry is unfairly being forced to take more and more of a minor role in schools in recent decades. Yet non-profit organizations like the National Endowment for the Arts (NEA) refuse to give up. They host events year to year,
advocate the importance of poetry and other arts, sponsor art programs, and protest educational reform acts that cut funding of the arts programs. If millions of people did not support the NEA then would it still be around? Just like the NEA, poetry is not dead yet, either.

Luckily, it is not just program supporters that understand and want to voice the significance of the arts. Many teachers of the arts value the education for other reasons:

Such educators realized early on that the most important contribution of the arts to life after school was that of strengthening the personality’s emotional and imaginative resources, giving children abilities to understand both self and others that they would otherwise lack. We do not automatically see another human as being spacious and deep, having thoughts, spiritual longings, and emotions. It is all too easy to see another person as just a body—which we might then think we can use for our ends, bad or good. It is an achievement to see a soul in that body, and this achievement is supported by poetry and the arts, which ask us to wonder about the inner world of that shape we see—and, too, to wonder about ourselves and our own depths. (Nussbaum 101-2)

As stated, poetry has indefinite benefits and ultimately helps humanize us, as well as allow us to wonder about the world, which often leads to working with others to solve problems.

Unfortunately, the disappearance of poetry and other arts and humanities is truly becoming an epidemic. While it is clearly important in everyday language, expression, events, and thought-processing skills, few people want to give it the attention it deserves. A professor of Spanish, Randolph Pope, sees this problem and states, “The progression
from language instruction or composition to the higher discipline of literature is no longer the only or even preferred path everywhere” (503). The lack of poetry studies in middle and secondary grades is undoubtedly playing some sort of a role in the decline of fine arts majors, as well as the perceived negative connotations that come along with it. As a matter of fact, more and more parents are discouraging their own prospective or current college students from wanting to major in any trade of the arts: “The humanities and arts play a central role in the history of democracy, and yet today many parents are ashamed of children who study literature or art” (O’Brien ix). This is true even at WKU, and as an ambassador to Potter College of Arts and Letters, I have held many conversations with parents who are worried about their child getting a job or being successful, and they often inquire about other majors the university offers. Even my own parents were a tad disgruntled when I decided on a major in the arts, because they wanted me to have a sound financial future and they do not believe that is possible with a degree in English. In this case, I must side with journalist Loren Berlin, who says that “there’s much more to that choice—and to a person’s long-term success—than a number on a salary chart.” Essentially, it comes down to a student pleasing their parents by majoring in math or the sciences with their prospects of financial security, or the student choosing the arts and the becoming socially responsible, creating a meaningful life, being able to think critically, and retaining a healthy imagination.

Obviously, the choice did not used to be one of this caliber. Professor William Chace discusses this change and says that the high number of English majors in past decades “was a declaration at the time that education was not at all about getting a job or securing one’s future.” This view has obviously shifted over the years, and the
major is now forced to defend itself far more than in the past. However, I believe that Karmia Cao, an English major at Stanford University, has an excellent perspective of why she studies the humanities, which is “to become a cartographer of histories, a physician of social inequity, and a rocketeer of cultural fluidity.” If more people saw the humanities as the critical foundation that it is, majors in the arts would gain a much more positive status, and eventually the negative features surrounding it would fade to a point of non-existence. If a solid basis of learning poetry could just start at the middle grades or secondary levels of school, then these negative associations with humanities majors would most likely begin to subside. The importance and benefits of poetry, as mentioned earlier, are lessons that are utilized in nearly every career and everyday conversations. If people genuinely understood this, the criticisms would certainly see a dramatic decrease.

Regarding the issue of parental influence, where do parents get the idea that one career concentration is better than any other? It could be from their own lives or experiences, but most likely, it is from what they see and hear everyday. It is the slashing of arts programs across the nation. It is the public scorning of cultures that practice and discuss the fine arts. It is the omission of the humanities, the arts, and critical thinking in research reports. It is the shift in school curricula from fewer writing classes to more chemistry classes. Because the government and social media are placing such high importance on the non-arts trades, parents feel they should follow suit and get their child to follow the “best” career paths that they can. These “best” paths tend to include business, which has seen a dramatic increase in majors (from 13.7 to 21.9 percent) from the early 70s to the early 2000s (Chace), or the top-earning jobs for more recent graduates (1999-2010) based on an informative survey by the Wall Street Journal, which include
engineering at $56,000 per year, computer science at $50,000, and civil engineering at $49,000 (Bauerlein, “Why Major In English”). English majors rank at $34,000 per year in the same survey (Bauerlein, “Why Major In English”), and while the number of business majors increased, the study of English has become much less popular, with the numbers dropping from 7.6 percent to 3.9 percent (Chace).

What is wrong with this picture? Since when did education revolve around global competition and generating profit? More and more humanists and professors are arguing the way that we are headed if this trend continues is one where “nations all over the world will soon be producing generations of useful machines, rather than complete citizens who can think for themselves, criticize tradition, and understand the significance of another person’s sufferings and achievements” (Nussbaum 2). If companies and officials are too concerned with making money rather than an individual’s ability to think for him or herself, the nation is going to continue to fall further and further into problems. As more people start to see this as a crisis, the motivation for change is becoming more popular:

In the absence of a good grounding for international cooperation in the schools and universities of the world, however, our human interactions are likely to be mediated by the tin norms of market exchange in which human lives are seen primarily as instruments for gain. The world’s schools, colleges and universities therefore have an important and urgent task: to cultivate in students the ability to see themselves as members of a heterogeneous nation (for all modern nations are heterogeneous), and a still more heterogeneous world, and to understand something of the history and character of the diverse groups that
inhabit it. (Nussbaum 80)

Understanding other cultures is necessary to a peaceful and successful society, and this is something that can be comprehended especially well through the humanities. Through the study of poetry, students must be taught about other cultures and other points of view, and learn that the cultivation of differences is what creates and comprises the world as we know it.

Dana Gioia, author of the essay “Can Poetry Matter?” had similar observations concerning the importance of studying poetry:

There are at least two reasons why the situation of poetry matters to the entire intellectual community. The first involves the role of language in a free society. Poetry is the art of using words charged with their utmost meaning. A society whose intellectual leaders lose the skill to shape, appreciate, and understand the power of language will become the slaves of those who retain it—be they politicians, preachers, copywriters, or newscasters. The public responsibility of poetry has been pointed out repeatedly by modern writers.

Our society needs poetry to successfully function. The skills and elements that accompany and define poetry inadvertently affect every person in the nation on a daily basis, and the lack of poetry instruction in schools is only going to lead to a decline in American culture and intelligence. Poetry is communication, it is an art, it is an analysis tool, it is a canvas for self-expression, and it is continually enriching our lives.

Even though it is just one small portion in the realm of the humanities, poetry truly does allow students to express themselves, to let their imagination run wild, and to analyze and hone critical thinking skills. These skills are vital to a successful
society, as previously stated. This is why my lesson plans emphasize these skills, and the crafting of various poems, such as the diamante or free verse, allow students to express themselves and be creative. Peer reviewing and effective strategies like read-alouds that are used several times throughout the unit also help to strengthen critical thinking skills. This is absolutely necessary for the unit because, as Bauerlein states, “while college teachers might regard analytical reading as the first and foremost capacity for handling the complex texts they assign, apparently, high school teachers don’t” (Bauerlein, “What and How English Teachers Teach”). Not only is the lack of humanities failing students in other areas, but also with a lack of poetry in high school curricula, teachers are missing an important means to teach students to analyze and think critically. This is clearly becoming a national issue.

Our nation needs to stop cutting these crucial humanities out of school programs and rethink the current policies and standards. The world needs these arts, and we need them now more than ever. Professor Chace is a strong advocate of this idea: “But we can, we must, do better. At stake are the books themselves and what they can mean to the young. Yes, it is just a literary tradition. That’s all. But without such traditions, civil societies have no compass to guide them.” Reading and studying literature, specifically poetry, has a much bigger role than most people bother to realize. If only this can be understood, then the world can become a better place: a place that embraces a love of learning, of teaching, and of the humanities. I hope to inspire students to read more, to write more, and to develop a love for the fine arts in my unit. I want to help them develop critical thinking skills, practice their creativity, broaden their perspectives, and ensure that they understand how they can benefit from poetry in the long term. My goals
are not to convince every student that crosses paths with me to take valiant stands that revolutionize the humanities as we know it, or to discourage students from pursuing their dreams by overbearingingly encouraging them to major in the fine arts. No, my goal is simply to teach one unit that could change one perception, one thought, and maybe one mind about poetry in years to come. If students at the secondary level could understand the importance of poetry in their lives, then maybe, just maybe, the associations surrounding it would change, high school curricula would be revamped, and the benefits would increase. It is never too late to change an attitude about poetry, the course curriculum, or even the world.

“Nature already has no other water or ink, the danger has been found, poetry has fallen to the periphery, and this periphery comes close to home. Poetry takes this periphery as a blessing and continues to offer rituals for the sick rivers, to offer readable landscapes for the heart. This is the reason we persevere” (Duo Duo 47).
UNIT PLAN

**Title:** Lesson 1: Introduction to the Class and Procedures

**Objectives:**
1. Students will be able to complete the bell work question and contribute to a discussion about the unit.
2. Students will be able to listen and contribute to a discussion about the rules and procedures of the classroom.
3. Students will be able to understand the timeline and important dates of the course upon review of the syllabus.
Essential Questions\textsuperscript{2} and I CAN statements\textsuperscript{3}:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…learn the rules of the classroom.
I CAN…understand the purpose of the syllabus.
I CAN…know why studying poetry is important.

Bell Work\textsuperscript{4}:
What do you know about poetry? Why do you think it is important to study?

Procedures/Activities/ Homework:

1. Discussion, see Appendix A. Since this is the first day of the unit/class, it is necessary for class rules and procedures to be reviewed, as any high school classroom does on the first day. After handing out this and the other three documents, it would be useful to have students take turns reading the lists aloud. After each rule is read along with the consequences/rewards, the teacher should explain them in greater depth, ask questions to ensure students are engaged, or answer any questions students may ask.
2. Discussion, see Appendix B. For the document containing procedures, the same guidelines for the first discussion should be followed.
3. Discussion, see Appendix C. For the course syllabus, instead of going over everything listed, it would probably be best if only the most important dates were mentioned. Also, toward the end add that students must take these documents home for their parents to review and sign. This has been proven to keep students more accountable for their actions.\textsuperscript{5}

Closing:
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.
Appendix A: Classroom Rules, Consequences and Rewards.

Classroom Rules

1) Be respectful. This is the number one behavior expected of you in this classroom. Respect among the students and teacher is very important in creating a classroom conducive to learning and success.
- No foul language of any kind.
- Respect all persons, their property, their beliefs, and the cultures we discuss in class. Students who violate this rule may be asked to move seats, leave class and sit in the library, or go to the principal’s office with a write-up.

2) Food and drinks are not allowed, except for water in a container with a lid. Students who violate this will be given a warning the first time and asked to throw away or put away their food or drink, and the second time is grounds for a write-up.

3) Any behavior that keeps me from teaching or others from learning is unacceptable. Students who partake in class disruptions may be given a warning, and the second time asked to go to the office.

4) Students will arrive on time and be prepared for class, and the consequences stated in the Student Handbook will be followed if they are not. Students without any tardies will be given three extra credit points at the end of the semester.

5) Students will raise their hands when asking a question or replying to one. Students will give their attention to the person talking and not interrupt them. Interruptions are considered class disruptions and will be treated as such. Students who are attentive and do not cause class disruptions may be allowed to drop their lowest quiz grade for the semester.
Appendix B: Classroom Procedures

Classroom Procedures

1. **Procedure for heading papers:** All papers turned in will include the following in the right hand corner: First and Last Name, Date, Class Period. Essays will be written following the MLA documentation format, found in the MLA reference handbook.

2. **Procedure for starting and ending class:** Students will come prepared and immediately begin working on the bell work that will be written on the board before class starts. Instruction will continue until the bell rings. All classes will end with students turning in an exit slip unless otherwise stated.

3. **Procedure for absences and make up work:** When absent, students are responsible for requesting make-up work at an appropriate time either before or after class, and they should follow the make-up policy outlined in the Student Handbook in determining when this make-up work is due. Students must obtain the objectives and bell work from peers before approaching the teacher for missed assignments. Much of the learning process occurs in the classroom; therefore, good attendance is essential for maximizing student learning and performance.

4. **Procedure for tardy students:** When the tardy bell rings, students are to be seated immediately to begin the bell work. If the student is outside the door when the bell rings, he or she is considered tardy. The Student Handbook will be followed regarding tardy policies, with the punishments being:
   - 1st tardy: Warning by teacher
   - 2nd tardy: Warning by administrator
   - 3rd tardy: Three hours Saturday School
   - 4th tardy: One day Saturday School
   - 5th tardy: Two days in AIM

5. **Procedure for leaving the classroom:** Four hall passes will be given at the beginning of each nine-week period to be used wisely. **Passes may be turned in at the end of the nine-week period for extra credit points (two** 38 **points each to be used on test grades). All
students must have a hall pass to leave the room.

6. **Procedure for homework**: Homework will be collected at the very beginning of class during the bell work.

7. **Procedure for late work**: Late work will only be accepted one day past the original due date, at which time the student will receive a deduction of one letter grade for the assignment. **NO WORK WILL BE ACCEPTED AFTER THE SECOND DAY PAST DUE.** If the student has an unexcused absence then the late work rules in the school’s handbook will be followed.

8. **Safety Procedures**: All natural disaster and other emergency drill practices are posted beside the door by the school and will be followed if the scenario arises. Evacuation routes and procedures will be reviewed throughout the school year. Standard operating procedures will always be used.

9. **Procedures for Group Work**: Even if group work is assigned, each individual will be graded for their contribution to the group accordingly. There will never be an assignment given where each member does not have their own part that they must complete.

10. **Grading Policy**: Student grades will be based on a grading scale of the following categories and percentages:

    - Daily Participation: 30%
    - Notebook/Bell Work: 10%
    - Homework/Quizzes: 20%
    - Tests and Essays: 40%

11. **Extra Credit policy**: Two extra credit opportunities will be offered each semester, both requiring research, an essay, and a presentation. The project can add up to fifteen points on an essay or test grade. More information will be given in the middle of the semester.

12. **Policy on Cheating/Plagiarism**: I have absolutely no tolerance for cheating. If caught, the student will receive an automatic zero for the assignment and parents will be immediately notified by the student.

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**SIGNATURES:**

Students need to sign below, indicating they agree to follow the rules, procedures, and requirements for this class. A parent or guardian needs to sign below, indicating he/she has read and agree to them as well.

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Appendix C:  Course Syllabus, First Nine Weeks

Course Syllabus

Excluding any unforeseen circumstances, the following dates and topics are the schedule this course is to follow. Students will be given a new syllabus at the end of the first nine weeks. If any major changes are necessary, students will be notified with at least one week advance-warning regarding tests or quizzes currently planned. Other amendments will be made as the course progresses.

Week 1
Day 1: Class Rules, Procedures, and Syllabus
Day 2: Introduction of peers and instructor; acrostic poem
Day 3: Introduction of vocabulary terms; shape poem
Days 4 & 5: Vocabulary presentation work time; presentations

Week 2
Day 1: The Haiku poem
Day 2: The Nonet poem, quiz review
Day 3: QUIZ; vocabulary continued
Day 4: The Tanka poem
Day 5: Compilation of composed poems

Week 3
Days 1-3: The List poem; vocabulary term presentations; the Diamante poem
Day 4: Continued Diamante poem and review of terms
Day 5: TERM QUIZ and the narrative poem

Week 4
Day 1: Narrative poem workshop and overview of upcoming week
Day 2: The Biography poem
Day 3: The Epitaph poem
Day 4: The Eulogy/elegy poems
Day 5: Workshop and portfolio update

Week 5
Day 1: The Limerick
Day 2: The Cinquain
Day 3: The Idyll and Pastoral poems
Days 4-5: Catch-up and return to vocabulary

Course Syllabus, First Nine Weeks continued

Week 6
Day 1: The Didactic poem
Day 2: The Imitation poem
Days 3-4: The Couplet and Lyric Poem
Day 5: Wrap-up of the week; presentations

Week 7:
Day 1: The Sonnet
Day 2: The Burlesque poem
Days 3-4: Free verse
Day 5: Revision and Review Day

Week 8:
Days 1-5: Authentic Assessment, presentations, submitting for possible publication

Week 9:
Days 1-3: UNIT ESSAY.
Day 4: Test Review.
Day 5: UNIT TEST.
Title: Lesson 2: Introduction of Teacher and Classmates

Objectives:
1. Students will be able to learn about their classmates and their instructor.
2. Students will be able to compose an acrostic poem about a classmate.
3. Students will be able to present their poems to the class and introduce their peers.

Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…learn about my teachers and my peers.
I CAN…write an acrostic poem.
I CAN…present a poem about my classmate.

Bell Work: Do you like poetry? Why or why not? If not, what would make you like it more?
**Procedures/Activities/ Homework:**

**Procedure 1:** After discussion of the bell work, students will be assigned partners and will move to sit next to or across from their partner if not already doing so.

The following questions should be written on the board or projected for everyone to see:

1. What are your hobbies?
2. What is your dream job?
3. What is your favorite food?
4. Describe yourself.
5. Do you have a job?
6. Do you have brothers or sisters?
7. Do you have a pet?
8. What is your favorite book or movie?
9. Favorite color?
10. What is a goal that you have for this semester?

Students are to answer these questions about their partner, writing the answers down as they talk about them.

**Activity, Poem of the Day**

The Acrostic Poem (also called a Name Poem): a poem in which the initial letters of each line can be read down the page to spell either an alphabet, a name or some other concealed message.

**Procedure:** As students begin finishing the questions about their classmates, discuss the definition of an acrostic poem, writing it on the board for students to copy down. Write down examples as a model for students to see and follow.

When students are finished writing their poems, ask for or call on volunteers to share their poems with the class. Students will probably not get finished with these today; let students know they will finish presenting the next class.
**Closing:**
Have students return to their seats with at least ten minutes of class time left.
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

**Exit Slip:** The following questions should be kept on a poster for display in the room or written in a designated spot on the whiteboard; they will be used everyday. Students are to select one question from each set to answer. These must be handed in at the end of every class period; they provide excellent feedback for the instructor. The instructor should model an example for the class so students know what is expected.

| 1. The three most important things I learned today are… |
| 2. Today I changed my mind about… |
| 3. What I would like to tell someone else about what I learned today is… |

| 1. Two questions I have about what we did in class today are… |
| 2. I am confused about… |
| 3. What I would like to learn next is… |

| 1. The thing that helped me pay attention most today was… |
| 2. The thing that helped me learn the most today was… |
| 3. Something that did not help me learn in class today was… |
Examples:

Multi-talented
Song-writer
Redheaded
Intelligent
Grader of Papers
Green (environmentally friendly)
Skilled listener

Or:

Maybe she’s challenging,
Some say she’s not.
Really it depends
If you give all you’ve got.
Grades are often
Given according to effort.
So please, try your best.

Title: Lesson 3: Vocabulary; Shape Poems

Objectives:
1. Students will be able to present acrostic poems about their classmates.
2. Students will be able to compose at least two shape poems on their own.
3. Students will be able to listen and contribute to a discussion about vocabulary.
Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…present a poem to the class.
I CAN…compose a shape poem.
I CAN…learn new vocabulary terms.

Bell Work: What is your favorite season? Why? What associations do you have with it?

Procedures/Activities/ Homework:

Procedure 1: Following discussion on the bell work, students will finish the presentations from yesterday.

Activity, Poem of the Day

The Shape Poem\(^1\): Poetry written in the shape or form of an object.

Procedure 2: Write this definition on the board, giving further explanation about it once students have written it down. Show examples.

Pass out templates for shape poems (see Appendix A) for students to use. They can use the templates or create their own, but they must complete at least two. There will be colored pencils, markers, and crayons available for students to decorate or color their poems.

Students will then choose one of their shape poems to be displayed in the room or hallway.\(^2\)

Procedure 3: With the remaining time, students will get an idea of the vocabulary for the unit, which is in the figure of Appendix B. The vocabulary words are formed in the shape of a star, which corresponds with the concept of the shape poem. After students have seen the figure, discussion should occur as to what students know about the words they see, if they are willing to share.

Following this, students will be assigned into groups of four, with each group receiving one of the terms: metaphor, simile, assonance, alliteration, imagery, and theme.
Closing:
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.
- Exit Slip: Students should understand this concept since it was reviewed yesterday. The questions should still be discernable in the room, and students are to answer one from each set before the bell rings.

Examples:  Shape poem of a tree.

Oh
Tall
Piney
Majestic
Branches
the Natural
Skyscrapers
Life givers and
For-ever
green

Appendix A: Templates for Shape Poem Construction.
Appendix B: Vocabulary Words Diagram
Title: Lesson 4 & 5: Vocabulary and Presentations

Objectives:
1. Students will be able to engage in a discussion following the completion of the bell work question.
2. Students will be able to work together to create a presentation on their assigned vocabulary term.
3. Students will be able to present their findings as a group to the class, and respectfully listen and take notes as other groups are presenting.

Essential Questions and I CAN statements:
Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…learn new vocabulary terms.
I CAN…work well with my group members.
I CAN…present my term and listen to other groups present.

Bell Work: What are benefits to learning new vocabulary? How can it aid you in your life?

There is no bell work for lesson five. Students will be escorted to the computer lab immediately after attendance for time to finish their presentations.

Procedures/Activities/ Homework:
Following the discussion of the bell work, students will be escorted to the computer lab to work on presentations on their assigned vocabulary term.

Strategy: WebQuest combined with Word Scavenger Hunt

Once students are in their groups in the computer lab, the assignment/grading checklist (see Appendix A) will be given to each member. The following requirements should also be written on the board:
-Must use a poster board or PowerPoint
-Presentation must contain term and its definition
-Example of the term used in a published literary work
-Four original examples of the term in use (one per group member)
-Approximately five-minute activity/worksheet for the class to complete that utilizes the chosen term. (e.g., for the term *simile* a short list of comparisons could be created, and the class would have to circle the ones that are similes)

While students are working, the teacher is to monitor and assist students who need it. Students will have the entire period to complete the presentations.

The next day, students can have the first ten minutes of class to finish presentations, if needed. If not, groups can volunteer or be selected to go first.

**Presentations:** Each group member should be evaluated on the checklist as they are presenting.

**Introduction to more poems:** If there is any class time remaining, an overview of the poems for the rest of the semester will be shown and discussed briefly (see Appendix B).

**Closing:**
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

**Exit Slip:** Students should be more used to this concept since they have completed it twice now. However, the questions should still be discernable in the room as reminders, and students are to answer one from each set before the bell rings.
Examples:

Here are slides from the presentation example I would use to show the class, using the term “poem.” Each member will have his or her own example in the slideshow, although mine only has one.

*The term “poem”*

Your Teacher

*Definition of Poem*

*A verbal composition designed to convey experiences, ideas, or emotions in a vivid and imaginative way, characterized by the choice of language chosen for its sound and suggestive power, and by the use of literary techniques such as meter, metaphor, and rhyme.*

*My original example*

A tribute to my class

My classes are the ones I want to teach
I love coming to seeing them everyday
Help them to know their dreams are not out of reach
And show their own poems will be on display.

*Example from a literary work*

*From the Closing Gate (taken by Robert Frost)*

I shall be telling this with a sigh

Something is going on behind the wire

The roads diverged in a wood, and I,

I took the one less traveled by,

And that has made all the difference.
Appendix A: Grading Checklist for Group Presentation

Grading Checklist for Group Presentation

Name: ______________________

Each is worth 20 points.

_______ Term is defined and explained

_______ Example from literary work is used

_______ One example is given from each group member

_______ Class activity includes at least 5 questions or examples

_______ Presentation is under 10 minutes

_______ Total
Appendix B: Unit Poems Diagram
**Title:** Lesson 6: The Haiku

**Objectives:**

1. Students will be able to complete the bell work question and contribute to a discussion about the prompt.
2. Students will be able to compose a haiku.
3. Students will be able to compose haikus that fit multiple, pre-defined themes.

**Essential Questions and I CAN statements:**

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…write a basic haiku.
I CAN…complete and discuss the bell work with the class.
I CAN…write haikus with different themes.

**Bell Work:** What is your favorite type of weather and why?

**Procedures/Activities/ Homework:**

Procedure 1: After reviewing the bell work question and having students go around and share their answers, the poem of the day will be introduced.

**Activity, Poem of the Day**

The Haiku: A Japanese lyric verse form having three unrhymed lines of five, seven, and five syllables, traditionally.16

Since most students have probably written these before, there will be a worksheet with themes (a vocabulary term) for them to go by as they write (see Appendix A).

Procedure: As students finish the worksheet, they may choose one to write out on a colored sheet of paper and draw images to accompany the poem. These will be displayed in the room. If students do not finish with the poems, they may take them home and turn them in the next day for a grade.
**Closing:**
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

**Exit Slip:** Students should understand this concept since it was assigned all last week. The questions should still be discernable in the room, and students are to answer one from each set before the bell rings.

**Examples:**

Hot, sticky summer  
Sunshine seems never-ending  
Where did the spring go?

No more vacation  
School has started once again  
I just want to sleep.

Cacophonous owl  
Hooting in sinister dark  
Who are you calling?

---

**Appendix A: Worksheet for haiku themes**

Name:__________________________________

**Seasonal:** (use imagery)

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

**School:**

______________________________________________________________________
______________________________________________________________________

______________________________________________________________________
Your favorite hobby:
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

An object that is your favorite color: (use a simile or metaphor)
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

A topic of your choice: (use alliteration or assonance)
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________

Title: Lesson 7: The Nonet

Objectives:

1. Students will be able to complete the bell work question and contribute to a discussion about the prompt.
2. Students will be able to compose a nonet poem.
3. Students will be able to listen and contribute to a vocabulary and poem review session.
### Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN… complete and share my answer to the bell work.
I CAN… write 3 nonet poems.
I CAN… review for a quiz.

### Bell Work:

What are some of your favorite hobbies? Why do you enjoy them?

### Procedures/Activities/ Homework:

Once the bell work has been discussed and students have shared, the poem of the day will be introduced. The guidelines and definition should be written on the board or displayed in a document camera/PowerPoint slide for all students to see and copy down.

### Activity, Poem of the Day

**The Nonet:** A nonet has nine lines. The first line has nine syllables, the second line has eight syllables, the third line has seven syllables, etc… until line nine, which finishes with one syllable. It can be about any subject and rhyming is optional.

Form guidelines:
Once students have written this down, share with them examples of the poem. After this is complete, the assignment is to have students compose three nonets of their own. These will be taken up for a participation grade.

**Closing:**

There will be NO exit slip for the day. The last 10-15 minutes of the class period will be spent in review for the summative quiz the following day.
Examples:

The world is full of lies and deceit
Can people really be trusted?
Everything’s going downhill
Mostly relationships
No second chances.
Once was enough.
Dead flowers.
No more.
Hate.

The ticking of the clock reminds me
The never-ending to-do list
Never a break to be had
Too many great stresses
Constantly pushing
Please make them stop
I want life.
Pressure
Gone…
Title: Lesson 8: Reviewing and introducing new vocabulary terms

Objectives:
1. Students will be able to complete the bell work question and contribute to a discussion.
2. Students will be able to complete a quiz for a quiz grade.
3. Students will be able to compare and contrast two vocabulary terms.

Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…complete and discuss bell work.
I CAN…do well on a quiz.
I CAN…compare and contrast vocabulary terms.

Bell Work: Write an acrostic poem about a family member or friend.

Procedures/Activities/ Homework:

Procedure 1: Review. Following the bell work discussion, allow students to ask any last minute questions regarding vocabulary terms or poems learned thus far.

Procedure 2: Summative quiz. Pass this out to students and give them 10-15 minutes to complete it (see Appendix A).

Strategy: Compare and Contrast
For this strategy, students will be given to vocabulary words, written on the board: denotation and connotation. Everyone should have access to a dictionary and thesaurus. Students will complete the graphic organizer (see Appendix B) with their findings about the words.

Once complete, the worksheet will be reviewed in class.

Closing:
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

Exit Slip: Students will hand in their exit slips before leaving class.

Appendix A: Summative quiz over material learned thus far.
Name: ___________________________________________________


2. What is the difference between a metaphor and a simile? Give an example of each.

3. What is the difference between assonance and alliteration? Give an example of each.

4. Write a shape poem and identify the shape you chose.

5. What is a nonet?

Appendix B: Compare/Contrast Graphic Organizer
<table>
<thead>
<tr>
<th><strong>Connotation</strong></th>
<th><strong>Denotation</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Definition:</td>
<td>Definition:</td>
</tr>
<tr>
<td>Example 1:</td>
<td>Example 1:</td>
</tr>
<tr>
<td>Example 2:</td>
<td>Example 2:</td>
</tr>
</tbody>
</table>

**Similarities:**

**Title:** Lesson 9: The Tanka poem
Objectives:
1. Students will be able to complete the bell work question and contribute to a discussion about the prompt.
2. Students will be able to compose a Tanka poem.
3. Students will be able to work in groups to create poems for display.

Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…complete and contribute to a discussion about the bell work.
I CAN…compose a Tanka poem.
I CAN…be a proactive group member.

Bell Work: If you could live anywhere in the world, where would it be and why?

Procedures/Activities/ Homework:

Activity, Poem of the Day:

After the bell work, students will begin learning about today’s poem.

The Tanka poem: Tanka is a classic form of Japanese poetry related to the haiku with five unrhymed lines of five, seven, five, seven, and seven syllables (5, 7, 5, 7, 7).

Each student is first to compose their own Tanka poem after it is modeled, so they can understand the form and structure.

Procedure (Poetry circles): Students will be divided into groups of five, with each group forming a circle. Each person will start the first line of a Tanka, and pass it around so each member of the group adds a line of a poem that matches the syllable limit\(^9\). The lines do not matter on the first round, but the second round, the goal is to make Tankas that have logical and cohesive themes. The group will vote on the best one, and re-write/decorate it for display in the classroom.
**Closing:**
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

**Exit Slip:** Students will hand in their exit slips before leaving class.

Tell students to ensure they have all poems they have written for the class tomorrow; the ones that have been collected will be handed back then as well.

**Examples:**

Storm clouds are stirring.  
The sky does not look happy.  
Swirling, gray, windy  
The plants are yearning for it;  
Their lives depend upon rain.

Persimmon sunset  
Waves dancing in the shallows  
Tantalizing view  
Rays of sun sinking down, down  
Coloring the water black

**Title:** Lesson 10: Compiling the first poems

**Objectives:**
1. Students will be able to complete the bell work question and contribute to a discussion about the prompt.  
2. Students will be able to type poems into a single document.  
3. Students will be able to share a poem and explain its meaning to the class.
Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…complete and contribute to the bell work discussion.
I CAN…type my poems into a portfolio.
I CAN…share a poem with the class.

Bell Work: Do you like that most poem types have constraints and restrictions? Why or why not?

Procedures/Activities/ Homework:

Procedure 1: Students will be escorted to the computer lab, where each student will create a document in a class folder entitled “Poetry Portfolio.” The class period will be for typing and revising the poems the students have written thus far. They will also be choosing one they want to share, and printing it to be displayed on the document camera as it is read.

Strategy: Shared Reading
Students will be sharing their poems with the class as the rest of the class follows along. As students are reading their poems, they will explain their decisions and choices for their compositions to the class before, during, or after reading.

Closing:
No review or admit slip is needed for the day; student’s progress can be assessed through monitoring and listening to students share their poems.

Title: Lesson 11, 12, & 13: The List poem; vocabulary term presentations; the Diamante poem
### Objectives:

1. Students will be able to complete and contribute to a discussion about the bell work questions.
2. Students will be able to write a list poem.
3. Students will be able to create and discuss presentations over assigned vocabulary terms.
4. Students will be able to respect presenters and take notes during other presentations.
5. Students will be able to compose a Diamante poem.

### Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…write a list poem.
I CAN…create and discuss a presentation on an assigned term.
I CAN…respect other presenters and take notes.
I CAN…write a Diamante poem.

### Bell Work: What are some ideas, concepts, or things you would like to write a poem about?

Note: No bell work on the second day.

Since this is a combined lesson, day three’s bell work will be: What is something that you are extremely passionate about? Why?
Procedures/Activities/ Homework:

Activity, Poem of the Day

The List Poem\textsuperscript{21}: A poem that is made up of a list of items or events. It can be any length and rhymed or unrhymed.

For this poem, students will first copy the definition, and examples will be given. Students will then be given approximately 15-20 minutes to complete at least two of their own poems.

Strategy: Think-Aloud\textsuperscript{22}

After students have completed their poems, they will be asked to choose one to share with the class. As they are reading it, they will explain their choices behind the terms, images, or actions they chose.

Activity 2: Subsequent to the list poems being shared, students will choose partners for another vocabulary activity. One student from each pair will randomly draw from the following words: allegory, characterization, diction, figurative language, flashback, foreshadowing, hyperbole, irony, parody, personification, syntax, and tone.

Requirements: Each group must have a visual to accompany their presentations, but it could be handouts, a poster, or an overhead transparency/document camera visual. The visual must include a definition/explanation and two examples.

Students will be given approximately an entire class period to complete the presentations. Once finished, presentations will begin and continue until finished. This will most likely take almost half of class on the third day as well\textsuperscript{23}. Students will be graded according to a checklist (see Appendix A).

Strategy: Vocabulary Self-Assessment\textsuperscript{24}

While a group is presenting, students will be required to take notes. To aid note taking, before terms are presented, students will place how familiar they are with a word in the appropriate box on the chart (see Appendix B-each student will need two copies). The goal is for students to have solid plus signs down the column before the quiz is taken.

Activity 3: Toward the end of the third lesson day, with any time remaining, the next poem will be reviewed.

Activity, Poem of the Day

The Diamante Poem: A diamante is a seven-line poem, shaped like a diamond that follows a specific pattern and structure.
An example should be explained and it would be useful to complete one as a class. Students will be required to write at least one of these to turn in. However, since time may be limited, they can take this home to complete as homework.

The format is as follows:

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line 1</td>
<td>one word • (subject/noun that is contrasting to line 7)</td>
</tr>
<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>

**Closing: (Exit slip):**
No exit slip or other reflections will be used to close class for these assignments; students will utilize class time and work until the bell each day. However, on the third day, students will be warned there may be a quiz coming soon.
Examples

List poems:

“Future Travel Destinations”

Paris
A Steeler’s Game at Heinz Field
Venice
Ireland my homeland
California, Disneyland
New York
Canada
Switzerland to see some friends
Vegas
Hawaii, Maui to see my cousin
Africa to volunteer and climb Mt. Kilimanjaro
And tan
Then last but not least
A summer house on the beach
To retire
And end life happily ever after.

“Growing Up”

1 farm girl.
2 brothers.
600 cattle.
2 acres of tobacco.
1 creek.
8 goats.
20 chickens.
12 hogs.
100-acre woods.
300-acre pastures.
100-acre hayfields.
3 four-wheelers.
7 tractors.
(6 New-Hollands, 1 ancient Farm-All)
Countless life lessons.
Diamante Poem examples:

Love
romantic, beautiful
Caring, smiling, pining
Feeling special for awhile
Fighting, lying, crying
Heartbroken, lonely
Hate

Dark
Dreary, dim
Hiding, lurking, prowling
Shadow, moonlight, sunshine, reflection
Seeking, dancing, parading
Bright, brilliant
Light

Appendix A: Vocabulary Presentation Checklist
Name: _____________________

Each requirement is worth 10 points.

__________ Visual used

__________ Term adequately explained

__________ At least 2 examples given

__________ Student takes notes and is attentive during other presentations

__________ Total

---

Appendix B: Vocabulary Self-Awareness Chart

<table>
<thead>
<tr>
<th>Word</th>
<th>+</th>
<th>-</th>
<th>Example</th>
<th>Definition</th>
</tr>
</thead>
</table>
Procedure:

1. Examine the list of words you have written in the first column.
2. Put a “+” next to each word you know well and for which you can write an accurate example and definition. Your definition and example must relate to the story.
3. Place a “□” next to any words for which you can write either a definition or an example, but not both.
4. Put a “—” next to words that are new to you.
5. Write in pencil, because the assessments will change as you learn the terms.
Title: Lesson 14: Continued Diamante poem and review of terms

Objectives:
1. Students will be able to complete and contribute to the discussion about the bell work question.
2. Students will be able to compose Diamante poems using the online poem generator.
3. Students will be able to review terms for the quiz using the “Popcorn Review” strategy.

Essential Questions and I CAN statements:
Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…complete and contribute to a bell work discussion.
I CAN…complete a Diamante poem using a web generator.
I CAN…participate in a popcorn review session.

Bell Work: Write about one of your favorite experiences from last summer.

Procedures/Activities/ Homework:

Procedure 1: Students will be escorted to the computer lab to create diamante poems using the poem generator found at:
http://www.readwritethink.org/files/resources/interactives/diamante/\n
A screenshot of the generator can be found in Appendix A.

After students are through completing at least three of these, a review will begin for the vocabulary quiz tomorrow.

Strategy: Variation on Popcorn Review
For this strategy to effectively work, the teacher must call out vocabulary terms and choose a person to say one thing about the term. It may be a definition or example. The student will then call on another student to continue on what they said, and that student will call on another student to do the same. After at least two examples and a definition have been stated, the teacher will move on to another term.
Closing:
  • Review I CAN statements; orally quiz students about their content to make sure goals were attained.

Exit Slip: Students will hand in their exit slips before leaving class.

Appendix A: Screenshot of Diamante Poem Generator

75
### DIAMANTE POEMS

**Write your poem**

**Line 1:** Your beginning topic
- **Love**

**Line 2:** Two **adjectives** about Love
- Romantic
- Beautiful

**Line 3:** Three **-ing words** about Love
- caring
- smiling
- pining

**Line 4:** Four **nouns** or a **short phrase** linking your topic or topics:
- feeling special for awhile.

**Line 5:** Three **-ing words** about Hate
- fighting
- Lying
- Crying

**Line 6:** Two **adjectives** about Hate
- Heartbroken
- Lonely

**Line 7:** Your ending topic
- Hate

[Buttons: continue, back]
**Title:** Lesson 15: Term quiz and the narrative poem

**Objectives:**
1. Students will be able to complete and contribute to a discussion about the bell work prompt.
2. Students will be able to compose a narrative poem.
3. Students will be able to complete a matching term quiz.

**Essential Questions and I CAN statements:**

- Why study poetry?
- How is poetry viewed in society?
- What are benefits of poetry?
- What does poetry mean to you?

I CAN…do well on a term quiz.
I CAN…write a narrative poem.
I CAN…complete and contribute to a discussion about the bell work.

**Bell Work:** What is an event in your life that occurred that changed everything you formerly knew?

**Procedures/Activities/ Homework:**

Procedure 1: Students will take the term quiz (see Appendix A). Teacher should monitor and assist students with questions while they are completing it.

**Activity, Poem of the Day**

The Narrative: For class purposes, a narrative poem will be defined as a poem that tells a story and has a plot. They are one of the longer poem forms.

After an example is shared, students will have the remainder of class to work on narrative poems. At least one must be turned in for a participation grade.

**Closing:**

- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

**Exit Slip:** Students will hand in their exit slips before leaving class.
Examples:

“Misconstrued”

My father and I
Have never been close.
He’s a workaholic and has always pushed his kids to be the same
But has overdone it.
I’ve always wondered if He just doesn’t care.
Or He’s ashamed of His kids.
Or if we were all mistakes.

I surprised myself when realizing
I just volunteered to ride down to my grandma’s house
With Him.
He’s so tall there is scarce room
Left between the top of his pepper colored hair
(with a few strands of salt)
And the top of his truck.
A man whose skin is leathered
From enduring the rough weather outside
For the last fifty years.
His family could never afford sunscreen growing up, He says.
A man whose hands are so rough the deep dark cracks and scars
Cannot be penetrated by lotion.
Whose muscles are still clearly present but have seen better days
Like when he hit the ball out of the park and his team won state.
He was the star of every sport He played, He says.
And I’ve never doubted that.
He’s beat me and my brothers in all the sports we’ve played over the years.

With one hand on the wheel,
He zooms through
The kind of curvy back roads
That His F-250 barely fits on
Then randomly He slams on the brakes.
Now look out yonder, see that baby calf?
He was born three days ago. If you paid more attention
You would notice things like that
I say okay. (but I’m watching the road just in case.)
He talks about farming mostly and of distant family
I’ve never met.

We arrive and go our separate ways.
I, to talk to my grandma, and
Him, to work on his newly acquired property.
Now bringing him to owning three farms.
Which, He only does for a hobby, He always says.
He’s done it all his life.
His “real job” is at a distillery,
Even though He puts in more hours on the farm.

My grandma and I talk about Him working Himself to death.
And of distant family,
I’ve never met.
And then my father and I are headed back home.
He turns on the radio. It is tuned to a rock station.
Although I knew to expect it,
I was still quite surprised.
I grew up allowed to only listen to country
And gospel and bluegrass.
It was all He knew.
It was all I knew.
Until one day years before I found unchartered territories.
I listened to music that He “wouldn’t give a dime for”
although I dared not listen to it around Him.

A few days ago though
He came in singing a song by Michael Bublé.
My mind couldn’t wrap itself around this idea
Until my little brother whispered to my puzzled façade
That His truck only gets two stations now.

I thought I’ll believe it when I see it.
And there I was in his truck, seeing it.
And hearing it.
And then
The Steve Miller Band, “The Joker” came on.
He started singing.
And I started singing.
There we were flying down back roads,
Both of us belting it out.

Although we never looked at each other,
I knew that it was the closest my dad and I
Have ever been.
We were two miles from home,
When he pulled into my cousin’s driveway.
It seemed they were having a cookout.
I don’t think we were invited, but around here, you’re always invited.
We got out of the truck.
There was a lot of my family there,
Many of whom, I’ve never met.
Someone came over to greet my dad.

“You done workin for the day or you just takin a break?” they say.
I expected him to laugh and then walk away with them
For an hour long conversation, like always, only
As they start talking and I begin walking away, he stops me and says to them
“I’d like you to meet my daughter.”
Maybe….
It was just my brothers that were mistakes.

Appendix A: Term Quiz Name: _______________________________  
Match each number with the letter it best corresponds with. Letters are only used once.
1. Example: “He yelled like he had just seen a ghost”
2. A symbolic narrative in which the surface details imply a secondary meaning
3. The selection of words in a literary work
4. The implied attitude of a writer toward the subject and characters of a work
5. The grammatical order of words in a sentence or line of verse or dialogue
6. Example: “The dull, cold flow of the low ocean tows...”
7. The means by which writers present and reveal character
8. Examples include simile, metaphor, hyperbole, etc.
9. A humorous, mocking imitation of a literary work, sometimes sarcastic, but often playful and even respectful in its playful imitation
10. An interruption of a work's chronology to describe or present an incident that occurred before the main time frame of a work's action
11. Hints of what is to come in the action of a story
12. The endowment of inanimate objects or abstract concepts with animate or living qualities
13. A figure of speech involving exaggeration
14. The repetition of consonant sounds, especially at the beginning of words.
15. A contrast between what is said and what is meant or between what happens and what is expected to happen in life and in literature

Appendix A: Term Quiz continued

A. Allegory
B. Alliteration
C. Assonance
D. Characterization
E. Diction
F. Figurative Language
G. Flashback
H. Foreshadowing
I. Hyperbole
J. Irony
K. Parody
L. Personification
M. Simile
N. Syntax
Appendix B: Term Quiz Key

1. M
2. A
3. E
4. O
5. N
6. C
7. D
8. F
9. K
10. G
11. H
12. L
13. I
14. B
15. J
Title: Lesson 16: Narrative poem workshop, and overview of upcoming week

Objectives:
1. Students will be able to complete and contribute to a discussion about the bell work question.
2. Students will be able to give and receive feedback on their narrative poems.
3. Students will be able to learn about new poems for the unit.

Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…complete and discuss the bell work.
I CAN…learn about new poems.
I CAN…give and receive feedback.

Bell Work: What do you think your best qualities are? Why?

Procedures/Activities/Homework:

Procedure: Place students into groups and have each member share their narrative draft with the rest of the group.

Students will answer the following questions:

For the writer: What is your favorite part of the poem?
What place in the writing did you possibly struggle with?
Explain any feedback you would find particularly useful for this piece.

For the reader: What is your favorite part of the poem?
What else would you like to see in the poem?
What suggestions do you have overall for the writer?
Teacher will monitor and assist students during this activity, ensuring all students are contributing and are on-task.

If there is any time remaining, the following poems may be written on the board and students will discuss what they know about each of them: biography, elegy, eulogy.

### Closing:
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

**Exit Slip:** Students will hand in their exit slips before leaving class.

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**Title:** Lesson 17: The Biography Poem
Objectives:
1. Students will be able to complete and contribute to a discussion about the bell work question.
2. Students will be able to write a biography poem.
3. Students will be able to compare/contrast poems learned thus far.

Essential Questions and I CAN statements:
Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…complete and discuss a bell work.
I CAN…understand the meaning of point-of-view.
I CAN…compare/contrast poems I have learned about.

Bell Work: What is one major goal you have that people would see as atypical?

Procedures/Activities/ Homework:

Activity, Poem of the Day

The Biography poem: A poem written about one self's life, personality traits, and ambitions.

After this is copied down by students and discussed, the literary term point-of-view will be gone over.

Point of View: The angle of vision from which a story is narrated. Point of view in a text can be: first person, in which the narrator is a character or an observer, respectively; objective, in which the narrator knows or appears to know no more than the reader; omniscient, in which the narrator knows everything about the characters; and limited omniscient, which allows the narrator to know some things about the characters but not everything.
After showing or reading students this definition, break it down together and decide on a class definition.

**Activity:** For the remainder of class, students will complete three biographies: one about themselves, one about a famous person (dead or alive), and one about a friend or family member.

**Homework:** For homework, students will draw a graphic organizer of their choosing (Top Hat organizer, Venn diagram, Y-chart, etc.) that functions as a compare and contrast chart. They will then choose two poems that have been learned about thus far and compare/contrast them.

**Closing:**
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

**Exit Slip:** Students will hand in their exit slips before leaving class.

**Examples:**

Born on one of the coldest days of the year
3 days before the next one,
The 1st thing the doctor said, so I’ve been told,
Was “She’s a redhead.”
And so my life began.
Now over 2 decades later
College Graduate
Teacher, Helper, Mentor
I’m still trying to change the world.
### Title: Lesson 18: The Epitaph

### Objectives:
1. Students will be able to complete and contribute to a discussion about the bell work prompts.
2. Students will be able to compose an epitaph poem.
3. Students will be able to create visuals to accompany their written poems.

### Essential Questions and I CAN statements:

**Why study poetry?**
**How is poetry viewed in society?**
**What are benefits of poetry?**
**What does poetry mean to you?**

I CAN…complete and discuss the bell work.
I CAN…write an epitaph poem.
I CAN…create a visual for my poem.

### Bell Work:
Where do you think poems are the most prevalent? Where do you see them the most?

### Procedures/Activities/ Homework:

**Activity, Poem of the Day**

*The Epitaph Poem:* A commemorative inscription on a tomb or mortuary monument written to praise the deceased.

For the same people students wrote biographies for yesterday (they can choose different people if they like- they can also create fictitious people), they will create epitaph poems for them today.

To make this lesson a bit less morbid, students can actually apply what they are writing and see it as a visual, located at: [http://www.jjchandler.com/tombstone/](http://www.jjchandler.com/tombstone/) (see examples). Since the site allows people to save designs, students can display theirs to the class, and a contest could be arranged for the overall favorite epitaph.
### Closing:
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

### Exit Slip:
Students will hand in their exit slips before leaving class.

### Examples:

Here lies Brandon Carvey  
A fellow businessman  
A founder, a CEO  
A father, son, and brother  
A good friend.  
A great loss.

Susan Whitley.  
She wanted to make a difference in the world, and she did.
**Title:** Lesson 19: The Elegy/Eulogy

**Objectives:**

1. Students will be able to complete and contribute to a discussion about the bell work.
2. Students will be able to understand the difference between a eulogy and an elegy.
3. Students will be able to compose both an elegy and a eulogy.

**Essential Questions and I CAN statements:**

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…complete and discuss bell work.
I CAN…understand the difference in elegies and eulogies.
I CAN…write an elegy and eulogy.

**Bell Work:** Think of someone that you know that passed away. How do you remember them?

**Procedures/Activities/ Homework:**

**Activity, Two Poems of the Day**

The Elegy: A sad and thoughtful poem about the death of an individual, often rhyming.

Since the two are so close and hard to distinguish between, the eulogy will also be studied.

The Eulogy: A laudatory speech or written tribute, especially one praising someone who has died.
Before blatantly explaining the biggest differences between the two poems, read the students examples and allow them to formulate a list of characteristics of the two that make them unique.

Upon discussion, be sure and add that there are certain things that should always be mentioned in a eulogy: the full name of the person, the person’s immediate family, traits of the person, and something significant the person did. Humor in an anecdote is also popular, but it isn’t always necessary. Elegies don’t typically follow any specific guidelines, except that they often do rhyme.

Eulogies and elegies are somewhat difficult to write, so the remainder of the class period will be given to write both a eulogy and an elegy. Since they are also emotionally difficult to write, it will be recommended that if anyone feels uncomfortable they can always invent a fictitious person to write about.

Students are to take the poems home if not finished and complete them, turning them in the next day for a homework grade.

**Closing:**
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

**Exit Slip:** Students will hand in their exit slips before leaving class.
Examples

Eulogy
We are all gathered for loss
Of Daniel Bryan Smith.
He was an extraordinary man.
A good son to James and Rose Smith
A devoted and loving husband to the late Hannah Mae
A loving father to Kevin Bryan, a recent University of Arizona graduate and current Navy Seal, proudly serving our country
Their greatest legacy now lives on with their fondest memories.
They were so proud of everything that he has done.
Dan left his impression on hundreds of churches across the nation
And continent as well, spending almost two years in South Africa
Changing lives everywhere that he went.
The world is grieving a big loss right now.
None of us will ever forget the difference made
And the lives touched.
Especially our own.
By the late Dan Smith.

Elegy
Darkness closed in
After hearing of your death
It’s still hard to believe
Still shocks me short of breath.
You were a great man
Whose loss has been terrible
I’m still pulling through
But the pains sometimes unbearable.
I miss you much
That is all you should know
I hope to see you again
So the tears will cease flow.
**Title:** Lesson 20: Workshop and Portfolio Update

**Objectives:**
1. Students will be able to complete and contribute to a discussion about the bell work.
2. Students will be able to update their poem portfolios.
3. Students will be able to revise their poems through giving and getting feedback.

**Essential Questions and I CAN statements:**
- Why study poetry?
- How is poetry viewed in society?
- What are benefits of poetry?
- What does poetry mean to you?

I CAN… complete and discuss bell work.
I CAN… update my poem portfolio.
I CAN… give feedback and revise my poems.

**Bell Work:** Why do you think poetry is important?

**Procedures/Activities/ Homework:**

**Strategy: Variation on Response Writing**
For this strategy, students will be placed in small groups (4-5), each with a poem they have chosen selected. Students will exchange poems with one another, and the evaluator will write a response to the poem, explaining what they thought worked well, didn’t work well, what was really clear or really confusing. Students will also ask the writer questions in their responses about their work if any arise.

At the end, writers should have three or four writing responses that provide them with useful feedback for poem revisions.

**Procedure:** At the end of class, students will be escorted to the computer lab to update their poem portfolios and work on revisions on their poems.

**Closing:**
No exit slip or reviews will be necessary today; students will work in the computer lab until the bell rings.
**Title:** Lesson 21: The Limerick

**Objectives:**
1. Students will be able to complete and contribute to a discussion about the bell work.
2. Students will be able to compose several limericks.
3. Students will be able to select and illustrate limericks for display.

**Essential Questions and I CAN statements:**

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…complete and discuss the bell work.
I CAN…compose a limerick.
I CAN…illustrate my limerick for display.

**Bell Work:** What is something that you find funny? Why? What (or who) do you turn to when you need a good laugh?

**Procedures/Activities/ Homework:**

**Activity, Poem of the Day**

The Limerick: A Limerick is a rhymed humorous or nonsense poem of five lines which originated in Limerick, Ireland. The Limerick has a set rhyme scheme of a-a-b-b-a with a syllable structure of 9-9-6-6-9.

Since this poem has a rhyme scheme and syllable structure, it would be best to write and explain this poem thoroughly on the board. Share an example and have the class write one together, with the teacher screening the poem and writing selected lines on the board.

Students will write at least two of these; they will then choose one for illustration and decorate it for display in the classroom or hallway.
**Closing:**
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

**Exit Slip:** Students will hand in their exit slips before leaving class.

**Examples:**

There once was a lion named Markleer
Who ate jellybeans and grass, not deer.
But the stomachache came,
Then away went his mane,
He began to eat meat out of fear.
**Title:** Lesson 22: The Cinquain

**Objectives:**
1. Students will be able to complete and contribute to a discussion about the bell work.
2. Students will be able to compose a Cinquain poem.
3. Students will be able to use an online generator to compose a Cinquain poem.

**Essential Questions and I CAN statements:**

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN...complete and discuss the bell work.
I CAN...write a Cinquain.
I CAN...use an online generator to write a Cinquain.

**Bell Work:** Who is your biggest role model or mentor? Why?

**Procedures/Activities/ Homework:**

**Activity: Poem of the Day, Cinquain**

The Cinquain: The Cinquain is a short, usually unrhymed poem consisting of twenty-two syllables distributed as 2, 4, 6, 8, 2, in five lines. The Imagist poet, Adelaide Crapsey, developed it. Another form (the one we will be using) follows the following pattern:

Line 1: Noun
Line 2: Description of Noun
Line 3: Action
Line 4: Feeling or Effect
Line 5: Synonym of the initial noun.
Students will be given approximately ten minutes to compose a Cinquain with the option of working with a partner. After this, students will be escorted to the computer lab, where students can use an online generator ([http://ettcweb.lr.k12.nj.us/forms/cinquain.html](http://ettcweb.lr.k12.nj.us/forms/cinquain.html); screenshot found in Appendix A) to create them.

**Closing:**
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

**Exit Slip:** Students will hand in their exit slips before leaving class.

**Examples:**

Brothers •
They're always there
It's fun playing football •
Not sure what I'd do without them •
Best friends.

Flowers
Vivid, fragile
Waving in the wind
Lingering scent that never leaves
Buds
Appendix A: Screenshot of Online Cinquain Generator

Write an Instant Cinquain

**Method:**

Line 1 - a one word title (or 2 syllables)

Brothers

Line 2 - a 2 word phrase that describes your title or you can just use two words (or 4 syllables)

They're always there

Line 3 - a 3 word phrase that describes an action relating to your title or just actions words (or 6 syllables)

It's fun playing football

Line 4 - a 4 word phrase that describes a feeling relating to your topic or just feeling words (or 8 syllables)

Not sure what I'd do without them

Line 5 - one word that refers back to your title (or 2 syllables)

Best friends.

[Create My Instant Cinquain Now] [Clear All Boxes]
Title: Lesson 23: The Idyll and Pastoral Poems

Objectives:

1. Students will be able to complete and contribute to discussion about a bell work question.
2. Students will be able to understand the differences between the idyll and pastoral poem.
3. Students will be able to compose an idyll and pastoral poem.
4. Students will be able to select their favorite poem and share it with the class in a literature circle.

Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…complete and discuss bell work.
I CAN…write an idyll and pastoral poem.
I CAN…share a poem with the class.

Bell Work: What do you think of when you hear the word “idyll” or “pastoral”?

Procedures/Activities/ Homework:

Activity, Poems of the Day

The Idyll poem: Poetry that either depicts a peaceful, idealized country scene or a long poem telling a story about heroes of a bye gone age.

Pastoral poem: A poem that depicts rural life in a peaceful, romanticized way.

After students copy down the definitions to ensure they understand the differences and similarities between the two poem types.
Strategy, Variation on Literature Circle

Students should form one large circle with their desks. Teacher may either ask for volunteers or assign a volunteer to begin. The selected student will read their poem aloud, and other students will chime in with feedback, opinions, and critiques. Teacher will monitor and/or model how thoughtful responses should be given.

Closing:
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

Exit Slip: Students will hand in their exit slips before leaving class.

Examples:

Tall, swaying hay fields
And green, hilly pastures
Are on either side of me
As I drive to work
Reminds me of the cows I had
Growing up on the farm.
The black cows, the red ones, and the occasional Charolaise
Would speckle the hills on days filled with brilliant sunshine
Always trying to find that best patch of grass.
Title: Lesson 24 & 25: Catch-up and return to vocabulary

Objectives:
1. Students will be able to finish the Literature Circle strategy.
2. Students will be able to complete and discuss the bell work question.
3. Students will be able to update their poem portfolios.
4. Students will be able to research vocabulary terms and complete a worksheet.
5. Students will be able to present and discuss their findings with the class.

Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…participate in a literature circle.
I CAN…complete and discuss a bell work.
I CAN…update my poem portfolio.
I CAN…research vocabulary terms.
I CAN…present and discuss my findings.

Bell Work: Why are forms of poetry and vocabulary important to study together?

Note: The second lesson of this plan does not have any bell work. Students will be immediately escorted to the computer lab to finish vocabulary worksheets.

Procedures/Activities/ Homework:

Procedure 1: Following discussion of the bell Work, students will be escorted to the computer lab. They will first update their poem portfolios with their recently written poems.

Strategy, WebQuest/Word Scavenger Hunt activity
Each student will be given a graphic organizer (see Appendix A) to complete as the terms are researched and explored. Students will have the option of writing or typing the answers, and they may print them when finished.
This activity will take at least half of the second lesson.

Following the activity, students will participate in a review of their findings, with the teacher calling on students to answer and having other students chime in, agreeing or disagreeing with what the first student said, much like a popcorn review. All terms will be reviewed before class is over.

**Closing:**
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

**Exit Slip:** Students will hand in their exit slips before leaving class.

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**Appendix A: Graphic Organizer for vocabulary term research**
<table>
<thead>
<tr>
<th>Term: Closed form</th>
<th>Term: Denouement</th>
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<td>Definition:</td>
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<td>Example 2:</td>
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<td>Definition:</td>
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<td>Example 1:</td>
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<table>
<thead>
<tr>
<th>Term: Onomatopoeia</th>
<th>Term: Open Form</th>
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<tr>
<td>Definition:</td>
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<td>Example 2:</td>
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<tr>
<td>Term: Resolution</td>
<td>Term: Rhythm</td>
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<td>Definition:</td>
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<table>
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<th>Term: Stanza</th>
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**Title:** Lesson 26: The Didactic Poem

**Objectives:**
1. Students will be able to complete and contribute to a discussion about the bell work question.
2. Students will be able to compose a Didactic poem.
3. Students will be able to compose a Didactic poem that utilizes important vocabulary terms learned in the course.
Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…complete and discuss the bell work.
I CAN…compose a Didactic poem.
I CAN…apply learned vocabulary terms.

Bell Work: What is something you are very skilled at or have been doing your entire life?

Procedures/Activities/ Homework:

Activity, Poem of the Day:

Didactic Poetry: instructional poetry. The poet expected the reader to learn skills, science, philosophy, love, crafts, etc. from the didactic verses.

After an example is shown and modeled and the definition copied down, students will create three of these poems individually.

The first can be however they would like. However, the second two must use at least two examples of vocabulary terms each in the poems (i.e., metaphor, simile, imagery). No one term can be counted more than once.

Closing:
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

Exit Slip: Students will hand in their exit slips before leaving class.
Examples:

“Make A Smore”
First
You need graham crackers
Marshmallows
Hershey’s chocolate bars
And a bonfire.

Second
Take the marshmallows
And roast them.
Beware of the blazing, burning flames
But burn the marshmallow to your liking

Third
Envelop the toasted melted marshmallow
With the two squares of the graham cracker
One side with a Hershey’s bar on it
Ready to be liquefied

Fourth
Enjoy the succulent, sweet taste
Of your smore.
Like lemonade on a hot summer’s day
S'mores are saliently satisfying.
Objectives:

1. Students will be able to complete and contribute to a discussion about the bell work question.
2. Students will be able to compose an imitation poem based off pre-determined poems.
3. Students will be able to share imitation poems and vote on the best one, mimicking the winner’s poem in their writings as well.

Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…complete and discuss the bell work.
I CAN…write an imitation poem.
I CAN…share an imitation and vote on the best one.
I CAN…mimic a classmate’s poem.

Bell Work: What are some movies or books that are similar in their plots, characters, themes, or ideas?

Procedures/Activities/ Homework:

Activity, Poem of the Day

The Imitation Poem: Poem written that is based loosely on the work of another to strengthen poetry/writing skills.

The two examples will be displayed, and students will craft imitation poems adhering to them, and then work on other poems for their peers to imitate.

With at least 20 minutes remaining, students who want to share will have the option, and the rest of the class can vote on the best imitation poem. Students will mimic the winning poem if there is time remaining, and if not, it will be homework.
**Closing:**
No review or exit slip is needed for the day. Students will work until the bell.

**Examples:**

“More”
The world would be so much better with more
Love.
If people cared more
And shared more.
Everyone would be happy.
People would have better lives
And so would our planet.

“Wish”
If only I were invisible
No one could see me
I could secretly change the world
Doing random acts of kindness
And being sure to get nothing in return
Except a smile.

**Title:** Lesson 28 & 29: The Couplet and Lyric Poem

**Objectives:**

1. Students will be able to complete and contribute to discussions about the bell work questions.
2. Students will be able to compose couplets and at least one lyric poem.
3. Students will submit one poem to the instructor, and students will participate in a variation on the community circle strategy.
4. Students will be able to create melodies to accompany the lyric poems that have written.
**Essential Questions and I CAN statements:**

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN...complete and discuss the bell work.
I CAN...write couplets and a lyric poem.
I CAN...participate in a community circles.
I CAN...create a melody for my lyric poem.

**Bell Work:** What are some of your favorite songs or song artists? Why do you like them?

Note: No bell work is used in the second lesson. Students will begin class in the community circle to finish reviewing the poems anonymously.
Procedures/Activities/ Homework:

Activity, Poems of the Day

The Couplet: unit of verse consisting of two successive lines, usually rhyming and having the same meter and often forming a complete thought or syntactic unit.

Give students a few minutes to experiment with forming couplets and poems.

The Lyric Poem: a form of poetry that expresses personal and emotional feelings, typically with a rhyme scheme.

Students will be given enough time to compose at least one lyric poem.

Strategy: Community Circle

Once all (or majority) of students have completed one lyric poem, students will arrange their desk in a large circle. Each student will give the teacher their written poem, and the teacher will read them aloud individually and anonymously. Students will then give feedback after each poem is read, continuing until the bell rings.

Procedure 1: Continuation of community circle strategy

Since the reviews of poems probably did not end in the first lesson, the second lesson will be given to finish these evaluations.

Activity: Once students have feedback on their lyric poems, students will be escorted to the computer lab, where they can visit the website http://www.aviary.com/tools/music-creator and create a melody to accompany their lyric poem (screenshot of site available in Appendix A). A classroom set of headsets is necessary for this activity.

Closing:

There will be no review or exit slip today; students will work until the bell.
Examples:

“Moving On” (Complete with guitar chords)

Capo: 6

Verse 1:
G
You take me
D
You make me
Em D
You break me
C D
And then you let me go
G
Then you say you want me
D
You need me
Em
You call me up
C D
Because you know I can’t say no

Prechorus:
   Em D
But I, I just can’t take it anymore
   B D
An so I’m finally, walkin’ out the door

Chorus:
   G/D
You say you need me
   D
You say you care
   Em
But I gotta let you go
   C G
Because you know this isn’t fair

G
You just keep playin with me
D
But I’m not your pawn
Em
So baby step aside  
C  
Because it’s time for me to move on

Verse 2:  
_Same instrumental pattern_

You know I loved you  
Put my trust in you  
Believed in you  
Right from the very start

But you possessed me  
You wrecked me  
You left me  
And you broke my fragile heart

_Repeat Prechorus_  
_Repeat Chorus (x2)_

Appendix A: Screenshot of Music Composition Website^35
Title: Lesson 30: Wrap-up of the week
Objectives:
1. Students will be able to update their poetry portfolios.
2. Students will be able to select three poems for revision.
3. Students will be able to provide peers with helpful feedback.

Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…update my poetry portfolio.
I CAN…select three poems for revision.
I CAN…give peers useful feedback on their poems.

Bell Work: There is no bell work for the day. Class will convene in the computer lab.

Procedures/Activities/ Homework

Procedure 1: Allow students time to type their most recent poems and add them to their poetry portfolio folder/document. As students are updating their portfolios, have them select their three favorite or best poems for a revision workshop. After these are printed, the instructor will assign small groups for a workshop.

Strategy: variation on “Questioning the Author”
Students will answer the following questions for the writer of the poems:

What is the author talking about?
What is the author’s message?
Identify a specific poetic element or effective word choice. Why do you think the author chose to use it?
Does the poem make sense?
Were you confused in places? Where?
Did the author answer any questions you had?
If you could give the author one piece of advice to improve their writing, what would it be and why?

Students will use the remainder of class to complete these workshop questions for their group members. Homework is for students to revise their poems based on the feedback they received.
**Closing:** No exit slip is needed today. Students will work until the bell.

**Title:** Lesson 31: The Sonnet
**Objectives:**
1. Students will be able to complete and contribute to a discussion about the bell work.
2. Students will be able to compose an English sonnet and an Italian sonnet.

**Essential Questions and I CAN statements:**

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…complete and discuss the bell work.
I CAN…write both an English and Italian sonnet.

**Bell Work:** Write anything that you know down about sonnets, such as form, lines, writers, etc.

**Procedures/Activities/ Homework:**

**Activity, Poem of the Day**

**The Sonnet:** A Sonnet is a poem consisting of 14 lines (iambic pentameter) with a particular rhyming scheme:

Examples of a rhyming scheme:
#1) abab cdcd efef gg
#2) abba cddc effe gg
#3) abba abba cdcd cd
A Shakespearean (English) sonnet has three quatrains and a couplet, and rhymes abab cdcd efef gg.
An Italian sonnet is composed of an octave, rhyming abbaabba, and a sestet, rhyming cdecde or cdcdcd, or in some variant pattern, but with no Closing: couplet.

Usually, English and Italian Sonnets have 10 syllables per line, but Italian Sonnets can also have 11 syllables per line.

Procedure: Since sonnets are very difficult to master, a large portion of class will be spent going over them. Students will probably need the entire class period to write one, and if they finish one they can try to write both an English sonnet and an Italian sonnet. If they do not finish they will take them home and complete one of each for homework.

Closing:
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

Exit Slip: Students will hand in their exit slips before leaving class.

Examples:

“Goodnight”

Starlight scatters near the frosted night’s moon
Shadows creep closest by the tallest tree
Radio playing my favorite tune
Pitch black as far as my retina sees
Driving home, it always is much too long
Contemplating skipping work tomorrow
All I want to do is sing my grand song
Sit back, relax, and enjoy the great show
But life beckons me to push and strive hard
So I keep trying and hoping it will pay
Seeing my dog run to me in the yard
Makes me glad, it’s never too late to play
Bright shines the moon and the sun is away
Time for sleep, tomorrow will be a new day
### Title: Lesson 32: The Burlesque Poem

### Objectives:
1. Students will be able to complete and contribute to a discussion about bell work.
2. Students will be able to compose a Burlesque poem.

### Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…complete and discuss the bell work.
I CAN…write a Burlesque poem.

### Bell Work: What is something that you have been affected negatively by lately?

### Procedures/Activities/ Homework

**Activity, Poem of the Day**

The Burlesque poem: a poem that consists of a story, play, or essay that treats a serious subject ridiculously, or is simply a trivial story; or, classic humorous and funny poems using comic imitation and exaggeration in an absurd way.

These are very difficult poems to write as well, and it will probably take the remainder of the class period to write them. After modeling and explaining, students will need monitoring. The assignment it to compose two. If students do not get finished, these will be taken home for homework.

### Closing:
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

**Exit Slip:** Students will hand in their exit slips before leaving class.
Examples

“P.S. I miss you”

To leave a message, please press one.
Beep.
Hey…it’s me.
The only one you ever loved.

I miss you so much.
It’s so hard trying to get along without you.
When I saw you for the last time..
My heart broke.
Shattered
Exploding into a million pieces.

I want you in my life again
I want to hold you.
But that can’t ever happen again
The memories that we shared.
Soon to be forgotten.
Forever.

The letters, the pictures, and all of our songs…
And what will I tell our friends?
I wish I had that card I once bought you.
But now it feels like
All that time and money
Wasted away.

I cried. All morning long.
You know I don’t cry- you’ve heard me what? Twice?
I can’t do this anymore.
I must move on.
I need to replace you.
But can I find one to replace you?
The image of you drowning
Will be forever etched into my mind
Screaming

As you flew down the toilet
Goodbye cell phone, forever.
P.s. I miss you.
**Title:** Lesson 33 & 34: Free verse

**Objectives:**
1. Students will be able to complete and contribute to the discussion about the bell work.
2. Students will be able to compose at least three free verse poems.
3. Students will select a poem of theirs and share it with the class.
4. Students will continue to revise and update their poetry portfolio.

**Essential Questions and I CAN statements:**

- Why study poetry?
- How is poetry viewed in society?
- What are benefits of poetry?
- What does poetry mean to you?

I CAN…complete and discuss the bell work.
I CAN…write 3 free verse poems.
I CAN…share a poem with the class.
I CAN…update my poetry portfolio.

**Bell Work:** What would the world be like if there were no restrictions, restraints, or rules?

Note: There will be no bell work on the second day.

**Procedures/Activities/ Homework**

**Activity, Poem of the Day**

**Free Verse:** Free Verse is an irregular form of poetry in which the content free of traditional rules of versification, (freedom from fixed meter or rhyme).

In moving from line to line, the poet's main consideration is where to insert line breaks. Some ways of doing this include breaking the line where there is a natural pause or at a point of suspense for the reader.
Following explanation and modeling, students will be assigned to write three free verse poems. If students do not finish, it will be homework. If they do finish, they may begin updating and revising their poetry portfolios. They will also be choosing one poem from this week to share with the class.

**Strategy, variation on the “Read-Aloud”**
After students have made selections, each student will read their poem aloud, with explanations before and after about their subject matter, reasons for choosing words/devices they did, and overall message or purpose. The rest of the class will be allowed to ask the reader questions for clarification and meaningful engagement.

**Closing:**
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

**Exit Slip:** Students will hand in their exit slips before leaving class.
Examples:

“Summer Time”
The bell rings, I'm finally free.
No more teachers yelling in my ear,
Or homework piling up.
Two months of swimming, sleeping, and more.
I can't wait to get home and start the fun.
No more waking up at the crack of dawn,
Or raising my hand just to go down the hall.
I can eat when I want and watch TV all day,
Or stay in my bed, no more school work to do.
There will be camping trips with Dad,
and cookouts at Sammie's.
I'll ride my bike for hours and stay up till morning.
Oh Summer, sweet Summer you've finally come!

“Renewed”
As I slide into the passenger seat
I slowly move the .30-06 rifle leaning against it
Careful not to touch the scope or the barrel
Just like I've always been taught
I remember…
I was seven years old.
The first time I shot a rifle
And how the arm kicked back so hard after firing
That I bruised.
A deep purple and blue hue
That faded to a sickly green and yellow
My friends were impressed.
Injuries are hip when you’re young
And I wore it proudly.
But just like my hobby of hunting and shooting faded,
So did my bruise.

Sticky sweat slips down the side of my face
I want the AC, but suppose that nothing
Can really beat
The fresh air outside.
I stick my head out the window
And hear something about “kids these days”
The voice fades as the air rushes past my ears,
And the breeze passes over my glistening face,
My freckles unusually bright
We approach a steep hill within a mile of my house.
I remember…
I was ten years old.
the first time I rollerbladed down it with my brother
One of those “it seemed like a good idea at the time” moments
We both lost control and had to jump off the road halfway down the hill.
He landed in a pile of gravel.
I remember feeling sick at the sight of his bloody, rock-filled kneecaps
That couldn’t all be removed at first.
When it healed, I could see and feel the remaining rocks through his skin
Small, hard lumps that could be moved around easily.
My brother, my big brave role model, cried when Dad took them all out
I fixed him some ice cream and turned on Power Rangers to cheer him up.
I had landed in a patch of poison ivy, but walked away without a scratch.
Or an itch.

Past the poison ivy patch, I see a fence.
I remember…
I was six years old.
The first time I felt the horrendous rush
Of hundreds of volts shooting through me
From the current of the electric fence
My brother had said, “No it’s not electric”
I wanted to cross the road, but didn’t want to walk to the gate.
I was going to crawl under it.
I remember the bitter taste of blood from biting my lip
After gripping that shocking barbed wire.
Thinking about it still gives me chills.

The ride continues
500 acres of either tall swaying hay fields
or green, hilly pastures filled with
black and red cows.
I remember…
I was six years old.
The first and only time I ever rode a cow.
Pet was the biggest, sweetest cow I ever knew.
One day I went to find her
But she wasn’t there.
Where did she go?
I believed the “She ran away” story until I learned
That cows don’t really run away.

Sitting in the passenger seat,
I see the old familiar silo that marks the end of our property line
Silver, slightly rusted in some places
No corn has been stored there for years
But the smell of lingering corn dust
Is just as powerful as ever
Fading only when the silo fades
from the rear view mirror.

The fence may not be electric anymore
And that poison ivy patch is long gone.
Bruises and animals come and go.
But the embedded impressions
remain in my brain
Forever.

Title: Lesson 35: Revision and Review Day
### Objectives:
1. Students will be able to complete and contribute to a discussion about the bell work.
2. Students will be able to create “Tossed Terms” for vocabulary terms learned.
3. Students will be able to revise poems, choosing three to possibly be submitted to a high school magazine or journal.

### Essential Questions and I CAN statements:
- Why study poetry?
- How is poetry viewed in society?
- What are benefits of poetry?
- What does poetry mean to you?

**I CAN…**
- complete and discuss a bell work.
- create Tossed Terms for vocabulary review.
- revise poems for possible submission.

### Bell Work:
What has been your favorite poem studied in the past 7 weeks and why?

### Procedures/Activities/ Homework
**Strategy:** variation on “Tossed Terms”

Students will be assigned into small groups for this activity. Each group will get four dice. On a sheet of paper, one group member will write the vocabulary terms and sign each a number, 1-24. Students will roll the dice, and the person will define the term of the number their rolled sum matches with. After the term has been defined once, students will then give examples for the terms they end up with.

After all of the terms have been defined and examples have been given, students will be given the remainder of the class period to draft/revise their poems in their poetry portfolios.

### Closing:
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

### Exit Slip:
Students will hand in their exit slips before leaving class.

### Title:
Lesson 36-40: Authentic Assessment
Objectives:

1. Students will be able to select a poem to submit for possible publication.
2. Students will be able to create a Glog or Prezi to display their poem for the class.
3. Students will be able to give and receive feedback about their selected poems.
4. Students will be able to make final revisions on their selected poem.
5. Students will be able to submit their poem for possible publication at various magazines and journals.

Essential Questions and I CAN statements:

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…select, revise, and submit a poem for possible publication.
I CAN…create a presentation to display my poem.
I CAN…give and receive feedback.

Bell Work: There will be no bell work for the week.

Procedures/Activities/ Homework

Procedure 1 (first class): Students will work in the computer lab, deciding on what they believe to be their best poem. They will create a multimedia outlet for the poem to display to the class. Students will have two options to choose from: glogster.com or prezi.com. I will have examples of each and show the students how to use them in this first lesson.

Procedure 2 (second class): Students will have a full work day for their Glogs or Prezi presentations, and they will receive a rubric of what must be included on their projects (see Appendix A). During the presentation work time, I will be holding individual conferences with students about their selected poems.
Procedure 3 & 4 (third and fourth class): Students will be presenting their Glogs or Prezis on this day. The class will have a brief discussion after each poem for suggestions or comments.

Procedure 5 (fifth class): Students will make final revisions to their poems and we will fill out all the requirements for submissions in class.

Closing:
- Review I CAN statements; orally quiz students about their content to make sure goals were attained.

Exit Slip: Students will hand in their exit slips before leaving the final class; the exit slip will pertain to activities completed throughout the entire week.

Example of Glog presentation: http://bethanyriggs.glogster.com/thesisauthentic/
Assignment: Design and present a glog (glogster.com) or prezi (prezi.com) that exhibits your favorite poem.

Everything on the following checklist must be included:
- A title for the poem
- The poem itself
- Two of the vocabulary terms that are used within the poem and how they are used
- Why you selected this poem as your best
- An image to accompany the poem

Checklist for Presentations:

_______Title
_______Poem
_______One vocab term and how it is used in the poem
_______Another vocab term and how it is used in the poem
_______Reasoning for choosing the poem
_______An image to accompany the poem
_______Good delivery of presentation

_____________ Total.

Students must have at least 5 out of 7 to receive a grade.

5 out of 7= 72%
6 out of 7= 86%
7 out of 7= 100%
**Title:** Lesson 41-43: Summative Assessment, Essay

**Objectives:**

1. Students will be able to compose, revise, and submit a thoughtful, organized, cohesive essay that uses information learned in class and from outside, credible sources.

**Essential Questions and I CAN statements:**

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…write a proficient essay, meeting all requirements on the rubric.

**Procedures/Activities/ Homework:**

Procedure: Students will be in the computer lab to research and write an essay, answering the question: “Why is poetry important?”

Students will be given a copy of the rubric (see Appendix A) and will conference with the teacher on the second day, to ensure that the focus and scope of the essay is in the right direction.
## Appendix A: Rubric for research-based essay

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organization</strong></td>
<td>Information is very organized with well-constructed paragraphs and subheadings.</td>
<td>Information is organized with well-constructed paragraphs.</td>
<td>Information is organized, but paragraphs are not well-constructed.</td>
<td>The information appears to be disorganized.</td>
</tr>
<tr>
<td><strong>Amount of Information</strong></td>
<td>All topics are addressed and all questions answered with at least 2 sentences about each.</td>
<td>All topics are addressed and most questions answered with at least 2 sentences about each.</td>
<td>All topics are addressed, and most questions answered with 1 sentence about each.</td>
<td>One or more topics were not addressed.</td>
</tr>
<tr>
<td><strong>Quality of Information</strong></td>
<td>Information clearly relates to the main topic. It includes several supporting details and/or examples.</td>
<td>Information clearly relates to the main topic. It provides 1-2 supporting details and/or examples.</td>
<td>Information clearly relates to the main topic. No details and/or examples are given.</td>
<td>Information has little or nothing to do with the main topic.</td>
</tr>
<tr>
<td><strong>Sources</strong></td>
<td>All sources (information and graphics) are accurately documented in the desired format.</td>
<td>All sources (information and graphics) are accurately documented, but a few are not in the desired format.</td>
<td>All sources (information and graphics) are accurately documented, but many are not in the desired format.</td>
<td>Some sources are not accurately documented.</td>
</tr>
<tr>
<td><strong>Paragraph Construction</strong></td>
<td>All paragraphs include introductory sentence, explanations or details, and concluding sentence.</td>
<td>Most paragraphs include introductory sentence, explanations or details, and concluding sentence.</td>
<td>Paragraphs included related information but were typically not constructed well.</td>
<td>Paragraphing structure was not clear and sentences were not typically related within the paragraphs.</td>
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<tr>
<td><strong>Title:</strong> Lesson 44: Test Review</td>
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<tr>
<td><strong>Objectives:</strong></td>
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<tr>
<td>1. Students will be able to review for the unit test.</td>
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<tr>
<td><strong>Essential Questions and I CAN statements:</strong></td>
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<td></td>
</tr>
<tr>
<td>Why study poetry?</td>
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<td></td>
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<tr>
<td>How is poetry viewed in society?</td>
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<tr>
<td>What are benefits of poetry?</td>
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<tr>
<td>What does poetry mean to you?</td>
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<tr>
<td>I CAN…review for the unit test.</td>
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<tr>
<td><strong>Procedures/Activities/ Homework:</strong></td>
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<tr>
<td><strong>Procedure:</strong> Have stacks of index cards for students to make flashcards. Students may also use the whiteboard, the tossed terms concept, or past quizzes to aid in studying. Toward the end of class, the teacher should quiz the students to determine how much knowledge they are retaining.</td>
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<tr>
<td><strong>Closing:</strong></td>
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<tr>
<td>• Review I CAN statements; orally quiz students about their content to make sure goals were attained.</td>
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<tr>
<td><strong>Exit Slip:</strong> Students will hand in their exit slips before leaving class.</td>
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</tbody>
</table>
**Title:** Lesson 45: Unit Test

**Objectives:**

1. Students will be able to complete a summative test over the unit.

**Essential Questions and I CAN statements:**

Why study poetry?
How is poetry viewed in society?
What are benefits of poetry?
What does poetry mean to you?

I CAN…do well on the unit test.

**Procedures/Activities/ Homework:**

**Procedure:** Hand out the test (see Appendix A) as soon as students take their seats. They have the entire class period to complete it.

Students who finish early may independently read a book of their choice in the classroom.

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*Appendix A: The Unit Test*
1. What is the repetition of similar vowel sounds in a sentence or a line of poetry or prose?
   a. Assonance
   b. Consonance
   c. Alliteration
   d. Imagery

2. What is the resolution of the plot of a literary work?
   a. Resolution
   b. Ending
   c. Iam
   d. Denouement

3. What is the idea of a literary work abstracted from its details of language, character, and action, and cast in the form of a generalization?
   a. Parody
   b. Allegory
   c. Theme
   d. Tone

4. What is a figure of speech involving a comparison between unlike things using *like, as, or as though*?
   a. Metaphor
   b. Satire
   c. Simile
   d. Irony

5. What is a symbolic narrative in which the surface details imply a secondary meaning?
   a. Iam
   b. Allegory
   c. Sonnet
   d. Aubade

6. What is the associations called up by a word that goes beyond its dictionary meaning?
   a. Connotation
   b. Denotation
   c. Definition
   d. Diction

7. What is the repetition of consonant sounds, especially at the beginning of words?
   a. Assonance
   b. Caesura
   c. Alliteration
   d. Anapest

8. What is an interruption of a work's chronology to describe or present an incident that occurred prior to the main time frame of a work's action?
a. Elision
b. Fiction
c. Flashback
d. Foil

9. What is a type of structure or form in poetry characterized by freedom from regularity and consistency in such elements as rhyme, line length, metrical pattern, and overall poetic structure?
   a. Ode
   b. Meter
   c. Pyrrhic
   d. Open Form

10. What is a contrast or discrepancy between what is said and what is meant or between what happens and what is expected to happen in life and in literature?
    a. Irony
    b. Satire
    c. Imagery
    d. Metonymy

11. What is the implied attitude of a writer toward the subject and characters of a work?
    a. Trochee
    b. Syntax
    c. Style
    d. Tone

12. What is the dictionary meaning of a word?
    a. Connotation
    b. Denotation
    c. Definition
    d. Convention

13. What is an unstressed syllable followed by a stressed one?
    a. Iamb
    b. Foot
    c. Caesura
    d. Foil

14. What is the sorting out or unraveling of a plot at the end of a play, novel, or story?
    a. Exposition
    b. Conclusion
    c. Diction
    d. Resolution

15. What is a comparison between essentially unlike things without an explicitly comparative word such as like or as?
    a. Metaphor
    b. Simile
    c. Alliteration
    d. Imagery

16. What is the endowment of inanimate objects or abstract concepts with
animate or living qualities?
   a. Alliteration
   b. Personification
   c. Connotation
   d. Quatrain

17. What is the pattern of related comparative aspects of language, particularly of images, in a literary work?
   a. Irony
   b. Imagery
   c. Satire
   d. Figurative Language

18. What is a humorous, mocking imitation of a literary work, sometimes sarcastic, but often playful and even respectful in its playful imitation?
   a. Onomatopoeia
   b. Metonymy
   c. Satire
   d. Parody

19. What is a figure of speech involving exaggeration?
   a. Irony
   b. Foreshadowing
   c. Hyperbole
   d. Spondee

20. What is the use of words to imitate the sounds they describe?
   a. Rhyme
   b. Pyrrhic
   c. Parody
   d. Onomatopoeia

Short answer: Give examples of the following terms:

1) Alliteration-
2) Assonance-
3) Simile-
4) Metaphor-
5) Onomatopoeia-
6) Hyperbole-
7) Connotation
8) Flashback
9) Foreshadowing-
10) Iamb-
Open Response: In the past 8 weeks we have studied a lot of different types of poems as well as terms and devices.

A. List and describe 5 terms and 3 poems that we have studied.
B. Write examples of 2 of the poems listed above using at least 3 of your terms. In a paragraph after, explain what 3 terms you chose and how you used them in the poems.

Appendix B: Unit Test multiple-choice key.

1. a 4. c 5. b 6. a 7. c 8. c 9. d
Open Response Rubric

<table>
<thead>
<tr>
<th>SCORE</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Student names five terms and three poems, and writes two of the poems using three terms named in item A. Student then writes a paragraph correctly explaining what three terms were used and how they were used in the poems in great detail.</td>
</tr>
<tr>
<td>3</td>
<td>Student names five terms and three poems, and writes only one poem using three terms named in item A. Student then writes a paragraph explaining what three terms were used and how they were used in the poem in great detail. OR Student names five terms and three poems, and writes two of the poems using three terms named in item A. Student then writes a paragraph explaining what three terms were used and how they were used in the poems in vague detail. Items may not be well chosen or incorporated.</td>
</tr>
<tr>
<td>2</td>
<td>Student completes item A and item B with limited or no detail for the explanation. OR Student names less than five terms or writes less than two poems, but the amount written is done in great detail and is well written.</td>
</tr>
<tr>
<td>1</td>
<td>Student demonstrates minimal understanding (e.g., student vaguely writes one poem or the explanation without any qualifications of literary elements).</td>
</tr>
<tr>
<td>0</td>
<td>Student’s response is totally incorrect or irrelevant.</td>
</tr>
<tr>
<td>Blank</td>
<td>No student response.</td>
</tr>
</tbody>
</table>

1 Being that this is the first lesson, it is important that rules and procedures are established for use within the classroom, as any typical classroom in the country would do: “Classroom rules serve as behavioral expectations that create an organized and productive learning environment for students and teachers by promoting appropriate classroom behaviors” (Marsh, et al. 27). Structure and organization are crucial for a climate that is conducive to learning.

2 Essential Questions (EQs) are questions that serve as a guide for a unit. Students can refer to these questions to ensure they are on the right track of learning, and EQs are
typically higher level questions that promote critical thinking: “In fact, the best EQs allow for multiple interpretations” (Obenchain, Orr, and Davis 191). There should be no more than five essential questions per unit.

3 I can statements are rapidly becoming more common across the nation. Unlike essential questions, however, these are goals set for each class day, not necessarily the entirety of a unit. At the end of each class, students can measure their success by determining whether or not they actually achieved the goals by reviewing these statements.

4 Bell work, (same concept as a bell ringer) is a popular activity used in classrooms that provide multiple benefits to both the student and instructor. As physics teacher Timothy F. Slater say, “It is in these opening minutes where your students’ attention can be most readily captured and easily motivated to reach your lesson’s learning target. It is also the perfect time to get maximum guidance for how you will lead your students through your lesson plan” (477). If students understand the expectations when they walk into the classroom each day, each student will begin class on-task and is more likely to stay that way, reducing discipline problems and creating an environment that is conducive to learning. All bell work in this unit are written to either informally assess knowledge that students are learning or to guide students into the topic and goals for the lesson that day.

5 By having parents sign their child’s list of rules and procedures as well as the syllabus, not only does it help keep students accountable, but also if parents ever question authority for a reward or consequence, it is useful to examine the original copy and let them know that they should have addressed the issue before signing the form. Their signature is a contract that literally states that both they and their student agree to everything written on the documents given to them at the start of the course.

6 Even though my focus is evidently on a student-centered classroom, allowing students to choose their own partners is not always the most effective method of learning. It is important for the teacher to run the classroom in the way that best benefits the students. Therefore, since this is one of the first lessons, it is probably best to number the students off randomly until the student’s personalities and traits are better known.

7 The acrostic poem seemed like an excellent choice as the first poem for the poetry unit. This poem is very useful in getting to know people, which students will enjoy doing since it is the second day of class. There are multiple ways they can write them; I composed two different types for examples, both spelling Ms. Riggs. In addition to showing them my example and reading it to them, I will explain a little about myself, to give them a model as to how they should present their poems and introduce their partners to the class.

8 Modeling is a very important instructional strategy in which the teacher demonstrates a new idea, concept, or approach to learning, and the students learn through immediate observation. Assistant professor of music education at Georgia State University, Warren Haston, says, “Teaching concepts with appropriate modeling and imitation allows students to learn naturally and intuitively. This pedagogical process teaches the concept
before the theory, another sound education approach” (27). It can be used across all disciplines, grades, and ability levels to engage students in imitation of particular behaviors that encourage expanding of knowledge.

9 Exit Slips are a perfect way to end lessons, since they “can help students reflect on what they have learned and help prepare their minds for continued learning on the topic” (Fisher 27). The three categories of questions represent different types of feedback, including Prompts that document learning, Prompts that emphasize the process of learning, and Prompts to evaluate the effectiveness of the instruction. While exit slips are useful for students to synthesize information learned in the class period, they also serve to provide useful feedback for teachers regarding methods of instruction, exercises, examples, etc.

10 As previously mentioned, since I composed all of the examples, many of them are about myself, surroundings, events, personality, etc., just like the student’s poems will be. Authentic examples are more personal, relatable, and they coincide with the overall purpose of the unit—allowing self-expression in a safe environment and establishing the practice of poetry in everyday life.

11 The shape poem seemed like a good idea to continue to ease students into the poetry unit; they are easy to compose, yet even professional poets compose shape poems. The visual element will also help various types of learners present in the classroom.

12 I think it is important to display samples of students’ work in the classroom and hallway. Knowing that other students will see their work is an intrinsic motivation factor; students will want to produce their finest work if their peers are going to see it. Besides this, there are other messages that correspond with this idea of displaying students’ work. The displays “convey to children that their efforts, intentions, and ideas are taken seriously” (Schroeder-Yu 127). Since many people treat poetry as trivial, encouraging a public outlet for the work is an excellent way to deem it important. Students will also try harder when they know other people enjoy seeing what they have done and knowing that their work is valued. Also, when students choose work for display, they learn to reflect on their work. Deciding which poem to display is a process and students must assess themselves and their writing to reach a conclusion and create a spectacle for everyone to see.

13 This screenshot was captured from the original design, created on the Tagxedo website, and can be found at: http://www.tagxedo.com/artful/11de16faaf8648da

14 A WebQuest is a very useful tool because students are looking for things of a specific nature and have to judge the credibility of websites. However, the word scavenger hunt strategy is essentially exactly what the assignment is asking for (specific examples, definitions, etc., to accompany a vocabulary term). In the description, though, found in the text 50 Instructional Routines to Develop Content Literacy, the scavenger hunt is not specifically for use online, but rather three-dimensional items found outside the realm of
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the classroom. Therefore, it made sense to combine the two strategies to achieve learning in this lesson.

15 This screenshot was captured from the original design, created on the Tagxedo website, and can be found at: http://www.tagxedo.com/image/46f4b73e99ad436e

16 Obviously, other forms of the haiku have emerged over the years. Since the traditional version will be the one students are most familiar with, this is the form we will be using. The structure also fits in with the other poems of the week, which were selected because of their simple nature and familiar syllable limits.

17 The increasingly popular strategy of compare/contrast is used a few times throughout this unit. It is a very powerful strategy, and researchers have discovered that “strategies asking students to identify similarities and differences led to an average percentile gain of 45 points in student achievement” (Silver 73). Obviously, the compare/contrast strategy is beneficial for increasing comprehension and achievement. It is also quite easy to implement, especially with a lesson such as this one.

18 The activity in this lesson is essentially the same as that of a poetry circle. These circles help stimulate interest in poetry and aid students in comprehension of literary terms, conventions, as well as traditional forms that include syllable limitations.

19 Since this unit entails many unique learning exemplars, I think the idea of a poetry portfolio will benefit the class. Students will be able to keep a record of their writings and thought processes, and toward the end of the unit, use the portfolio to display their work and show the improvements. Just like displaying student work in the school, the portfolio serves many related purposes as well.

20 For this lesson, it is extremely important that all students share their poems with the class, not just the ones that volunteer to every day. This is a move for increasing participation entitled “Round Robin.” Every student has a turn to talk, and an excellent time to use it is when students may feel tense about sharing. The class should be an open, warm environment, and everyone should adapt and eventually feel comfortable sharing their poems with the class; this is one of the ultimate goals.

21 The list poem seems like such a basic, almost primitive concept, and yet many professional writers and famous texts contain these poems. If students need further explanation or popular examples, mention the use of lineage lists in the Bible, list of heroes in Homer’s Iliad, or catalogs in Walt Whitman’s poetry. Relative examples typically ensure a higher comprehension rate.

22 While the “Think-Aloud” strategy seems quite simple, it is very efficient in making sense of text. Since students are presenting their own poems and explaining them as they go, they may see points they had not thought about before, and allow fellow classmates to interpret and understand the text, so they are able to give clear, relevant feedback. “What
the think-aloud accomplishes is teaching students that productive reading is not passive; the reader can consciously and deliberately negotiate his or her understanding of a text” (Fisher, et al. 129).

23 In this lesson, the unit, and all other lessons taught by nearly every teacher around the world, flexibility is a key quality to be practiced. Time limits are difficult to place upon one activity, because all students learn and process information at different levels. Having the ability to adapt and quickly change plans is a necessity for effective instruction.

24 The Vocabulary Self-Awareness chart is an excellent assessment tool for students to know what they need to focus on regarding their learning. Before the terms are presented, students should fill out the chart according to the procedures listed at the bottom of the graphic organizer. The goal of this is for all students to be mastery learners. “This awareness is valuable for students because it highlights their understanding of what they know, as well as what they still need to learn in order to comprehend the reading” (Fisher, et al. 138).

25 There are several thousand online poem generators. Using them for this lesson, as well as one or two in the future, is apt to hold students’ interests longer, since it involves the use of technology and the generators give specific instructions that are easy to follow.

26 As stated in the lesson plan, this screenshot was taken from the site: http://www.readwritethink.org/files/resources/interactives/diamante/. This website is an excellent resource for teachers in all areas, especially English or language arts.

27 Using the narrative poem in this lesson creates a smooth transition into next week’s lessons, which will center on life, death, and the stories of the students.

28 These poems for week four have a common theme: celebrating life and death. Some of these forms may be hard to write for students, some may be humorous, and some may be eye opening. Ultimately, there is potential for students to discover new things about themselves and it will hopefully bring classmates closer to one another. The poems studied are now shifting into more serious, deep, thought-provoking poems.

29 Since epitaphs are such a common sight in society, chances are every student has seen them. Epitaphs are typically limited in space, but the larger the tombstone, the longer the epitaph usually is. They can be humorous or merely sum up the life of the person that has passed and the kind of life that they led. Of course, epitaphs generally always focus on the positive qualities out of respect and honor for the dead—an important fact that should be mentioned when teaching this lesson.

30 For further explanation, the main differences between elegies and eulogies are as follows: For members of denominations of certain religions, the eulogy will be a familiar
A eulogy is a written piece that is spoken after someone passes away. An elegy is very close; however, it is a poem that primarily serves the purpose of a lament or a requiem for a recently deceased person. Therefore, the main difference is the form in which the words are written. Also eulogies are typically happier, praiseful, and focus on celebrating a loved one’s life, and elegies are typically sad, lamenting, and focus on remembering the loved one’s life.

One of the best concepts about this strategy is that “a written response differs from an oral response or discussion because students have the chance to think without interruption, to add to their thinking, or change their thinking upon further reflection” (Fisher, et al. 102). This strategy can help students that are critiquing poems give thoughtful, meaningful, and helpful feedback since it requires so much thinking.

This is another example of an online poem generator. This screenshot was taken from http://ettcweb.lr.k12.nj.us/forms/cinquain.html.

The Literature Circle is a good strategy to employ when sharing poems because all readers bring their “own experiences, feelings, and prior knowledge to bear on a text.” It allows students to share poems in a safe, warm environment and gives way to other students to provide insightful interpretations. There are two suggestions for the literature circle that should be followed: 1) all opinions and interpretations of poems should be respected, and 2) the literature circle should be entered without a preconceived plan in mind. “Spontaneity, listening, and responding are the fuel for new insights” (Silver 201). However, this strategy is used as a variation on the original literature circle because the original deals with published literature, whereas my focus is on student’s poetry.

The community circle, much like the literature circle, encourages students to interpret and elicit feedback to one another about the written poems. It is a strategy that “develops students’ awareness of themselves, their feelings and values, and the feelings and values of their fellow students.” By establishing this non-hierarchical circle of trust, “the strategy builds student’s self-concept and fosters a classroom culture of togetherness and respect for differences” (Silver, Strong, and Perini 195). A variation I adapted to this is to ask for every student to share his or her poem instead of just the ones that volunteer. However, I do not think this is an issue at this point in the unit, because hopefully the class has created a non-judgmental, safe environment where each student can freely express his or her self. Another way I avoid the immediate judging of a person’s character is to read the poems anonymously, which still allows students to gain valuable feedback, and yet give it more freely since they do not know to whom it is directed.

This is a screenshot of a music composition website, where students can go to create melodies and harmonies to go with the lyrics they wrote. The screenshot was captured from: http://www.aviary.com/tools/music-creator.
The purpose of the “Questioning the Author” strategy is to “encourage readers to interact with information and build meaning from the text by analyzing the author’s purpose in writing” (Fisher 78). Obviously this comprehension strategy was meant for literature of a professional nature, but the prompts provided with the strategy seemed to fit the goal of the workshop well. Instead of using all of the queries, I selected the ones that best fit the goals of the lesson for the benefit of the students.

I have actually implemented this strategy several times in the past when teaching in classrooms. As childish as the idea of reading poems aloud and explaining them sounds, students actually enjoy reading and thinking aloud. Of course, it is typically the teacher that reads aloud in this strategy, but since students have composed their poems with a certain voice in mind, it is important they read them to emphasize the important parts other readers might look over. Reading with enthusiasm should be stressed, since the class is an attentive audience and it will help keep everyone engaged. The teacher should definitely model this strategy a few times so students know how they should proceed.

The “Tossed Terms” strategy is a routine that can be used to “review ideas before a test of as a way to help students acquire essential vocabulary” (Fisher 132). In this lesson, students are only using the strategy for vocabulary terms. However, if students became bored or finished the rounds quickly, each group could also play the game using poems, or a mixture of poems and vocabulary. For the poems, whoever rolled the matching number to the poem would have to write or recite an example following the poem’s form, or simply define its characteristics.

In order to bridge the whole poetry unit and connect it to the real world, students will be submitting their selected, revised poems to various publications, such as The Kentucky English Bulletin, which does accept student submissions for certain issues.


Berlin, Loren. "Oh, the Humanities: Why Not to Pick a College Major Based on a Salary


*Dead Poets Society*. Peter Weir. 1989. Touchstone Pictures. DVD.


2011.


