Unit 5: Multi-Genre Test Preparation: Analyzing Poetry

Content Area: **English Language Arts**
Course(s): **English Language Arts**
Time Period: **Week 33**
Length: **6-8 Weeks**
Status: **Published**

Unit Overview

This hybrid unit gives students opportunities to read genres they have not yet been exposed to in order to help them continue to become more flexible readers. The standardized assessment-based teaching builds on much of the work taught in the reading units across the year, and sets them up for a more in-depth study of poetry. The first bend teaches literary structures, including a few days at the end of the bend on less obvious examples of the narrative form (folktales, narrative nonfiction, and poetry). Bend II focuses on informational structures, first looking at typical informational texts, followed by a few days on other forms, like argument or opinion, interviews, or procedural texts. Finally, in Bend III, students work across a variety of genres, in a context closer to actual testing conditions.Stamina is a critical factor in test taking, as students are expected to be able to maintain focus and to use a repertoire of strategies for extended periods of time. The second half of the unit will continue their investigation of poetry, offering a breath of fresh air after test preparation. Poetry can promote rigorous analytical thinking, but with many access points, encouraging close reading. The lessons can also support the parallel writing unit; the close reading of poems in reading workshop could double as mentor text analysis and serve as springboards for writing in writing workshop, as students try out techniques they have observed.

Standards

LA.RL.7.1	Cite several pieces of textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
LA.RL.7.2	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
LA.RL.7.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).
LA.RL.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
LA.RL.7.5	Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.
LA.RL.7.6	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.
LA.RL.7.7	Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

LA.RL.7.9	Compare, contrast and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.
LA.RL.7.10	By the end of the year read and comprehend literature, including stories, dramas, and poems at grade level text-complexity or above, scaffolding as needed.
LA.RI.7.1	Cite several pieces of textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text.
LA.RI.7.2	Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.
LA.RI.7.3	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).
LA.RI.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.
LA.RI.7.5	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.
LA.RI.7.6	Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.
LA.RI.7.7	Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).
LA.RI.7.8	Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.
LA.RI.7.9	Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.
LA.RI.7.10	By the end of the year read and comprehend literary nonfiction at grade level text-complexity or above, with scaffolding as needed.
LA.L.7.4.A	Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
LA.L.7.4.B	Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., belligerent, bellicose, rebel).
LA.L.7.4.C	Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
LA.L.7.5.A	Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.
LA.L.7.5.B	Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.
LA.L.7.5.C	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., refined, respectful, polite, diplomatic, condescending).

Essential Questions

Part 1: How can I learn to study the tasks of any high-stakes exam and improve my performance?

Part 2: How can I read and reread a poem until I know how it works—why it looks the way it does on the page, how each part makes sense with the whole poem, and how specific words and phrases in the poem mean more than they would in another context?

- How can I investigate the world of poetry, becoming more familiar with authors, subjects, and traditions?
- How does knowledge of structure and form deepen my understanding of poetry and help me see more in the poems I read?
- How do authors play with symbolism in poetry, and how does an understanding of symbolism help me to see more meanings in poetry?

Application of Knowledge: Students will know that...

- Poetry can be interpreted in many ways.
- Poetry can take many forms.
- Poetry is about the use of carefully chosen language.
- Poetry is an important and valued literary genre.
- Poets make deliberate and thoughtful decisions about style, tone, rhythm, structure and word choice.
- Readers preview directions and test questions before reading a selection.
- Readers reread specific sections in relation to questions.
- Readers summarize and formulate answers using text evidence.
- Readers take notes while reading the selection, before answering questions.
- Readers understand the process of elimination.
- Readers use key words to determine main idea.

Application of Skills: Students will be able to...

- Analyze and interpret the passage individually and/or with collaborative partners for a deeper understanding of the overall meaning.
- Analyze poems and identify different poetic forms and devices.
- Compare, contrast and evaluate poetry.
- Go back to the text to answer detail questions.
- Identify vocabulary used in test prompts.
- Infer from the text to interpret vocabulary meanings and identify literary terms important to the passage.
- Make connections to the text as they read.
- Predict possible answers.
- Read, discuss, perform and appreciate a variety of poems.

- Restate questions in their own words.
- Summarize and underline the most important information from the text.
- Utilize graphic organizers to understand the text or aid in their writing.

Teaching Points and Suggested Activities

Possible Sequence of Teaching Points:

The following teaching points and activities are adapted from the TCRWP curricular calendars and texts and serve as a loose framework for teachers, who will add and or emphasize based on their students' needs.

Part One: Multi-Genre Test Preparation

Bend I – Literary Texts

- Include Fiction, Personal Narratives, Memoir, Narrative Nonfiction, Folktales, Myths and Fables, and Poetry.
- Choose shared experience texts and student passages based on what testing data indicates students need support with, focusing on predictable questions for genre passages.

Bend II – Informational Text

- Include Expository, Opinion and Argument, Interviews, etc.
- Include some paired passage work, matching these texts by considering content, time period, theme, tone, genre, etc.

Bend III – Test-Like Variety of Passages

- Provide timed situations for students to practice under testing conditions.

Part 2: Poetry

Bend I: What Is Poetry: An Inquiry Into the Wide World of Verse

- Readers conduct an inquiry by making concrete observations first, noticing what the poems look like, what kinds of topics they cover, and any other aspects of the writing that they notice on first reads.

Some possible noticing:

- What kinds of subjects poets write about
- Where poetry appears—where its published
- How poetry looks on the page: the structure of the text
- Length of poem
- Font size and style
- Shape of poem
- Poetic forms, such as sonnet, sestina, villanelle, etc.

- Line breaks and white space/stanza breaks
- Punctuation/capitalization

Bend II: Thinking Through Structure, Including Poetic Forms

- Readers of poetry read through the poem once silently, then read the poem through one time aloud, and finally, begin to think through each part.
- Readers of poetry recognize that repetition in a poem can be a symbol for something that is repeated in life—either because it's important or because the speaker in the poem is bothered by it or intrigued by it. We can ask: why is there repetition?
- Readers understand that all the parts of the poem work together to make meaning.
- Readers notice the power of word and syllable choices not only in their poems but also in their novels. These craft tools shape the pacing, rhythm and emotional mood of both poetry and prose.

Bend III: Little Things Are Big: Symbolism In Poetry

- Readers try to say everything they can about both parts of a comparison, always asking, 'Why are these two images or ideas brought together? What do they share?'
- Readers look for symbols in poems as a way to make more of the text. There may be one image that is repeated that becomes symbolic throughout the text; or multiple images may go together and make up a system of symbols. In notebooks or with other readers, they push themselves to ask, 'What do these images remind us of?' 'What do they seem to stand for in the world?'
- Readers make their thinking about poems visible, and show how their thinking came from the text itself.

Suggested Activities:

Students will engage in a variety of activities before, during, and after reading. Typical daily activities reflect the routines of the workshop model, including but not limited to:

- Minilesson (connection, teaching point, modeling, active engagement, independent practice, sharing)
- Interactive Read Aloud/Along (with strategically planned stopping points to model strategies and assess partner talk)
- Independent reading (consistent time devoted to stamina/fluency)
- Writing about reading (notebooks, jots, long/short writes, etc.)
- Small group lessons (based on strengths/weaknesses)
- Centers (providing independent exploration and reinforcement of concepts)
- Conferences (frequent "check-ins" to compliment, research, teach and track goals)

Follow up lessons on close reading signposts could also be integrated.

Assessments

Assessment within this unit of study arrives in three forms: diagnostic, formative, and summative. The development and use of assessment will happen strategically throughout the unit as a means of maintaining a

"pulse of learning" to ensure that students are grasping and mastering the skills and strategies intertwined within the teaching points prior to advancing on in the unit. Assessment will be formal and informal, as well as teacher-driven and student-driven. Students will be given the opportunity to self-assess their work to identify areas of weakness and development in order to develop ambitious, feasible goals. Students will also be asked to collaborate with peers in their assessment practices in order to support learning across zones of proximal development. On-going teacher assessment will take place in the context of the conference. Conferences, both small group and one-on-one conferring, are used to reinforce expectations, provide advice/or assistance, and to support growth.

Diagnostic Assessments:

- TC Running Record (http://readingandwritingproject.org/resources/assessments/running-records)
- Unit pre-assessment (On-demand performance task)

The running record forms provide a book introduction, the typed text, a sidebar of reading characteristics, a scoring guide, comprehension questions with sample responses, and space to take notes and to jot student responses. A Teacher Guidebook for Levels A-K and one for Levels L-Z+ is available in the Supporting Documents and explains in detail the assessments and includes suggestions for how to use the assessments to plan differentiated, explicit instruction for each student assessed.

Formative Assessments:

- Examination of student reading logs
- Examination of student developed jots and notebook entries
- Informal conferring and observation of independent reading habits and accountable talk
- Collection of anecdotes from teacher-student conferences: individual, small group, strategy, and guided
- Collection of observations from active engagement within mini-lesson
- Quick jots
- Exit tickets
- Student reflection

Summative Assessments:

- End of unit post assessment (On-demand performance task)
- Reading logs, jots, notebook entries, and other evidence of student growth
- Published writing composition

For the test preparation bends, design pre- and post-assessment to support teaching predictable question types for each genre: Central Idea/Theme; Vocabulary; Structure; Author’s Tone/Purpose; Part to Part/Part to Whole; Cross Text Synthesis or Comparison. Depending on the passages chosen, match the type of question to the text. For example:

- Re-read the following lines from paragraph 25: “It was a frantic race, but within ten minutes every dog was securely on board the ship. They were so terrorized, they even forgot to fight. They just cowered in corners and whined.”

- How does this scene help develop a theme in Shackleton's Stowaway?
- What is a central idea from lines 1-27 in Shackleton's Stowaway?

Teachers may also draw from resources from the DOE Model Curriculum when creating materials: http://www.nj.gov/education/cccs/frameworks/ela/

Since literary analysis is the key skill of the poetry bends of the unit, pre- and post-assessments should measure students' ability to, discern a theme, use details from the text to explain how that theme was developed, and discuss the author's craft. Teachers may opt to use students' extended response to a piece of literature (ideally a poem) from the test preparation portion of the unit. Teachers can also decide to give students a quick (one period) assessment--giving them a poem and asking them a few questions that align with standards in the unit. At the end of the unit, give that same assessment, knowing that students will be better equipped to respond, and checking to see what is transferring to their independent practice. Formative assessments within the unit will vary, depending on what teachers decide to focus on. If teachers are working on interpretive performance of poetry, because students will ultimately participate in a "slam" using their own and published poems, teachers might have a performance rubric that students use as a checklist for preparing, asking them to use it with their partners to gear up for more public presentations**.**

Activities to Differentiate Instruction

Differentiation for special education:

- General modifications may include:
  - Modifications & accommodations as listed in the student's IEP
  - Assign a peer to help keep student on task
  - Modified or reduced assignments
  - Reduce length of assignment for different mode of delivery
  - Increase one-to-one time
  - Working contract between you and student at risk
  - Prioritize tasks
  - Think in concrete terms and provide hands-on-tasks
  - Position student near helping peer or have quick access to teacher
  - Anticipate where needs will be
  - Break tests down in smaller increments
  - Strategy groups

- Content specific modifications may include:
  - Instruction aligned to student's performance level according to Teacher's College Reading Continuum
  - Personal student goals designed to move student along Teacher's College Reading Continuum

Differentiation for ELL's:

- General modifications may include:
  - Strategy groups

    - Teacher conferences
    - Graphic organizers
    - Modification plan
    - Collaboration with ELL Teacher
- Content specific vocabulary important for ELL students to understand include:

    - Analyze, Synthesize, Interpret, Structure, Evidence, Evaluate, Symbolism, Process of Elimination, Memoir, Folktales, Myths, Fables, Sonnet, Free Verse, Sestina, Villanelle, Stanza, Repetition, Stamina

Differentiation to extend learning for gifted students may include:

- special emphasis to the critical-thinking components of the standard scoring rubrics
- investigating the historical influences (ancient oral tradition, musicality, etc) on modern poetry
- opportunities for students to engage in peer instruction
- requiring more initiative and independence from students
- application of critical thinking skills to more sophisticated elements of author's craft including use of poetic devices, concept and form
- evaluation of the influence of author's craft on a poem's meaning and effect

Integrated/Cross-Disciplinary Instruction

Writing Workshop

- apply language and ideas from mentor texts and independent reading
- utilize read-alouds and independent reading as mentor texts
- expand written vocabulary from read-alouds and independent reading
- apply sentence, paragraph, and text structure from mentor texts
- utilize other elements of author's craft seen in mentor texts and independent reading books

Content Areas: Science, Social Studies, Health

- use mentor texts to deliver Social Studies, Science, and Health content
- apply reading skills and strategies to the reading done in the content areas

Study Skills

- use graphic organizers to support reading
- use checklists and rubrics to monitor progress
- use Venn diagrams and t-charts to gather, compare, and contrast events
- use highlighters, note cards, post-its, and other tools to keep track of events, details, and ideas
- keep a log and notebook

The Arts

- illustrate a text to show details and ideas
- create multimedia presentations based on reading
- act out an emotion, symbol or scene from a text

Suggested Mentor Texts and Other Resources

Suggested Professional Texts:

- Calkins, Lucy. *A Curricular Plan for the Reading Workshop Grade 7*. 2011–2012 Heinemann: Portsmouth, NH.
- "How to Eat a Poem: Analyzing Craft and Structure." Teachers College Reading and Writing Project Reading Curricular Calendar, Seventh Grade, 2016-2017.
- Serravallo, Jennifer. *The Reading Strategies Book: Your Everything Guide to Developing Skilled Readers*., 2015. Print.
- "Test Preparation Unit." Teachers College Reading and Writing Project Reading Curricular Calendar, Grades 6-8, 2016.

Possible Anchor Texts:

Use the most recent test preparation texts available via www.thereadingandwritingproject.com.

Bend I:

- "The Wren," by Barbara McCauley (http://www.chimneysmoke.wordpress.com/2009/10/12/the-wren)
- "You Can't Write a Poem About McDonald's," by Ronald Wallace (http://www.poemhunter.blogspot.com/2007/05/you-cant-write-poem-aboutmcdonalds.html)
- "Sympathy," by Paul Laurence Dunbar (http://www.poemhunter.com/poem/sympathy)

Bend II:

- "Suburban," by Michael Blumenthal (from Unit 2)
- "Do Not Go Gentle Into that Good Night," by Dylan Thomas (http://www.poets.org/viewmedia.php/prmMID/15377)

Bend III:

- "On Turning Ten," by Billy Collins (http://www.poemhunter.com/poem/onturning-ten/)
- "Kid in the Park," by Langston Hughes (http://www.songofamerica.net/cgibin/iowa/song/97.html)
- The Clasp," by Sharon Olds (http://www.poemhunter.com/poem/the-clasp/)

Some novels in verse can be used for extension into independent reading (for example: *Locomotion*, by Jacqueline Woodson; *Bronx Masquerade*, by Nikki Grimes; *Jump Ball,* by Mel Glenn).

21st Century Skills

CRP.K-12.CRP1.1	Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.
CRP.K-12.CRP2.1	Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.
CRP.K-12.CRP4.1	Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.
CRP.K-12.CRP6.1	Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.
CRP.K-12.CRP7.1	Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.
CRP.K-12.CRP11.1	Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.