

Are We Speaking the Same Language?

Grade Level: Grade 5

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Length of Unit: 9 Lessons

I. ABSTRACT

This is a fifth grade Language Arts unit on poetry covering the Core Knowledge Sequence Language Arts strand. The unit begins with a review on poetry from fourth grade. Students should have a feel for poetry from the pleasure of reading it. They should have the understanding of the elements of rhyme, rhythm, line, and stanza. This unit is a more in depth study into poetry that covers literal and figurative language. It covers the elements of imagery, similes, metaphors, symbols, personification, onomatopoeia, and alliteration.

The unit contains nine lessons, but it can be extended to eleven or twelve lessons depending upon your class needs. It has a culminating activity that requires the students to create an anthology of poetry. The students will write their own poetry that includes aspects of figurative language. They will also cite examples of figurative language from their favorite poets. We have included many activities we feel would appeal to our fifth grade population. Throughout the unit, thought provoking questions are asked, and students are asked to evaluate, draw conclusions, compare and contrast, classify, and use various research techniques. The students will also maintain a poetry folder throughout the unit. The poetry folder will include definitions of the elements of figurative language, poems from various poets, and student notes and writings.

II. BACKGROUND KNOWLEDGE

We tried to use every poem from the Core Knowledge book, *What Your 5th Grader Needs to Know*. Some of the poems were not used in the lessons; however, it is our hope that these poems will not be neglected, but will be read merely for enjoyment.

Usually, both teachers and students fall into three categories in relation to poetry: they love it, they hate it, or they're indifferent to it. It is our hope that we have given the teachers and students some tools to look at poetry in a different light. We hope that this unit will be enjoyable and that students will love it, hate to see it end, and extend their horizons in reading poetry, sharing it, and writing it.

III. RESOURCES

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Brown, Margaret Wise (1959). *Nibble Nibble*. New York: Harper Collins Publishers.

ISBN: 0-201-09291-3

Cole, Joanna (1984). *A New Treasury of Children's Poetry*. New York: Doubleday & Company, Inc. ISBN: 0-385-18539-1

Cheyney, Arnold (1982). *The Poetry Corner*. Illinois: Scott, Foresman and Company.

ISBN: 0-673-16461-6

Daniel, Mark (1986). *A Child's Treasury of Poems*. New York: Dial. ISBN: 0-8037-0330-9

Harmon, William (1992). *The Top 500 Poems*. New York: Columbia University Press.

ISBN: 0-231-08028-X

Hartill, Marguerite (1998). *Fab Vocab!* New York: Scholastic, Inc. ISBN: 0-590-76251-6

Hirsch, E. D., Jr. (1992). *What Your 4th Grader Needs to Know*. New York: Dell Publishing. ISBN: 0-385-31260-1

Hirsch, E. D., Jr. (1993). *What Your 5th Grader Needs to Know*. New York: Dell Publishing. ISBN: 0-385-31464-7

Hopkins, Lee Bennett (1987). *Click, Rumble, Roar*. New York: Thomas Y. Crowell. ISBN: 0-690-04587-5

Hopkins, Lee Bennett (1997). *Marvelous Math*. New York: Simon & Schuster. ISBN: 0-689-80658-2

Hughes, Langston (1993). *The Dream Keeper and Other Poems*. New York: Random House, Inc. ISBN: 0-679-84421-x (trade)

Kennedy, X. J. and Gioia, Dana (1995). *Literature: An Introduction to Fiction, Poetry, And Drama*. 6th Edition. New York: Harper Collins College Publishers Inc. ISBN: 0-673-52280-6 (student edition).

Moen, Christine Boardman (1992). *Better Than Book Reports More Than 40 Creative Responses to Literature*. New York: Scholastic Inc. ISBN: 0-590-49213-6

Orndoff, Eleanor (1990). *Poetry Patterns*. California: Evan-Moor Corp. ISBN: 1-55799-176-6

Poe, Edgar Allan. *Complete Stories and Poems of Edgar Allan Poe*. New York: Doubleday. ISBN: 0-385-07407-7

Prelutsky, Jack (1991). *For Laughing Out Loud*. New York: Alfred A. Knopf, Inc. ISBN: 0-394-82144-0

Prelutsky, Jack (1992). *Something Big Has Been Here*. New York: Scholastic Inc. ISBN: 0-590-45509-5

Rogasky, Barbara (1994). *Winter Poems*. New York: Scholastic Inc. ISBN: 0-590-97553-6

Schwartz, Alvin (1972). *A Twister of Twists, A Tangler of Tongues*. New York: Harper & Row, Publishers. ISBN: 0-397-31387-X, 0-06-446004-5 (paperback)

Scieszka, Jon (1989). *The True Story of the 3 Little Pigs*. Viking Chi. ISBN: 0670827592

Stanley, Diane (1996). *Saving Sweetness*. New York: G. P. Putnam's Sons. ISBN: 0-399-22645-1

Sweeney, Jacqueline (1993). *Teaching Poetry, Yes You Can!* New York: Scholastic, Inc. ISBN: 0-590-49419-8

Thayer, Ernest Lawrence (1994). *Casey at the Bat*. New York: Atheneum. ISBN: 0-689-31945-2

Thomas, Dylan (1952). *The Poems of Dylan Thomas*. New York: New Directions Publishing Corp. ISBN: 0-8112-0398-0

IV. LESSONS

A. Lesson One: Literal Language

1. Objective/Goal
 - a. Students will recognize literal language in poetry. Students will write their own poem using literal language.
2. Materials
 - a. chart paper (definitions are written on this through-out the unit)
 - b. transparency of the poem "This Is Just To Say" by William Carlos Williams (*Literature: An Introduction to Fiction, Poetry, and Drama*, p. 625)
 - c. a red apple or a picture of a red apple
 - d. poetry folder (two-sided pocket with three-hole prongs, and notebook paper). This will be used throughout the unit.
 - e. transparency and copies for each student "A Bird Came Down The Walk" by Emily Dickinson (*What Your 5th Grader Needs To Know*, pp. 48-49)
 - f. overhead

- g. pencils or pens
 - h. small craft sticks for each student
 - i. modeling clay or bars of ivory soap for each pair of students
 - j. rubber cement
3. Background Knowledge
- a. Review with the students the meanings of the following terms: rhyme, rhythm, line, and stanza in poetry (*What Your 4th Grader Needs To Know*). Give the students the background information about the poet.
4. Key Vocabulary
- a. literal language – a way in which you express yourself by saying exactly what you mean (for example: I’m exhausted after running that last race. This is how the runner actually feels.)
 - b. epitaph – a saying on a tombstone in memory of the person buried there (for example: In Loving Memory of Jane Doe, Born in 1726 – Died in 1798).
5. Procedures/Activities
- a. Hold up the red apple or picture and ask a student to tell you the color of the apple.
 - b. Ask the students to show you a thumbs up sign if they agree or a thumbs down sign if they disagree that the apple they saw is red.
 - c. Explain to the students that the apple is, in fact, red or it is literally red. There is no argument about the color of the apple.
 - d. Instruct the students to open their poetry folders to the first page.
 - e. Display the chart. Write the words literal language on the chart and its definition. (Literal language is a way in which you express yourself by saying exactly what you mean.)
 - f. Ask students to write the words and the definition in their poetry folder.
 - g. Elicit examples from the students about literal language by asking them questions about the room and questions on multiplication facts. Explain that math is a literal subject because when you add 2 plus 3 the answer is always 5.
 - h. Explain that doctors and mathematicians use literal meanings because they need to be clear and exact.
 - i. Place the transparency of the poem “This Is Just To Say” by William Carlos Williams on the overhead. Read the poem orally to the students and discuss what they think the poet is saying. Explain to the students that poems are not always puzzles that need to be analyzed for a hidden meaning. Tell the students that the poet is merely trying to convey in the poem that the plum is cold.
 - j. Distribute a copy of “a bird came down the walk” by Emily Dickinson to each child. Ask students to read the poem silently. After you have given them ample time to read it, have them underline a few literal lines in the poem and discuss their findings.
 - k. Refer back to the definition chart and tell the students that they are going to work in pairs to write a tombstone inscription. Write the word epitaph and its definition on the chart (a saying on a tombstone in memory of the person buried there). Ask the students to write this word and its definition in their poetry folder under the word literal language.
 - l. Explain to the students that if they were writing an epitaph about a member of their family, they would want to make sure that the inscription was true and exact.
 - m. Put the students in pairs and have them research a poet. Ask the students to provide the names of any poets that they may know. Write these names on the

- board. Add more names if needed. Make sure that the students have obtained enough information on their poet to write an adequate epitaph.
- n. The students will use modeling clay or ivory soap bars to construct their tombstone. They may write into the clay or soap using small craft sticks or they may choose to paste their written information onto their model.
6. Evaluation/Assessment
 - a. Each student will take their own name and create a name poem using different interests or characteristics about themselves. For example:
 - P stands for my pretty curls
 - O stands for only child
 - L stands for loving
 - L stands for lonely
 - Y stands for yelling when I'm playing outside

B. Lesson Two: Figurative Language

1. Objective/Goal
 - a. Students will recognize figurative language in poetry.
 - b. Students will use figurative language in writing.
 - c. Students will understand that figurative language adds variety to their language and writing.
2. Materials
 - a. examples of figurative language, (such as, I'm dead after running that race. That football player's a moose! I'm an ice cube)
 - b. a copy of the poem, "The Eagle" by Alfred Lord Tennyson for each student
 - c. a transparency of the poem
 - d. overhead
 - e. vis-à-vis marker
 - f. vocabulary chart
 - g. poetry folder
 - h. pencils or pens
3. Background Knowledge
 - a. Review with the students what the term literal language means.
 - b. Provide the students with information about the poet.
4. Key Vocabulary
 - a. figurative language – an elaborate way of expressing yourself in which you don't say exactly what you mean. For example: I'm dead after climbing up that steep hill.
5. Procedures/Activities
 - a. Review the term literal language.
 - b. Write on the board something that is factual, such as, the United States flag is red, white, and blue. Ask the students to give an example of literal language.
 - c. Tell the students that today they are going to learn about another literary term called figurative language. Explain that it adds variety to language in both oral and written expression.
 - d. Write on the board, I'm dead after running that race. Ask the students if this is a literal meaning. Is the runner really dead or is he elaborating about the way he feels after running the race? (It's an elaboration.) Ask the students if they have ever made such statements themselves in explaining how they feel. Listen for their examples.
 - e. Add the word figurative language and its definition to the vocabulary chart and ask the students to add this word to their poetry folders.

- f. Ask them to write down some examples of figurative language. Give them some of your examples and then ask them to come up with their own.
 - g. Distribute a copy of Tennyson’s poem “The Eagle,” to each student. Then place the transparency of the poem on the overhead.
 - h. Read the poem to the students, allowing them to enjoy the reading the first time through it.
 - i. Then ask the students to read it silently to themselves once more.
 - j. Instruct the students to look at the first sentence of the poem. Then ask the students to identify what is not real or actual. (If the students are having difficulty, direct them to the phrase “with crooked hands.” Ask them if an eagle really has crooked hands. Remind them that this is an example of figurative language.)
 - k. Continue through the rest of the poem. Make sure that the students are selecting the following phrases: he stands, wrinkled sea, crawls, mountain walls, and he falls. Discuss these as the students point them out. Allow them to explain why this is figurative language.
6. Evaluation/Assessment
- a. Evaluate their understanding by listening to their oral or visual responses (i.e., thumbs up if this phrase is figurative language, thumbs down if it is not).
 - b. Students will find a poem in a poetry book that contains figurative language.
 - c. Students will write down a poem and underline the figurative language with a colored pencil, or have students pair up and exchange their poetry selections with a partner. Then each student will take a turn finding the figurative language in the poem.
 - d. The students will write their own original poem and use at least two examples of figurative language. Encourage students to draw illustrations for their poems. These poems will be placed in their poetry folder as part of the culminating activity.

C. Lesson Three: Imagery

- 1. Objective/Goal
 - a. Students will recognize a poet’s use of imagery in their writings.
- 2. Materials
 - a. 9x12 manila construction paper
 - b. transparency of the poem “Narcissa” (*What Your 5th Grader Needs To Know*, p. 58)
 - c. student copies of the poem “Narcissa”
 - d. student copies of the poem “The Unwritten” (*Teaching Poetry, Yes You Can!* p. 46)
 - e. pencils or pens
 - f. poetry folder
 - g. vocabulary chart
 - h. colored pencils, crayons, or markers
- 3. Background Knowledge
 - a. Relating to the students about dreams and imaginations are examples of a person visualizing a mental image, thus creating imagery.
 - b. These examples will assist students in understanding what imagery is in poetry and how to use it in their own writings.
- 4. Key Vocabulary
 - a. imagery – a mental picture applied to words
- 5. Procedures/Activities
 - a. Review the previous lesson with the students.

- b. Divide the class into pairs.
 - c. Ask the students to think of their favorite flavor of ice cream but not to say it out loud.
 - d. Then have the students describe in detail their favorite ice cream but not to divulge the flavor. Allow about three minutes for this activity.
 - e. Then ask the students to raise their hands if they “saw” their partner’s ice cream as though it were in front of them. Explain to the students that if they were able to conjure an image of their partner’s ice cream, they have used a form of figurative language called imagery.
 - f. Direct students to open their poetry folders.
 - g. Display the vocabulary chart and ask the students to give you an oral definition of the word imagery. Allow comments or discussion.
 - h. Write the actual definition for the word imagery (a mental picture applied to words) and ask the students to add this to their vocabulary list.
 - i. Hold up a pencil and ask the students to hold up their pencils. Ask them to raise their hands and tell you what they think is inside their pencil (lead).
 - j. Read the poem “The Unwritten.” Read it slowly.
 - k. Distribute their copy of the poem after you have read the poem to them. Ask them to add this to their poetry folder.
 - l. Ask the students to actually look inside something and write a poem about the object (for example, a book, a clock, a head, a heart, etc.). Ask them to brainstorm some ideas using a graphic organizer (i.e., chart, diagram, etc.). This will assist the students in breaking down an object into visual pieces. Allow approximately five minutes for this exercise.
 - m. On the board write “Inside this _____.” This is a good opening line for them to lead into their poem. Encourage them to write at least three different characteristics about their object. They need to provide an illustration of their object to include with their poetry piece.
 - n. Place the transparency of the poem “Narcissa” by Gwendolyn Brooks on the overhead. Read the poem. Point out how the poet uses imagery in the third stanza. Explain that imagery can be as simple as daydreaming. Ask the students if they have ever daydreamed by a show of hands. Explain that when you daydream, you visualize or imagine things in your mind. You haven’t physically left, but your mind has wandered off.
6. Evaluation/Assessment
- a. Distribute the 9x12 manila construction paper and ask the students to draw a picture of a place they would rather be right now than in class or what they plan to do when they graduate from college.
 - b. The students will write a poem using imagery. To help them get started on their poem, tell them to look at their picture and write about their place or what they want to do later in life.
 - c. The picture and the poem will be placed in the poetry folder and used for the culminating activity.

D. Lesson Four: Simile

1. Objective/Goal

- a. The students will identify similes in poetry.
- b. The students will understand how using similes in written and oral expression will enhance their language.
- c. The students will compare imagery to similes and determine how they relate to each other.

2. Materials

- a. poetry folders
 - b. a copy of the self-portrait worksheet for every student (Attachment A)
 - c. a copy of the book, *Saving Sweetness*, by Diane Stanley.
 - d. transparency of the poem “a bird came down the walk” (used in lesson one)
 - e. pens or pencils
 - f. vocabulary chart
 - g. 3x5 white index cards with one noun written on each card for every student
- 3. Background Knowledge**
- a. Review the term comparisons with the students. Remind them that when they compare, they are noting similarities and differences. Key in on the comparisons between two things using the words like and as. (The students have used similes, but may not have known the vocabulary word.)
- 4. Key Vocabulary**
- a. simile – comparison of unlike things using “like” or “as”
- 5. Procedures/Activities**
- a. Read the book, *Saving Sweetness*, by Diane Stanley. Discuss the comparisons (example, “But Coyote Pete is as mean as an acre of rattlesnakes...”) the author is conveying. Place special emphasis on the words like and as while you read the story.
 - b. Ask the students to take out their poetry folder and turn to the vocabulary page.
 - c. Display the vocabulary chart. Explain to the students that the author of *Saving Sweetness* uses a lot of comparison in her story. One way she tells us that she is comparing is using the words like and as. When you compare two unlike things and you use the words like and as you are using similes. This is another literary term. (The teacher may want to list all the literary terms that have been taught on the board: literal language, figurative language, imagery, and simile.)
 - d. Ask the students which stanza contains a simile (the third stanza). Then ask someone to read the simile (They looked like frightened beads.)
 - e. Distribute an index card to each student with a noun written on it. Ask the students to write a sentence comparing two unlike things and to use like or as. For example: fox – He’s as swift as a fox.
 - f. Ask each student to share his/her sentence with the class orally and check for understanding.
- 6. Evaluation/Assessment**
- a. Ask the students what is meant by the term “self-portrait (a drawing of one’s self). Ask the students to feel their hair and think of words to describe the way their hair feels. Ask for a few responses and write these words on the board. Then lead students to write a simile about their hair. Example: My hair feels like rabbit fur.
 - b. Write the words color, shape, and texture on the board. Brainstorm on the board several colors (i.e., fuchsia, burgundy, and ecru). Then discuss textures (i.e., fuzzy, prickly, and squishy) and shapes (i.e., spherical, oblong, and rectangular). This will help the students visualize and use a broader range of terms.
 - c. The students will write their own self-portrait. Distribute the self-portrait form to assist the students in formulating their poems. (Tell the students that they will need to use their imaginations to make their self-portraits original.
 - d. The students will write a paragraph explaining how imagery and similes are related and how using these literary devices can enhance their writing.
 - e. The students will add the self-portrait to their poetry folder for use in the culminating activity.

E. Lesson Five: Metaphor

1. Objective/Goal
 - a. The students will identify metaphors in poetry.
 - b. The students will write their own poetry using metaphors.
 - c. The students will understand how using metaphors will add imagery and variety in language.
2. Materials
 - a. cut out magazine picture of a person
 - b. cut out magazine picture of a pizza
 - c. colored chalk
 - d. vocabulary chart
 - e. poetry folder
 - f. transparencies of the poems “Fog” by Carl Sandburg, “Dreams” and “Winter Sweetness” by Langston Hughes
 - g. pens or pencils
 - h. student copies of the poems “Fog,” “Dreams,” and “Winter Sweetness”
 - i. transparencies of the person and the pizza
 - j. 9x12 construction paper (allow each student two sheets)
 - k. colored pencils, crayons, or markers
 - l. vis-à-vis marker
3. Background Knowledge
 - a. Similes and metaphors are quite similar in that they both use comparisons. Similes use the words “like” and “as” to compare, but metaphors imply the comparison. For example: He is a bull.
 - b. In order to change a simile into a metaphor leave out the connective. For example: He’s as stubborn as a mule – simile
He’s a stubborn mule – metaphor
 - c. Background information about the poet.
4. Key Vocabulary
 - a. metaphor – describing something by saying it’s another, which in a literal sense, it is not
5. Procedures/Activities
 - a. Review the literary term similes and how they are used in language. Ask the students for examples, such as, You look like an angel. Remind the students that similes are figurative language.
 - b. Introduce the term metaphor and tell the students that they are like similes in that they make a comparison. Tell them that a metaphor is also figurative language.
 - c. Show the students the pictures of the person and the pizza. Ask how many of the students like pizza by a show of hands. Place the transparency of the person on the overhead.
 - d. Then ask, Has anyone ever told you that you’re going to turn into something that you like to eat?
 - e. If this man could turn into a pizza in the literal sense, you would have an example of a metaphor. Place the transparency of the pizza on top of the man as an overlay. Then say, He is a pizza.
 - f. Draw a picture of a stick man on the chalkboard from the top to the bottom with the colored chalk.
 - g. Ask someone to describe the stick man using a simile. (The man is as tall as a house.) Then transform the man into a giraffe by coloring and adding those characteristics.

- h. Ask someone to tell about the man now. (The man is a giraffe.) Tell them that the transformation of the man into a giraffe shows how the man literally took the form of a giraffe. Stating that the man is a giraffe is a metaphor. Explain that the man isn't really a giraffe, but he is being compared to it because he is tall and lanky.
 - i. Instruct the students to open their poetry folders as you display the vocabulary chart.
 - j. Ask the students to give you a definition of the literary term metaphor (a comparison that is implying that something has taken a literal form when in reality it has not). Write the word metaphor and its definition on the chart. Instruct the students to write the term on their vocabulary sheet.
 - k. Place the transparency of the poem "Fog" by Carl Sandburg on the overhead. Distribute the student copies of the poem for students to include in their poetry folder.
 - l. Read the poem to the students and then have them read it in unison with you. Ask the students which lines of the poem contain metaphors. (Lines 1 & 2: The fog comes on little cat feet.) Ask the students to tell you what they know about fog. Then ask them to tell you what they know about cats. How do they walk?
 - m. Ask the students why they think Mr. Sandburg used little cat feet as the metaphor for fog. Prompt them by asking questions about the adjectives he used – little and cat. Why didn't he choose something like little elephant feet?
 - n. For pure enjoyment and to continue the study of metaphors, read "Dreams" by Langston Hughes. Read the poem through once. Ask the students to use imagery as you read and they listen. After you have finished reading the poem, ask the students to describe what they imagined. Distribute the student copies of this poem so that they can include it in their poetry folder.
 - o. Place the poem on the overhead and continue the discussion. Then tell the students that you are going to change the poem by deleting the metaphor Life is a broken-winged bird that cannot fly. Mark through the sentence on the transparency. Rewrite it as: If you don't follow your dreams, life will be dull. Ask the students which sentence they like better. Ask the students why they think Mr. Hughes chose a bird as the metaphor in this poem.
 - p. Distribute copies of the poem "Winter Sweetness" by Langston Hughes. Read the poem with the students and allow discussion or comments about the metaphors in the poem. (This little house is sugar. Peeps a Maple-sugar child.)
 - q. Distribute a 9x12 piece of construction paper to each student. Ask them to write the poem "Winter Sweetness" on the left hand side of the paper and illustrate the poem on the right hand side Display their finished products. (Students may have the choice to do any of the three poems in this lesson.)
6. Evaluation/Assessment
- a. The students will create their own metaphor poem and illustrate it.
 - b. The students will include a minimum of two metaphors in their poem.
 - c. This poem will be placed in their poetry folder and included in the culminating activity.

F. Lesson Six: Symbols

- 1. Objective/Goal
 - a. Students will identify symbolism in a poetry selection.
 - b. Students will reflect on the emotion or idea the poem conveys through its symbolism.
- 2. Materials

- a. cut out magazine ad pictures and labels that symbolize products or warnings (such as the skull and cross bones for poison)
 - b. 3x5 white index cards (instructions are written on each card, for example, draw a large gold M, draw a bird, etc.)
 - c. 9x12 white construction paper for each group
 - d. 9x12 white construction paper for each student
 - e. colored pencils, crayons, or markers
 - f. vocabulary chart
 - g. transparencies of the poems “Do Not Go Gentle into That Good Night” by Dylan Thomas, “The Road Not Taken” by Robert Frost, and “O Captain! My Captain!” by Walt Whitman (*What Your 5th Grader Needs To Know*, p. 56)
 - h. student copies of the above listed poems
 - i. poetry folders
 - j. pens or pencils
 - k. overhead
 - l. overhead quarter showing the eagle
 - m. student copies of the handout on symbols (Attachment B)
- 3. Background Knowledge**
- a. Students are aware of symbols. Many students will think of icons on a computer, signs, and advertising on billboards and television.
 - b. Students may not be aware of the ideas and emotions that often times accompany these symbols.
 - c. Students should have learned about symbols through their geography and art studies of Ancient Egypt in first grade. Review any knowledge that they may have about symbols and hieroglyphics.
 - d. If you have already studied or have plans to study the early civilizations of the Mayas, Incas, and Aztecs, this would be a good time to discuss or review the symbols and hieroglyphics of these early groups.
 - e. Teaching symbolism is a very difficult concept. That is why it is recommended that you give the background information on each poem and continually direct the students to the symbols in the poems.
 - f. Background information about the poets
- 4. Key Vocabulary**
- a. symbol – something that stands for or suggests another thing
- 5. Procedures/Activities**
- a. Review the term they learned in the previous lesson.
 - b. Introduce the term symbol and tell them that this is another literary term of figurative language.
 - c. Show students the magazine ad and label pictures. Elicit their knowledge of what they know about the pictures (i.e., skull and cross bones on a warning label means poison).
 - d. Ask them what their emotions and ideas tell them about each picture (such as, the skull and cross bones might evoke feelings about death and sadness).
 - e. Draw a simple graphic organizer on the board and write the word symbol in the center. Ask students what the word symbol makes them think about (i.e., a picture, emotions, ideas, emblem (a synonym for the word symbol), and any information they are able to share).
 - f. Ask students to tell you the definition of the word symbol based on what they know.

- g. Display the vocabulary chart and instruct the students to open their poetry folders to the vocabulary page. Then write the word symbol on the chart and its definition. The students will add this word and definition to their vocabulary list.
 - h. Divide the class into groups of three. Distribute one 3x5 index card to each group and one 9x12 piece of construction paper. Each group will follow the instructions on their card. The group will draw and color the picture, show the symbol to the class, and ask questions. (For example, a group will show their picture of a large golden M and ask what does this symbol make you think about (McDonald's). What emotion do you feel or what idea comes to your mind (hunger).
 - i. Distribute the handout on symbols to the students. Ask the students to refer to Alfred Lord Tennyson's poem "The Eagle." Display the transparency of the quarter or coin on the overhead. Ask them what the eagle symbolizes. (A symbol for the United States, strength, bravery, etc.) If the students have difficulty, make some suggestions to them. (Possible answers are completed on the first example of the handout on symbols.)
 - j. Distribute the copies of the three poems to each student. Explain to them that sometimes symbols are very evident in poetry and sometimes they are hidden. Give the students the background information on each poet and poem as you discuss them. The students may need this information to assist them in finding the symbolism in each selection.
 - k. Place the poem "Do Not Go Gentle into That Good Night" by Dylan Thomas on the overhead. Read the poem to the students orally.
 - l. Ask what image comes to mind when they think of night (sleep, rest or death). Then ask what they imagine when they think of light (life, the start of a new day, etc.). Then ask them what emotions or ideas they think about (life, happiness, or heaven).
 - m. Continue with the poem, reading each stanza and allowing the students to discuss and comment about the symbolism throughout the poem.
 - n. Place Robert Frost's poem "The Road Not Taken" on the overhead. Give the students the background information first, and then read the poem to the students. Ask them to discuss the symbolism in the poem. Direct them through any difficulties.
 - o. Introduce the poem "O Captain! My Captain!" by Walt Whitman. Place the transparency of the poem on the overhead. Tell the students that Mr. Whitman lived during the Civil War and that he wrote this poem after the assassination of Abraham Lincoln. Ask them who they think the captain is in the poem (Abraham Lincoln). Ask them to write their answer on the handout on symbols next to the word captain. (If you have not covered the Civil War, now would be a good time to introduce it or review information if it has been taught.)
 - p. Tell the students to read the poem with their group members and complete the handout on symbols.
 - q. After this portion of the assignment is complete, ask each group to share their results with the rest of the class. (Allow all reasonable answers in regards to the symbolism found throughout the poem.)
- 6. Evaluation/Assessment**
- a. Each student will select a poem and illustrate a symbol found in the selection. (For example, the ship in the poem "O Captain! My Captain!")
 - b. The student will write an analysis of the symbol (such as, what he believes the ship in the poem "O Captain! My Captain!" represents as well as the ideas and emotions that it may evoke).

- c. The student will make a presentation to the class by reading the poem selected, displaying the symbol, and giving his analysis.
- d. The poem, illustration, and analysis of the symbol will be placed in the poetry folder.

G. Lesson Seven: Personification

1. Objective/Goal
 - a. Students will identify the aspects of personification in poetry and literature.
 - b. Students will explain how personification adds interest and variety to poetry and writing.
 - c. Students will compose a poem using personification.
2. Materials
 - a. brown paper lunch sacks
 - b. Elmer's fabric glue
 - c. scissors
 - d. *The True Story of the 3 Little Pigs* by Jon Scieszka
 - e. pieces of yarn
 - f. assorted buttons, laces, and trims
 - g. plastic eyes
 - h. assorted colors of felt
 - i. student copies of the poems "Trees" and "The Tiger" (*What Your 5th Grader Needs To Know*, pp. 49 and 50)
 - j. transparencies of the poems "Trees" and "The Tiger"
 - k. overhead
 - l. poetry folder
 - m. pens and pencils
 - n. chalk
 - o. markers
 - p. vocabulary chart
3. Background Knowledge
 - a. Students will probably tell you that they don't know the term personification. But they have been exposed to it through cartoons, literature, and movies.
 - b. Personification gives human qualities to animals and inanimate objects, thus enhancing poetry, literature and language.
 - c. Background information about the poets.
4. Key Vocabulary
 - a. personification – gives human traits such as emotions, intelligence, personality, or shape to inanimate objects, animals, or ideas
 - b. personify – to show as a human being
 - c. inanimate – not having life
5. Procedures/Activities
 - a. Review the previous lesson on symbols with the students on the chalkboard. Tell them that it is figurative language and it is used in poetry and language. Ask the students to look at the word and tell you something about it (the word person). Ask them to describe to you what makes a person a person.
 - b. Then ask them if they have an idea what the word personification means (something that looks or acts human).
 - c. Tell students that they have seen personification in cartoons and have probably read stories that contained personification.
 - d. Read the book, *The True Story of the 3 Little Pigs* by Jon Scieszka to the class. Ask them what they liked about the wolf. Ask them to tell you some
 - e. Introduce the word personification and write it things that he said and did.

- f. Ask the students if they could relate to the wolf because of the human things that he did.
 - g. Ask the students to give you some examples of personification in literature or films (such as, *Alice in Wonderland*, *The Little Mermaid*, *The Phantom Tollbooth*, etc.).
 - h. Ask the students to open their poetry folders and turn to their vocabulary page as you display the vocabulary chart. Write the word and the definition for personification and ask the students to add this to their vocabulary list. Also discuss the words personify and inanimate. These words and their definitions may be added to their vocabulary.
 - i. Distribute the poems “Trees” and “The Tiger” to the students and place the transparency of the poem “Trees” on the overhead.
 - j. Introduce this selection to them and give them the background information about the poet, Sergeant (Alfred) Joyce Kilmer.
 - k. Read the poem to the students. Then ask the students to read the poem silently to themselves.
 - l. Direct the students to the second stanza of the poem and ask what human qualities the tree possesses (a mouth).
 - m. Continue through the poem allowing students to describe the human qualities of the trees.
 - n. Ask the students if this poem would be as interesting without these human traits. Allow any discussion about personification.
 - o. Place the poem “The Tiger” on the overhead and tell the students to look at their copy. Tell them the background information on the poet and read the poem to the students.
 - p. After you have read the poem, tell the students to look at the fifth stanza of the poem. Ask them how the stars have been personified. (They throw down spears implies that they have hands and tears to water heaven.)
 - q. Ask the students what human emotions do the tears evoke (sadness or happiness).
 - r. Ask the students to tell you why poets and authors use personification in their writing. (It adds interest and creates human qualities and emotions that people can relate to with the object in the poem or story.)
 - s. Divide the students into groups of three. Give each group a 9x12 piece of construction paper and tell them to look at their copy of the poem “Trees.”
 - t. Write speaks, feels, does, and sees vertically on the chalkboard. Ask them to follow your example on their construction paper. Ask the students to write down any examples of personification that they find in the poem beside the word that applies to it (such as, by the word sees, they would write “looks at God all day”). When the groups have finished ask them what they wrote by completing the examples on the board.
6. Evaluation/Assessment
- a. The students will design a puppet using the paper sack. The puppet must be an animal or inanimate object.
 - b. The students will personify their puppet. (For example, add hands and feet, clothing, etc.)
 - c. The students will write a poem about their puppet on the back of the sack and present it to the class.
 - d. The puppets will be placed in their poetry folder.
 - e. The students will find an example of a personification poem and discuss it with the teacher.

F. Lesson Eight: Onomatopoeia

1. Objective/Goal
 - a. Students will recognize onomatopoeia in poetry and language
 - b. Students will compose a poem using onomatopoeia.
 - c. Students will compose a poem without using onomatopoeia and compare why one poem is better than the other.
2. Materials
 - a. cartoon strips that contain onomatopoeia
 - b. musical instruments (maracas, a tambourine, set of sleigh bells). (If unable to obtain these, then household items such as glassware, pots and pans, beans, marbles, etc. will work.)
 - c. poetry folder
 - d. copies of the following poems: excerpt from “The Bells” by Edgar Allan Poe, “The Night Wind” by Eugene Field, “Casey at the Bat” by Ernest Lawrence Thayer (*What Your 5th Grader Needs To Know*, pp. 51-52)
 - e. transparencies of each poem listed above
 - f. overhead
 - g. colored pencils, markers, or crayons
 - h. 9x12 white construction paper, enough for each student
 - i. pens or pencils
 - j. vocabulary chart
 - k. a copy of the book, *Click, Rumble, Roar* by Lee Bennett Hopkins
3. Background Knowledge
 - a. Onomatopoeia is used to describe sounds in language. We use it in our everyday speech as well as in our written language. Children enjoy onomatopoeia and will realize that they have known about it for quite some time.
 - b. Students will usually grasp this literary form easily.
 - c. Background information about the poets.
4. Key Vocabulary
 - a. onomatopoeia – words that sound like their meaning
 - b. macabre – gruesome
5. Procedures/Activities
 - a. Review the previous lesson with the students.
 - b. Introduce the word onomatopoeia. Tell them that this is a literary term and that it also is figurative language. Write the word on the board.
 - c. Read the book *Click, Rumble, Roar* to the students.
 - d. Ask the students to tell you what sounds they heard in the selection of poems about machines. Listen to their responses. Ask them why they were included in the poetry.
 - e. Distribute the cartoon strips and allow the students to read and share their cartoons with other students.
 - f. Ask the students to describe the sounds in their cartoon strips and tell why they think they are there.
 - g. Write the words on the board as the students tell you about the sounds in the cartoon strips such as, boom, crash, pow, etc.
 - h. Take each of the musical instruments and shake, rattle, and hit each one. Ask the students to give you a word that describes what they heard (for example, cha-cha for the sound of the maracas). Write their sound words on the board. Continue this until you have several examples on the board for each sound.

- i. Distribute the poems to every child. These will be placed in their poetry folders at the end of the lesson. Place Poe’s poem on the overhead and read this poem to the students. Ask them to listen to the sounds of the bells.
- j. Ask the students if they were able to imagine these sounds. Shake the sleigh bells so that the students will get the full effect of the sounds.
- k. Place the poem “Casey at the Bat” on the overhead. Read this poem to the students. Then read this poem again and allow the students to take the part of the crowd and the onomatopoeia. Direct the students to the words rumbled, rattled, and knocked in the fifth stanza.
- l. Place the poem, “The Night Wind” on the overhead. Ask the students to read this poem silently to themselves or with a partner. Ask the students what the onomatopoeia is in this poem. Ask them to substitute their own sounds of the wind in this poem.
- m. Discuss the term onomatopoeia with the students. Ask them to give you a definition for it. (Onomatopoeia stands for words that describe sounds.) Then write the word and its definition on the vocabulary chart and direct the students to add this to their vocabulary sheet in their poetry folders.
- n. Review what they have discovered about onomatopoeia. Ask the students why they think poets and writers use this literary device in their writings. (It adds variety and description to writing.)

6. Evaluation/Assessment

- a. Distribute one sheet of 9x12 white construction paper to each student. Ask them to write a word on their paper in large print for example, PLUNK. Then ask them to decorate their word so that it shows its meaning. (For example, the word plunk could be the sound of a rock or pebble being dropped in a pool of water. The student may show it has being watery, or each letter as droplets of water with rings around the word.) Give the students this example by drawing it on the board.
- b. Each student will write a poem about something that makes sound, such as, a waterfall, bacon frying, a car, train, etc. They will include sounds that these things make in their poem.
- c. Each student will rewrite his/her, only this time without onomatopoeia.
- d. The student will compare the two poems and explain why he/she prefers one over the other.
- e. The students will place the poem in their poetry folder.

G. Lesson Nine: Alliteration

1. Objective/Goal

- a. Students will identify alliteration in poetry and language.
- b. Students will come to appreciate how alliteration adds rhythm to poetry and language.
- c. Students will write a poem using alliteration.

2. Materials

- a. newspapers and old magazines
- b. paper and pencil
- c. 9x12 construction paper
- d. glue
- e. colored pencils, crayons, or markers
- f. poetry folders
- g. scissors
- h. overhead
- i. a copy of “The Eagle” by Alfred Lord Tennyson (in poetry folder from lesson 2)

- j. a copy of “The Bells” by Edgar Allan Poe and “Narcissa” by Gwendolyn Brooks (lessons 3 and 8)
 - k. a copy of the book *A Twister of Twists, A Tangler of Tongues* by Alvin Schwartz
 - l. chalk
 - m. vocabulary chart
3. Background Knowledge
- a. Alliteration is a literary device in which the same sounds are duplicated in a series of words in writing and language.
 - b. It is sometimes referred to as tongue twisters. For example, Peter Piper picked a peck of pickled peppers. Children enjoy these and they will probably be able to talk about others that they know.
 - c. The students will demonstrate their ability to recognize alliteration in everyday speech and language without difficulty.
 - d. This is probably one of the easiest literary forms to teach to children because it is fun, easy, and recognizable in many forms of language.
4. Key Vocabulary
- a. alliteration – starting several words with the same sound in a row
5. Procedures/Activities
- a. Review the literary form onomatopoeia.
 - b. Write a sentence on the board such as, Lilly likes to lick luscious lollipops after lunch.
 - c. Ask the students what is evident in this sentence. (Almost every word begins with the “l” sound.)
 - d. Ask the students if they like the sentence. Listen to their answers and expound on their explanations.
 - e. Write the word alliteration on the vocabulary chart and give the students the definition. Instruct them to add this to their vocabulary list.
 - f. Read a few poems from the book *A Twister of Twists, A Tangler of Tongues* by Alvin Schwartz.
 - g. Instruct the students to try some of their own tongue twisters. Allow the students a few minutes to write their sentences. As the students complete their writing, check for understanding. This can be done orally or check them as they finish.
 - h. Ask for volunteers to share their sentences with the class.
 - i. Ask the students to refer to the poem “The Eagle” by Alfred Lord Tennyson in their poetry folders. Tell them to find an example of alliteration in this poem. (He clasps the crag with crooked hands.) Ask the students to explain why this is alliteration. Ask the students why they might like this sentence of the poem compared to the other sentences.
 - j. Instruct the students to locate another poem in their journals that contain alliteration. (Edgar Allan Poe’s “The Bells” and Gwendolyn Brooks’ “Narcissa.”)
 - k. Place the transparency of the poem “Narcissa” on the overhead and review this poem with the students. Tell them that this poem was used in a previous lesson but now they are going to use this poem to find alliteration. Remind them that many poems contain several literary forms of figurative language such as similes, metaphors, symbols, etc.
 - l. Tell the students that they will need colored pencils for this assignment. Instruct the students to underline or circle words that are examples of alliteration (brick, backyard, pomp, purple, etc.)
 - m. Pause at this point and ask the students if they have any questions or comments about alliteration.

- n. Ask students how writers might capture our attention by using alliteration (advertising, television, titles of books, titles of movies, song titles, and newspaper articles.)
 - o. Display an 11x14 piece of construction paper with newspaper headlines and titles glued to it that contains alliteration. Read some of these titles to the students and display it in the room.
 - p. Distribute newspapers and old magazines, 9x12 construction paper, glue and scissors. Students may be grouped in threes or in pairs.
 - q. Tell the students to find words, titles, and/or phrases that they can put together to form examples of alliteration. (For example, Polly's Pet Place buys petite penguins. President Clinton collects cats, Coca-Cola bottles, and cars.)
 - r. When the students are finished with their project display them on a wall to be enjoyed by others.
- 6. Evaluation/Assessment**
- a. The students will write an alliteration poem.
 - b. The students will present their poem as a computer-generated product such as Power Point.

H. Culminating Activity

- 1. Objective/Goal**
 - a. The students will make a student anthology of poetry.
 - b. The students will have a least one example of their own poetry of literal and figurative language forms and identify the figurative language forms (such as personification).
- 2. Materials**
 - a. 9x12 construction paper
 - b. colored pencils, crayons, or markers
 - c. three-hole notebook paper
 - d. pens or pencils
 - e. tagboard
 - f. name tags
 - g. pictures of themselves
 - h. brads, yarns, or rings
 - i. various poetry books
- 3. Background Knowledge**
 - a. Students have knowledge of literal and figurative language based on what they have learned in this unit.
- 4. Key Vocabulary**
 - a. theme – topic matter
 - b. anthology – a collection of works
 - c. table of contents – a listing of titles contained in their poetry book
 - d. bibliography – list of resources
- 5. Procedures/Activities**
 - a. The students will have illustrations for each of their own poems.
 - b. Students will collect poems from poets of their choice and identify the literal and figurative language forms (for example, "The Duel" by Eugene Field contains examples of alliteration, onomatopoeia, symbols, and personification).
 - c. The students may choose a theme throughout their anthology such as, love, war, friendship, family, etc. Their poetry and those of the poets they collect will have an overall theme of whatever they choose.
 - d. The students will make a cover and decorate their anthology book.

- e. Inside the front cover they will include a picture of themselves and a brief background.
 - f. Once the anthology poetry books are complete they are displayed in the school library to share with the school.
- 6.** Evaluation/Assessment
- a. The students will research a poet and make a presentation to the class. The student will collect background information, a picture or drawing, and a poem written by their poet. These items are then arranged on a presentation board.
 - b. A poet and poetry party is given at the end of this unit in celebration of completing their anthology book. The students will wear nametags and include their anthology book title on it. The room is decorated with copies of the students' favorite poets and poems as well as their own.

Attachment A

Name _____ Date _____
Poetry Unit: Similes

Self-Portrait

My _____ is

Like _____.

My _____ are like

_____.

My _____ is

_____.

My _____ are

_____.

My heart holds _____
(feeling)

that is _____ as _____.
(color)

My mind thinks of _____.

I live in _____

and eat _____.

Adapted from: *Teaching Poetry, Yes You Can!* Scholastic,
1993

Attachment B

Name _____ Date _____
Poetry Unit: Symbols

Symbol – something that stands or suggests another thing

Example: We often think of an eagle as a symbol for
The United States. The eagle may suggest
Bravery, strength, and courage.

Directions: Write down what you believe each symbol suggests in each of the following poems.
Symbols also cause us to think about ideas and emotions.

“The Eagle” by Alfred Lord Tennyson

The eagle symbolizes *the United States, freedom, courage,*
bravery, strength, and pride. _____

“Do Not Go Gentle into That Good Night” by Dylan Thomas

The night symbolizes _____

The light symbolizes _____

“The Road Not Taken” by Robert Frost

The road symbolizes _____

“O Captain! My Captain!” by Walt Whitman

The captain symbolizes _____

The trip symbolizes _____

The ship symbolizes _____

The prize symbolizes _____

The port symbolizes _____

The bells symbolize _____

The victor ship symbolizes _____