# Sound and the Poem

Content Area: **Language Arts**
Course(s): **Creat Writ 2H**
Time Period: **Semester 2**
Length: **3 weeks**
Status: **Published**

## Standards

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| L.VI.9–10.4 | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings. |
| L.VI.9–10.4.A | Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text. |
| L.VI.9–10.4.B | Analyze nuances in the meaning of words with similar denotations. |
| L.VI.9–10.4.C | Analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone; how the language of a court opinion differs from that of a newspaper). |
| R | Reading |
| RL.CR.9–10.1 | Cite a range of thorough textual evidence and make relevant connections to strongly support analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as including determining where the text leaves matters uncertain. |
| RL.CI.9–10.2 | Determine one or more themes of a literary text and analyze how it is developed and refined over the course of the text, including how it emerges and is shaped by specific details; provide an objective summary of the text. |
| RL.IT.9–10.3 | Analyze how an author unfolds and develops ideas throughout a text, including how complex characters (e.g., those with multiple or conflicting motivations) develop, interact with other characters, and advance the plot or develop the theme. |
| RL.TS.9–10.4 | Analyze how an author's choices concerning the structure of a text, order of the events within it (e.g., parallel plots), and manipulation of time (e.g., pacing, flashbacks) create specific effects (e.g., mystery, tension, or surprise). |
| RL.PP.9–10.5 | Determine an author's lens in a text (including cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature) and analyze how an author uses rhetorical devices to advance a point of view. |
| RL.MF.9–10.6 | Analyze, integrate, and evaluate multiple interpretations (e.g., recorded or live production of a play or recorded novel or poetry) of a single text or text/s presented in different formats (visually, quantitatively). |
| RL.CT.9–10.8 | Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) how an author draws on, develops, or transforms source material historical and literary significance (e.g., how a modern author treats a theme or topic from mythology or a religious text) and how they relate in terms of themes and significant concepts. |
| W | Writing |
| W.NW.9–10.3 | Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. |
| W.NW.9–10.3.A | Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. |
| W.NW.9–10.3.B | Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple |

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| | plot lines, to develop experiences, events, and/or characters. |
| W.NW.9–10.3.C | Use a variety of techniques to sequence events so that they build on one another to create a coherent whole. |
| W.NW.9–10.3.D | Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. |
| W.NW.9–10.3.E | Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. |
| W.WP.9–10.4 | Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; seeking out feedback and reflecting on personal writing progress; consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. |
| W.RW.9–10.7 | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences. |
| SL | Speaking and Listening |
| SL.PE.9–10.1 | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. |
| SL.PE.9–10.1.A | Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. |
| SL.PE.9–10.1.B | Collaborate with peers to set rules for discussions (e.g., informal consensus, taking votes on key issues, presentation of alternate views); develop clear goals and assessment criteria (e.g., student developed rubric) and assign individual roles as needed. |
| SL.PE.9–10.1.C | Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. |
| SL.PE.9–10.1.D | Respond thoughtfully to various perspectives, summarize points of agreement and disagreement, and justify own views. Make new connections in light of the evidence and reasoning presented. |

## Enduring Understandings

We can capture the sounds around us in words, and add them to the sensory experience a reader encounters in our poems.

**Diction, tone, denotation,** and **connotation** are important elements to consider when selecting what kind of language to include in our poems.

**Alliteration**, **assonance**, and **onomatopoeia** are sound devices that can be used to enhance the lyrical quality of a poem.

Sound can be one of the major forces behind a poem; it holds words together and glues concepts and emotions together. These sounds that we come to know and can ultimately place in our poems give richness to our writing and to the world in which we create.

## Essential Questions

How do I create sound quality in a poem?

How do poets use sound to create a lyrical quality in their work?

How do poets use sound to appeal to the reader's aesthetic sensibility?

How do poets use sound to elicit an emotional response from readers?

## Knowledge and Skills

Students will learn the following:

Sound is an important tool in the poet's toolbox and can add to the sensory experience a reader encounters in poetry.

Diction is word choice. How a word sounds should be taken into consideration when choosing language to include in one's poetry.

Tone is the emotional sense of the words or poem.

Word choice helps to create tone through the denotation or connotation of words.

Alliteration is the repetition of consonant sounds that usually occur at the beginning of words, which produces an echo effect and links words through their sounds.

Assonance is the repetition of vowel sounds in the final syllables of words.

Onomatopoeia is when a word sounds like or resembles what it is.

Alliteration, assonance, and onomatopoeia can produce euphony (the blending of sounds to produce a pleasurable effect on the ear) and cacophony (has the opposite effect and produces a noisy or unpleasant effect).

Students will be able to do the following:

Select appropriate language to produce sound that achieves the desired effect.

Use sound devices to craft lyrical writing that appeals to the reader's aesthetic sensibility and elicits an emotional response.

From *Mooring Against the Tide: Writing Fiction and Poetry* (2nd edition) - Jeff Knorr and Tim Schell

## Transfer Goals

Students use sound to make their poetry more effective.

Students transport readers to their own universe through poetry and prose.

## Assessment

Formative:

- Exit tickets
- Openings and Closings
- Strategic Questioning--higher order thinking/Philosophical thinking skills
- Think-pair-share
- Jigsaws
- Socratic Seminars
- Discussion
- Participation
- Four Corners
- Quick Writes
- Dialectical Notebook
- Walk and Talks

Benchmark Assessments:

- Research Simulation Exercises
- Vocabulary in context and analysis necessary for tracing the argument
- Synthesis Essays
- Evidence Based Selected Response Exercises
- Various Literary Analysis Tasks
- Grammar and Language Conventions

Summative:

- Formal Writing
- Game Design

- Socratic Defense
- Presentations
- Vocabulary
- Participation
- Four Corners
- Quick Writes
- Dialectical Notebook
- Walk and Talks

## Modifications

Modifications for Diverse Learners

Please note this is not an exhaustive list. Please refer to the individualized education plan or 504 plan for accommodations and modifications that are individualized to the student.

General Modifications based on student individualized educational needs may include the following:

- Activity Choice
- Personally/Individually meaningful activities
- Hands-on, multimodal activities
- Involvement in goal setting and assessment activities
- Response options

Special Education/IEPs

- Previewing information/materials
- Questioning techniques
- Brainstorming and webbing

- Pre-teaching or reviewing strategies
- Study Skills
- Visual demonstrations, illustrations, or models
- Timelines for assignments
- Think-alouds, self-talk
- Journal entries
- Rubrics and checklists
- Peer review and coaching
- Individual conferencing with teacher(s)
- Graphic organizers
- Scaffolded questions
- Priority seating/Seating arrangements to minimize distractions, provide positive student models
- Written & oral directions
- Chunking of text/questions
- Kinesthetic activity
- Manipulatives
- Visual prompts/ use of images
- Differentiated instruction
- Guided notes/ class note exchange
- Reteaching concepts/ check for understanding
- Extra time 50%
- Study guide
- Oral testing as needed
- Test modification
- Project based learning
- Individualized instruction
- Practice exercises

- Cooperative learning groups - arranged based on strengths of students
- Buddy systems
- Group roles (timekeeper, recorder, encourager, materials messenger, listener)
- Gesture-signal
- Types of questioning, readings, and writing assignments

504s

- Study Skills/Extended Time on Assessments
- Priority seating/Seating arrangements to minimize distractions, provide positive student models
- Written & oral directions
- Chunking of text/questions
- Extra time
- Study guide
- Oral testing
- Test modification

ML Students

- Incorporate native culture and language
- Learning about students' cultural background is critical
- Communicate one on one with ELL teacher
- Scaffold native language
- Introduce new material using visuals
- Employ ELL translation devices/materials
- Practice a variety of activities: Talk and Turn/Group work
- Pre-teach vocabulary
- Provide extended time
- Discuss alternate responses
- Plan verbal and written instructions
- Introduce and instruct students on resources including eDictionaries

- Repeat and rephrase English phrases, sentences, and stories

At Risk Students

- Provide clear directions
- Peer support
- Modify assignments
- Set contracts for academics and behavior
- Hands-on activities
- Preferential seating

Gifted and Talented

- Questioning techniques
- Brainstorming and webbing
- Journal entries
- Rubrics and checklists
- Peer review and coaching
- Individual conferencing with teacher(s)
- Graphic organizers
- Project based learning
- Cooperative learning groups - arranged based on strengths of students
- Buddy systems
- Group roles (timekeeper, recorder, encourager, materials messenger, listener)
- Types of questioning, readings, and writing assignments
- Implement a multi-dimensional curriculum
- Personalized planning/instruction
- Student-centered curriculum
- Individual activities and projects

- Encourage ownership of learning
- Involve students in academic contests
- Consider parental input