Integrating Poetry into the Common Core Standards

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Overview

"Poetry is all that is worth remembering in life."

-William Hazlitt

Often an aspect of literature that is often celebrated, poetry is also feared, revered, imitated, honored and sometimes even ignored. It can be antiquated, it can be avant-garde, but it has stood the test of time as a staple of the English language.

Within urban school districts, however, it is sometimes one of the last things taught. One reason is that anthologies, often used as classroom literary bibles, contain very few poems. For example, Harcourt Trophies Anthology for Fifth Grade contains only seven poems. Of these seven, five follow the conventional rhyming patterns of ABAB or AABB. Form has its place, however, I believe that poems that do not use these traditional forms challenge and intrigue students a lot more. Teachers, if they are even afforded the time within the curriculum to teach it, don't always know where to look for grade appropriate materials. They may also be in need of an efficient way to teach and integrate poetry into the Common Core reading standards in a way that will engage students.

Rationale

"Americans have been taught to fear poetry….to resist it" (Keil, p.97). This, despite the fact that poetry offers a myriad of benefits for struggling readers, as well as the most advanced. Poetry engages students in a way that is less intimidating, yet more exciting

than prose, assists in students gaining confidence and language skills, and can be therapeutic for those that have emotional barriers to learning.

Young children are often taught important things through rhyme. Songs like the alphabet song help students to remember things through the rhyme of poetry. In the primary grades, children love poetry. They consider themselves poets for even being able to recite something that rhymes. Once students have entered high school, however, many have lost that early love of rhymes and poetry that they enjoyed. As students move into adulthood, most still do not even realize that the music that they listen to daily consists of poetic lyrics. Most consider poetry at this point as either something too juvenile for them to be involved with or too complicated to bother with (Keil, p. 97).

This can become a problem when a teacher falls into one of the above mindsets. With limited amounts of time and/or resources for poetry, it is easy to not teach it at all or to cover the bare minimum of what is required-poetic elements and/or basic comprehension. Teachers rush to teach state standards, fulfill district mandates and to prepare for standardized testing. All the while not realizing the treasure that is available to assist them with this effort-poetry! (Keil, p. 97).

Poetry is a novel way for students to relate to language. Because of this, the struggling student, who may not consider him or herself a reader, may be intrigued by the shorter format and varied subject matter this genre provides. "[Poetry] promotes reading skills as writers interact with the language…teaching poetry teaches people to read" as P.L. Hirsch stated. (Keil, p. 101) Through poetry, needed skills can be taught such as comparing and contrasting, figurative language and vocabulary skills. These skills, once understood, can be transferred and applied to progressively longer reading passages. Once students begin writing poetry, students gain confidence in themselves as others celebrate what they can do. Children have a natural talent for poetry (Linaberger, p. 372). Students are able to express their deepest or most abstract feelings in an unconstrained form. This is invaluable to the student who experiences failure on a daily basis (Keil, p101).

This unit is intended to complement the School District of Philadelphia's pre-existing reading curriculum. The Common Core standards that will be addressed are listed at the end of this unit. The allotted time for this unit is two weeks, possibly longer, depending on the pacing that is desired by the teacher.

Objectives

This unit is intended for an audience of fifth grade students in a low to mid-income urban Philadelphia neighborhood. Their day consists of students remaining in their classroom for all subjects, with the exception of lunch, recess and specialist (art, gym, etc.) classes. Each period is 45 minutes, with the exception of Reading which is 120 minutes and Math

being a double period.

The objectives for the unit will be as follows:

- Students will gain a deeper understanding of poetry and how to interpret it.
- Students will apply a variety of literary skills (summarizing, identifying figurative language, comparing/contrasting, etc.) to poetry.
- Students will acquire a more extensive vocabulary.

Strategies

Students will perform much of this unit individually or working with a partner. Students will first work to interpret poems through close readings, which will help to increase vocabulary and their understanding of how to make meaning of a poem on their own. They will then use the poem to further develop their literary skills by analyzing it for figurative language, comparing/contrasting the poem with other poems, and summarizing text. Lastly students will finally create their own original poetry, in the style of particular poets or their own creation.

As students work throughout this unit, they will record their work in a poetry notebook. This notebook will be divided into three sections: Vocabulary, Work and Poems. Each section, after the first, can be made by counting about fifteen pages in a regular notebook and folding down the page to create a divider. Vocabulary will contain the words defined for each poem, The work section will contain activities done with interpreting poetry, multiple meaning words, summarizing, etc. In the poems section students will record the poetry that they create for each lesson and throughout the unit. Students should properly date and title each entry to keep their notebook as organized as possible. Folders for students can also be helpful to keep copies of poems and texts that are passed out.

This will culminate in their final project- a book of their own poetry. This book will contain any and all original poetry students have created. It will have a cover, illustrations, be bound and contain blank pages at the end for future entries. This will be a book that students will be able to keep and possibly add to as they grow as scholars and as poets.

Classroom Activities

Lesson Plan #1
Dada Poems

Objectives:

- Students will understand that poetry does not need to use traditional form.
- Students will create Dadaist poems.

Materials:

1. "To Make a Dadaist Poem" by Tristan Tzara (Appendix B)
2. Construction paper (half sheets, in order for the poems to be displayed easily.)
3. Scissors
4. Index cards
5. The most current reading passage for your class or any other desired text.
6. Glue
7. A pocket chart or tape
8. Poetry notebook/Folder

Plans:

1. Introduction (5 minutes)

a. Teacher asks students if they can define what poetry is. Teacher surveys the class to get ideas, then fills in the gaps (a collection of words or phrases that can sometimes describe an emotion or idea). Teacher asks (if not already mentioned) the characteristics of poetry that we usually see. Students mention rhyme, rhythm, stanzas, form. Teacher explains that this unit will contain a few poems that will show this, but some that do not. These poems, however, are still poems, although they may look and sound different and we may have different interpretations of what the poet may be communicating.

b. Teacher explains that these poems can be exciting because they represent freedom and release from what is expected- the basic idea behind what was called the Dadaist Movement. (See Appendix A).

2. Model (30 minutes)

a. Teacher passes out copies of "To Make a Dadaist Poem" by Tristan Tzara. Teacher reads this poem and asks what is different about this poem from what they are used to seeing in a poem (students should see that this poem gives directions on how to make a poem).

b. Teacher explains that, today the poems they make will be from cut up words. They are going to cut up words from a passage they are reading (any can be chosen by the teacher, I have used a paragraph or two from our current reading anthology passage) and those will be the only words that they will be using. They

will use the directions from the poem with a slight twist. Students will be told that they can pull the words randomly to create their poem or simply rearrange them, but they may not alter the words they are using or add any additional words. They are also instructed to have no more than five words per line, this will give it a more poetic feel.

c. Teacher models with a sentence in which each of the words have been written on 3 x 5 cards. The sentence is shown to the class in correct form in a pocket chart. Teacher then places the words in a bag, pulls them out randomly and arranges them with three or four words on a line. Teacher reads the new poem to the class.

3. Guided Practice (10 min)

a. Teacher reviews the directions with the class, reviews what is to be done step by step as they complete each part.

4. Independent Practice (Will Vary)

a. Students cut out the poem from their copies of the text. Students either rearrange the words or randomly choose them into lines of poetry. Students glue the words carefully to construction paper. Students can also copy the poem into their notebooks. Once students are finished, their poems are a unique and interesting collage of words relating to that topic.
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5. Wrap up (15 minutes)

a. Students share out their poems. Students create another example of this type of poetry using a newspaper article or a copy of a passage of their choosing.

Lesson Plan #2

Objectives:

- Students will expand their vocabulary.
- Students will interpret and analyze poetry.
- Students will review multiple meaning words.

Materials:

1. "A Long Dress" by Gertrude Stein (Appendix B)
2. Poetry Notebook/Folder

Plans:

1. Introduction (10 minutes)

a. Teacher reviews what has been done previously. Teacher discusses the fact that they will look at a poem that may be difficult, but they are going to use the vocabulary, and look at multiple meaning words to see if they can make sense of it.

2. Model (Will Vary)

a. Teacher reads the poem. Teacher explains that first they will look at the vocabulary. Teacher asks students to underline any words they are unfamiliar with and list them in the vocabulary section of their notebooks. A class list can also be made of words volunteered by students in the class. Each word is defined individually by the students using dictionaries and recorded in their notebooks. Examples, when possible, of each word are given to deepen student's understanding of the words.

c. The poem is read again by the teacher. The teacher will guide students through a close reading of the poem. Students are assigned specific words or phrases and, armed with their new vocabulary, are asked what they think each line means, what it makes them think of, what they think the poet may have been referring to or what emotion they feel as a result of hearing the word or phrase. Meaning is made as each piece of the poems interpretation is put together.

d. Teacher says, "I am going to ask you some questions about this poem as we read it. They may seem difficult, but I want you to really think about them and give your opinion. I want you to also listen closely to your classmates as they give answers. If you agree, let us know, tell us why. If you disagree, let us know your ideas. There are no right or wrong ideas. Teacher then reads, *"What is the current that makes machinery, that makes it crackle?"* Teacher asks probing questions about the line such as "What is the relationship between current and machinery here? How do you know? (it says it makes it crackle) "What do you think they have to do with a long dress? What does this have to do with the title?" Teacher waits for students to answer the question, encouraging any kind of response as long as students can explain their thinking. Students may discuss their ideas with a partner first for any of the questions in this unit.

e. Teacher reads the next line, *"What is this current"*. Teacher asks, "Why do you think the poet repeats this question (in a different way)? What do you think the reason might be for not having question marks? Is there any other definition of current that you know of? How does this change the meaning of this first part of the poem?

f. Teacher reads, *"Where is the serene length"*. Teacher asks, "What might the serene length be? Who might ask this question, why?

g. Teacher reads, "*…it is there and a dark place is not a dark place, only a white and red are black, only a yellow and green are blue, a pink is scarlet, a bow is every color.*" Teacher asks, "What are these colors referring to? Could they mean anything else?

h. Teacher reads, *"A line distinguishes it. A line just distinguishes it."* Teacher asks, "What 'line'? What does it refer to? Could there be another 'line'? How would the poem be different if it meant something else?"

i. Teacher asks students to tell what they think this poem is talking about and to cite examples to support their thinking. For example: "I think this poem is talking about creating a clothing line. I was thinking this because the last part of the poem could be talking about how someone's clothing line is usually unique and distinguished from someone else's."

j. Teacher asks how the poet describes the long dress, what information does she give about it. Students are given a chance to present their ideas, if they have not mentioned that the poet is describing a dress being made, then the teacher leads them gently in that direction.

3. Guided Practice (20 minutes)

   a. Students are then asked what multiple meaning words are contained within the poem. A list of these words is made in student's poetry notebooks under the Work section. After each multiple meaning word is listed at least two definitions for the word using a dictionary.

   b. After the multiple meaning words activity is completed, the teacher opens up a review discussion with the class about how specific lines from the poem may change in meaning depending on which definition is used by discussing the first multiple meaning word and the line it is in.

   c. Teacher takes responses from students.

4. Independent Practice (20 minutes)

   a. Students work with a partner or in a group to discuss how changing the meanings of other multiple meaning words changes the interpretation of the poem or the line. Students note their original interpretations and other possibilities in the Work section of their notebooks. Teacher circulates and assists when needed.

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5. Wrap up (15 minutes)

   a. Students share out what their ideas with the class.

Lesson Plan #3

A Long Dress Part II

Objectives:

- Students will create a poem in which they describe an object using alternate means.

Materials:

1. "A Long Dress" by Gertrude Stein
2. Poetry Notebook/Folder

Plans:

1. Introduction (5 minutes)

a. Teacher reviews what has been done previously. Teacher lets students know that they will create a poem that follows the same theme as "A Long Dress".

2. Model (30 minutes)

a. Teacher reads the poem. Teacher asks students what they remember from the previous discussion of the poem. Students should respond with the multiple meaning words, the two meanings for them and a variety of interpretations of the poem.
b. The poem is read again by the teacher.
c. Teacher asks, "If you wrote a poem about a long dress, how would you have written it?" Students may respond with the fact that they would have probably described the actual dress more. If not, gently guide them towards that.
d. Teacher asks, "How is this poem different from what we probably would have done?" Teacher allows students to realize that the poet is describing how a dress is made rather than describing a dress with as much time as can be allowed.
e. Teacher models choosing an idea, then thinking of related topics on an idea web.
f. Students create their own web in the Work section of their notebooks, recording their topics and ideas, alone or with a partner.

4. Independent Practice (20 minutes)

a. Students work individually or with a partner to create their own poem using one of the ideas from their web. The title of the poem is their main topic. They are describing in the poem one of the related ideas from their web. Any form may be used for this poem. Students should be encouraged to express themselves and that there are no wrong poems. Students are asked to publish (create polished copies

of their poems). Poems can be hung around the classroom for a student gallery walk.

Ex.
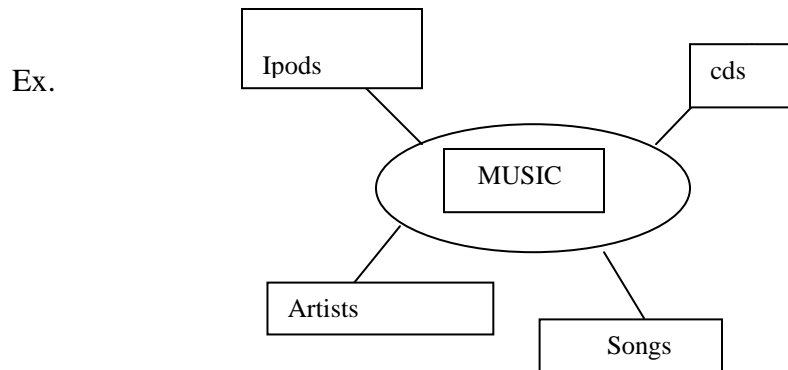
If this were a student' web, the title of their poem would be Music. Their poem would be a description of one of the related topics such as iPods to keep in style with Stein's idea of describing a dress in a way we would not immediately expect.

Music

Sturdy, plastic
Holds my life, holds my songs
Small, yet immense in mood, style…
Class and sound…

5. Wrap up (15 minutes)

a. Students share out their poems and classmates discuss their interpretations with the poet addressing any questions. Students will create another poem in this same style using another copy of the graphic organizer for homework.

Lesson Plan #4

Imagist Poetry

Objectives:

- Students will understand that some poetry is designed to create a picture in your mind of what the author is thinking or feeling about an object.
- Students will incorporate art into reading by illustrating the figurative language used.
- Students will analyze and interpret a poem.

Materials:

1. "The City" by Langston Hughes (Appendix B)
2. "The Toaster" by William Jay Smith
3. "The Apartment House" by Gerald Raftery.
4. Poetry Notebook/folder
5. Drawing paper (optional)

Plans:

1. Introduction (5 minutes)

   a. Teacher reviews what has been done previously. Teacher passes out copies of the above poems. Teacher states that these are called imagist poems, and the reason why will be discussed at the end of the lesson. Teacher states that we will first interpret the poems by doing close readings and then look at the figurative language contained. Teacher reviews the most common forms of figurative language (metaphor, similes, personification, alliteration and hyperbole.)

2. Model/Guided Practice (Will Vary)

   a. Students are instructed to underline any words they do not know, list and define them in their notebooks under Vocabulary. Teacher then reads the first poem. Teacher asks students what they notice about the form of this poem compared to the previous poems discussed. Teacher asks what other things are similar and different from the previous set of poems and this one.
   b. Teacher reads the first two lines, *"In the morning the city/Spreads its wings"*. Teacher asks what's happening here? What feeling/image does "spread its wings" give you about this time of day? Can a city really spread its wings? Students answer with a partner or in a small group. Teacher circulates to hear student discussions. Then answers are shared with the class.
   c. Teacher asks what the author is using (using figurative language) to help us see the image that the poet is creating. Teacher then asks what type of figurative language is being used (metaphor) and what it means in this context.
   d. Teacher reads the next lines, *"Making a song/*

In stone that sings". Teacher asks students what do they believe the song is, why is it in stone? Who is singing? Teacher asks students what example of figurative language is being used in the poem. Students respond.

e. Teacher reads the next line, *"In the evening the city/Goes to bed".* Teacher asks, "What does this mean? How is it going to bed? What kind of figurative language is this an example of?" Students respond.

f. Teacher reads, *"Hanging lights/Above its head."* Teacher asks students, "What are the hanging lights? How do you know? Could it be anything else. Could the word 'hanging' be a verb or an adjective? How would this change the meaning? Who would be doing the hanging? What example of figurative language is this? Students respond then record their interpretations in their notebooks. Students also record they types of figurative language and examples in a chart similar to the one below:

Type of Figurative Language	Example	Meaning

4. Independent Practice (15 minutes)

   a. Students follow this format with a partner for the other two poems. They discuss what their interpretations are and determine the examples, types and meanings of the figurative language within the short poems. Students record their findings in the Work section of their notebooks. Students also draw a picture to go with each poem based on the descriptive language used.
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5. Wrap up (15 minutes)

   a. Students share out their interpretations, figurative language information and the art they created.

Lesson Plan #5

Imagist Poetry

Objectives:

- Students will create imagist poetry.
- Students will incorporate art into reading by illustrating the figurative language used.

Materials:

1. "The City" by Langston Hughes
2. "The Toaster" by William Jay Smith
3. "The Apartment House" by Gerald Raftery.
4. Drawing paper
5. Poetry Notebook/Folder

Plans:

1. Introduction (5 minutes)

 a. Teacher briefly reviews what has been done previously, that poems were analyzed for meaning and figurative language was used to create a picture in your mind of what the poet was seeing.

2. Model/ Guided Practice (15-30 minutes)

 a. Teacher asks students what they remember about the meanings of each of the poems. Teacher asks the students to review the types of figurative language used in each poem.
 c. Teacher asks students, "Why these are called imagist poems?" Students respond.
 c. Teacher tells the students, that although many imagist poets create their poems from pictures in their heads, they will now create their own imagist poem based on a picture that they create.
 d. Teacher models creating a quick drawing, then using that drawing to create a descriptive poem using at least one form of figurative language (in the style of one of the poems used in the previous lesson). For example, an everyday object can be drawn, such as a sofa. In the style of The Toaster, the following poem can be created from the drawing:

 The Sofa

 The furry, lazy kitten with arms open wide (description/comparison to an object or animal)
 Sits with fluffy pillows waiting for us to snuggle inside (description/what the object is doing)
 I lay in her softness, when my day is done (what the speaker does with the object)
 And she gives me comfort- just me and my hon. (what the object gives back to the speaker).

e. Students can follow the same rhyme pattern or not, it is their choice.

4. Independent Practice (15 minutes)

a. Students begin by creating a picture of an everyday object in the Poem section of their notebook. Once it is created, students pen their own imagist poem in the style of The Toaster, using their picture as a guide. Teacher circulates and assists when needed. Students may also create additional poems, and may use one of the others as a model. Students may work individually or with a partner.
.
5. Wrap up (15 minutes)

a. Students share out their poems, their interpretations, figurative language information and the artwork they created.

Lesson Plan #6

Objectives:

- Students will expand their vocabulary.
- Students will summarize a descriptive text.
- Students will analyze and interpret a poem.
- Students will create a poem in which they describe an object using only two lines.

Materials:

1. "In a Station of the Metro" by Ezra Pound
2. Poetry Notebooks/Folders
3. One single copy of a descriptive (prose) text from an anthology or reading selection, no longer than a few paragraphs to model.
4. Class copies of a different descriptive (prose) text from an anthology or reading selection, no longer than a few paragraphs for the class to use.

Plans:

1. Introduction (10 minutes)

a. Teacher reviews what has been done previously. Teacher discusses the fact that the poem they will work with is two lines, but started out as thirty. In Ezra Pound's case, he revised his poem until he was satisfied with just two lines. What the students will do is analyze the poem for vocabulary, structure and meaning,

then create our own poem in the same style, but summarizing a short passage instead of revising it.

2. Model (30 minutes)

a. Teacher reads the poem. Teacher explains that first we will look at the vocabulary. Students create their own vocabulary lists (underline, record and define words they do not know) with a partner.
b. Vocabulary words and definitions are shared as a class.
c. The poem is read for analysis. Teacher stops at key words and phrases then asks for meaning of the word and meaning of the word as it pertains to the poem (a collaborative close read). Teacher may ask or post questions such as "What is a metro? What do you normally see in such a place? What is it normally like? Why does the speaker describe an "apparition" in the crowd? Who could this apparition be? What does a petal look like on a wet branch? Why do you think this particular comparison was made?" Students discuss the meanings they create with a partner, then share out to the class. Students record their interpretations in their notebooks.
c. Teacher reminds students that in order to compose this poem, the author whittled down a longer poem until he was satisfied with his description of seeing a woman in a metro station. Teacher reminds students that they instead will summarize a passage then make a comparison to something in nature that also gives us the same imagery.
d. Teacher shows a short descriptive paragraph on the board or overhead projector to model what students will do. Teacher identifies the main topic and crosses out a few phrases or sentences that do not add to the topic or that are deemed unimportant.
e. Teacher circles any descriptive words that support the topic. Of the circled words, the teacher uses up to eight words to describe the topic for the first line of the poem. An appropriate comparison (if possible, relating to nature) is made for the second line.

3. Guided Practice (20 minutes)

a. Teacher passes out the chosen descriptive text for the class. Students are then asked to identify the important or main topic and start eliminating unnecessary information.
b. Students work with a partner or individually to circle the important descriptive words, use those words as the basis for their first line, then make a comparison for their second line. Teacher assists as needed, modifies the assignment as needed.

4. Independent Practice (20 minutes)

a. Students work individually or with a partner to create similarly styled poems using what was discussed as a class. Students record their poems in their notebooks. Students should be encouraged to express themselves and reminded that there are no wrong poems.

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5. Wrap up (15 minutes)

a. Students share out their poems and classmates discuss their interpretations with the poet addressing any questions.

Lesson Plan #7

Objectives:

- Students will create a poem in which they apologize for something they have done.
- Students will analyze and interpret a poem.

Materials:

1. "This is Just to Say" by William Carlos Williams
2. Poetry Notebook/Folder

Plans:

1. Introduction (10 minutes)

a. Teacher reviews what has been done previously. Teacher discusses the fact that poem was originally a note left by the poet to his wife to apologize for eating her food. Teacher lets students know that they will be listening to the poem for any possible hidden emotions, or motives contained in the note. Students are told that then they will create their own poem in a similar style to apologize for something they've done.

2. Model (30 minutes)

a. Students are asked to underline, list and define any words they do not know in the Vocabulary section of their notebooks. Teacher reads the poem completely.
b. The poem is read again for analysis. Teacher stops after the first stanza. Teacher asks students what the speaker did.
c. Teacher continues to the next stanza. Teacher lets the students know that they will look at the words "probably saving for breakfast" and think about what the

speaker was thinking when he ate them? Teacher allows students to work with a partner to discuss. Students share out their conclusions.

d. Teacher then reads the last line. Teacher asks "Why do you think the speaker talks about how good they were, if he is so sorry?" Teacher allows students to discuss their ideas with a partner and share out to the class.

e. Students discuss the overall meanings of the poem with a partner. Students record their interpretations in their notebooks.

3. Guided Practice (20 minutes)

a. Students are asked to think of something they are sorry for and who they would write their poem to if they were to apologize.

b. Students work with a partner or individually to create an idea web of things they can write about in the Work section of their notebooks.

4. Independent Practice (20 minutes)

a. Students work individually or with a partner to create similarly styled poems using what was discussed as a class in the Poems section of their notebooks. Students should be encouraged to express themselves and that there are no wrong poems.
.
5. Wrap up (15 minutes)

a. Students share out their poems and classmates discuss their interpretations with the poet addressing any questions.

Lesson Plan #8

The Final Project

Objectives:

- Students will use what they have learned about interpreting poetry to create poetry.
- Students will incorporate artwork, multiple meaning words, vocabulary words, summarizing and figurative language into their poetry.
- Students will create a book of original poetry naming themselves as the author.

Materials:

1. Students' previous work with this unit.

2. Paper (writing paper or paper for poems to be printed on)
3. Oak tag or other sturdy construction paper for the front and back cover of their book.

Plans:

1. Introduction (10 minutes)

    a. Teacher reviews what has been done previously. Teacher lets students know that they will create a project in which they will use the skills that they have learned to "publish" their own book of poetry. For this project they will choose a general theme, create a cover with a title, create additional poems within that theme (adhering to the guidelines set for the poems) and artwork, then neatly print or type each poem. This will all be bound by stapling or whatever method is available to the teacher.

2. Model/Guided Practice (Will Vary)

    a. Teacher models creating a theme by looking at the subject matter of some of the poems students have already written for the unit. Teacher looks at what they may all have in common or an idea that can tie the poems together. Examples are nature, family or school. Once this is established, students determine their own theme and record it in their Work section. Students then create their cover using oak tag or sturdy construction paper. Their cover must contain a title and artwork that supports the theme. They must also have their name, grade and year somewhere on the cover. Students may begin with a rough copy in their notebooks under the Work section.
    b. Teacher lets students know that the poetry that they have already composed may be used, as long as they at last loosely fit into the theme. They will, however, have to add additional poems in order to make the 15 poem minimum for the assignment. These new poems must also fit the theme, can be written in the style of one of the poets looked at, be completely original, or follow another format or poet that the student is familiar with. These poems may be typed or hand printed. Within their poems there should be at least 5 examples of figurative language, use at least 5 of the vocabulary words listed in their notebooks and use at least 5 multiple meaning words. Poems should also be illustrated in some way.
    c. Teacher also lets students know that their poems and covers will be bound in some way to make their book. They will be graded on the following rubric:

    4-100= Student has exceeded the minimum 15 poems; finished book is neat; poems, cover and artwork support a clear theme; minimum of least 5 examples of figurative language, at least 5 of the vocabulary and use at least 5 multiple meaning words has been exceeded.

3-90= Student have 15 poems; finished book is neat; poems, cover and artwork support a clear theme; 5 examples of figurative language, 5 of the vocabulary and 5 multiple meaning words have been used.

2-80= Student have close to 15 poems; finished book is neat; poems, cover and artwork support a theme, however the theme may not be as clear; students have close to 5 examples of figurative language, 5 of the vocabulary and 5 multiple meaning words.

1-70=Student have significantly less than 15 poems; finished book is somewhat neat; poems, cover and artwork support an unclear theme; students do not have close to 5 examples of figurative language, 5 of the vocabulary and 5 multiple meaning words.

0-65-60= Student have significantly less than 15 poems; finished book is messy; poems, cover and artwork do not support a theme; students do not have 5 examples of figurative language, 5 of the vocabulary or 5 multiple meaning words.

4. Independent Practice (Will Vary)

   a. Students work individually or with a partner to complete the project.
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5. Wrap up (Will Vary)

   a. Students present their projects to the class. Students will give a brief overview of what was done. Teacher has the option of allowing students to teach a lesson from their book which can be an additional activity. Teacher assesses students based on the above rubric.

Classroom Materials (Complete List)

For this unit, the following materials will be needed for teachers and students:

- Class sets of the poems used in the unit
- Construction paper
- Oak tag
- Index cards
- Scissors/Glue
- Pocket Chart
- Notebooks and/or folders for each student

- 3-4 Text excerpts (prose). These need to be different excerpts, see Lesson Plan #1 and Lesson Plan #6
- Drawing Paper

Common Core Standards

Reading Literature- Students will read and respond to works of literature-with an emphasis on comprehension, making connections among ideas and between texts with focus on textual evidence.

CC.1.3.5.F- To determine the meaning of words and phrases as they are used in grade level text, including interpretation of figurative language.

CC.1.3.5.H- To compare and contrast texts in the same genre on their approaches to similar themes and topics as well as additional literary elements.

CC.1.3.5.I- To determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade-level reading and content, choosing flexibly from a range of strategies and tools.

CC.1.3.5.K- To read and comprehend literary fiction on grade level, reading independently and proficiently.

CC.1.3.5.G- To analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

CC.1.3.5.A- To determine a theme of a text from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

Appendices

Appendix A

The Dadaist Movement

Dadaism was a movement of the European avant-garde in the early 20th century. Briefly, Dada was an international movement born out of negative reaction to the horrors of World War I. It rejected reason and logic and honored nonsense, irrationality and intuition. The origin of the name Dada is not known, some believing that it is a nonsensical word reflective of the movement. Others theories say that it originates from the Romanian artists Tristan Tzara's and Marcel Janco's frequently using the words da, da, meaning yes, yes in their native Romanian language. The movement primarily involved visual arts, literature, poetry, art manifestoes, as well as other areas.

http://en.wikipedia.org/wiki/Dada

Appendix B

Poems Used in This Unit:

1. How to Make a Dadaist Poem (method of Tristan Tzara)
To make a Dadaist poem:

- Take a newspaper.

- Take a pair of scissors.

- Choose an article as long as you are planning to make your poem.

- Cut out the article.

- Then cut out each of the words that make up this article and put them in a bag.

- Shake it gently.

- Then take out the scraps one after the other in the order in which they left the bag.

- Copy conscientiously.

- The poem will be like you.

- And here are you a writer, infinitely original and endowed with a sensibility that is charming though beyond the understanding of the vulgar.

--Tristan Tzara

http://www.writing.upenn.edu/~afilreis/88v/tzara.html

2. A Long Dress

What is the current that makes machinery, that makes it crackle, what is the current that presents a long line and a necessary waist. What is this current.
What is the wind, what is it.

Where is the serene length, it is there and a dark place is not a dark place, only a white and red are black, only a yellow and green are blue, a pink is scarlet, a bow is every color. A line distinguishes it. A line just distinguishes it.

-Gertrude Stein

< http://www.poetry-archive.com/s/a_long_dress.html>

3. The City

In the morning the city
Spreads its wings
Making a song
In stone that sings.
In the evening the city
Goes to bed
Hanging lights
Above its head.

--Langston Hughes

http://www.eggplant.org/pdf/poetry/city_langston_hughes.pdf

4. The Toaster

A silver-scaled dragon with jaws flaming red
Sits at my elbow and toasts my bread.
I hand him fat slices, and then, one by one,
He hands them back when he sees they are done.

--William Jay Smith

http://www.goodreads.com/quotes/514197-the-toaster-a-silver-scaled-dragon-with-jaws-flaming-red-sits

5. Apartment House

A filing cabinet of human lives
Where people swarm like bees in tunnelled hives,
Each to his own cell in the covered comb,
Identical and cramped -- we call it home.

--Gerald Raftery

http://courseweb.hopkinsschools.org/mod/page/view.php?id=69649

6. In a Station of The Metro

The apparition of these faces in the crowd;
Petals on a wet, black bough.

-Ezra Pound

http://www.poets.org/viewmedia.php/prmMID/15421

7. *This Is Just To Say*

I have eaten
the plums
that were in
the icebox

and which
you were probably
saving
for breakfast

Forgive me
they were delicious
so sweet
and so cold

- by William Carlos Williams

http://www.poets.org/viewmedia.php/prmMID/15535

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