

The Coffee House

Grade Level or Special Area: 6th Grade English

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Length of Unit: 10 periods, 45-55 minutes each, includes a Culminating Activity

I. ABSTRACT

- A. This unit uses an interactive approach to teach students the 6th grade poetry. Students not only read, analyze and understand poetry, but they also produce their own poetry in the style of those read. While exploring poetry, students will also learn about the human experience expressed within poetry and will have a chance to record their own experiences. During the Culminating Activity, students will also perform one of their written poems in front of an audience in a “Coffee House” setting.

II. OVERVIEW

- A. Concept Objectives
1. Students will read and understand a variety of materials. (Colorado Content Standard 1)
 2. Students write and speak for a variety of purposes and audiences. (Colorado Reading and Writing Content Standard 2)
 3. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. (Colorado Reading and Writing Content Standard 3)
 4. Students apply thinking skills to their reading, writing, speaking, listening, and viewing (Colorado Reading and Writing Content Standard 4)
 5. Students read and recognize literature as a record of human experience (Colorado Reading and Writing Content Standard 6).
- B. Content from the *Core Knowledge Sequence*
1. Sixth Grade Speaking and Listening (pg. 133)
 - a. Participate civilly and productively in group discussions
 - b. Demonstrate an ability to use standard pronunciation when speaking to large groups and in formal circumstances, such as a job interview.
 2. Sixth Grade Poetry (pg. 135)
 - a. Poems
 1. All the world’s a stage (William Shakespeare)
 2. Apostrophe to the Ocean (George Gordon Byron)
 3. I Wandered Lonely as a Cloud (William Wordsworth)
 4. If (Rudyard Kipling)
 5. Mother to Son (Langston Hughes)
 6. Lift Ev’ry Voice and Sing (James Weldon Johnson)
 7. A narrow fellow in the grass (Emily Dickenson)
 8. A Psalm of Life (Henry Wadsworth Longfellow)
 9. The Raven (Edgar Allen Poe)
 10. A Song of Greatness (a Chippewa song, trans. Mary Austin)
 11. Stopping by Woods on a Snowy Evening (Robert Frost)
 12. Sympathy (Paul Laurence Dunbar)
 13. There is no frigate like a book (Emily Dickenson)
 14. The Walloping Window-blind (Charles E. Carryl)
 15. Woman Work (Maya Angelou)
 - b. Terms

1. meter
 2. iamb
 3. rhyme scheme
 4. free verse
3. Fifth Grade Literary Terms (pg. 111)
 - a. metaphor and simile
- C. Skill Objectives
1. Students will write a response to poems heard in class.
 2. Students will listen to poetry read aloud by the teacher and other students.
 3. Students will respond to daily lessons with a group discussion.
 4. Students will recall the term poetry.
 5. Students will learn the term rhyme.
 6. Students will use poems to find examples of rhyme and rhyme scheme.
 7. Students will write a poem demonstrating rhyme.
 8. Students will learn the terms meter, iamb, foot, and pentameter.
 9. Students will identify the terms meter, iamb, foot and pentameter in poems.
 10. Students will write a poem in iamb.
 11. Students will learn the terms simile and metaphor.
 12. Students will write a poem using a simile or metaphor.
 13. Students will edit and revise their poem using simile or metaphor.
 14. Students will learn the term free verse.
 15. Students will relate cultural poems to their historical significance.
 16. Students will label poems with poetic terms.
 17. Students will read poems together in small groups.
 18. Students will learn the term nonsense, as it relates to poetry.
 19. Students will make a list of nonsensical things.
 20. Students will write a nonsense poem.
 21. Students will have a discussion about their heritage.
 22. Students will revise and edit poems into final draft.
 23. Students will write their poems in final draft format.
 24. Students will read dramatically a poem they wrote in front of an audience.
 25. Students will listen to their peers read a poem in front of an audience.

III. BACKGROUND KNOWLEDGE

- A. For Teachers
 1. Teachers should be familiar with poetic terms. Read Appendix B and C prior to teaching unit.
- B. For Students
 1. Grade K: Poetry, pg. 8 (*Core Knowledge Sequence*)
 2. Grade 1: Poetry, pg. 24 (*Core Knowledge Sequence*)
 3. Grade 2: Poetry, pg. 44 (*Core Knowledge Sequence*)
 4. Grade 3: Poetry, pg. 67 (*Core Knowledge Sequence*)
 5. Grade 4: Poetry, pg. 88 (*Core Knowledge Sequence*)
 6. Grade 4: Poetry Terms, pg. 88 (*Core Knowledge Sequence*)
 7. Grade 5: Poetry, pg. 110 (*Core Knowledge Sequence*)
 8. Grade 5: Poetry Terms, pg. 110 (*Core Knowledge Sequence*)
 9. Grade 5: Literary Terms, pg. 111 (*Core Knowledge Sequence*)

IV. RESOURCES

- A. *Love That Dog* by Sharon Creech
- B. *Handbook of Literary Terms: Literature, Language, Theory* by X.J. Kennedy, et. al

C. *What Your 6th Grader Needs to Know* edited by E. D. Hirsch

V. LESSONS

Lesson One: **Love That Dog: An Introduction to Poetry**

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will read and understand a variety of materials. (Colorado Content Standard 1)
 - b. Students write and speak for a variety of purposes and audiences. (Colorado Reading and Writing Content Standard 2)
 - c. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. (Colorado Reading and Writing Content Standard 3)
 - d. Students apply thinking skills to their reading, writing, speaking, listening, and viewing (Colorado Reading and Writing Content Standard 4)
2. Lesson Content
 - a. Sixth Grade Speaking and Listening (pg. 133)
 1. Participate civilly and productively in group discussions
 2. Demonstrate an ability to use standard pronunciation when speaking to large groups and in formal circumstances, such as a job interview.
3. Skill Objective(s)
 - a. Students will write a response to poems heard in class.
 - b. Students will listen to poetry read aloud by the teacher and other students.
 - c. Students will respond to daily lessons with a group discussion.
 - d. Students will recall the term poetry.

B. *Materials*

1. *Love that Dog* by Sharon Creech
2. Students will need pen and paper

C. *Key Vocabulary*

1. Poetry-prose that resembles a poem in some respect

D. *Procedures/Activities*

1. Begin by asking students to express any thoughts that come to mind when you say the word “poetry.” Write their responses on the board. Many thoughts may be negative and for the time being, don’t discourage their thoughts, just write them down.
2. Have the students get out notebook paper and a pen. Explain to them that you will read them a selection of poems put together in story format, and that you will periodically pause to give them an opportunity to respond.
3. Read *Love That Dog* aloud to the class. Pause after November 6, December 16, February 7, March 26, May 14, and after the ending to give the students a minute or two to write a response.
4. Ask students to share one/some/all of their responses with the class.
5. Lead a classroom discussion about whether or not poetry has to be hard. Ask such questions as “Were these poems confusing? Hard to understand? Did these poems talk about something we can understand? From where did Jack get his inspiration?”

E. *Assessment/Evaluation*

1. Use the classroom discussion and student responses to ensure that students understand the idea that not all poetry is hard and confusing.
2. Inform the students that they will have a response assignment after every poem they read in class. For this lesson, assign a poem that is inspired by *Love That Dog*. It can be a picture poem (like *Sky* or *the Apple*), it can be about a pet, it can be about dogs, it can be about the 4th grade—or even sixth grade for that matter!

Lesson Two: It’s Not a Crime to Mix a Lime with Rhyme

A. Daily Objectives

1. Concept Objective(s)
 - a. Students will read and understand a variety of materials. (Colorado Content Standard 1)
 - b. Students write and speak for a variety of purposes and audiences. (Colorado Reading and Writing Content Standard 2)
 - c. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. (Colorado Reading and Writing Content Standard 3)
 - d. Students apply thinking skills to their reading, writing, speaking, listening, and viewing (Colorado Reading and Writing Content Standard 4)
2. Lesson Content
 - a. Sixth Grade Speaking and Listening (pg. 133)
 1. Participate civilly and productively in group discussions
 2. Demonstrate an ability to use standard pronunciation when speaking to large groups and in formal circumstances, such as a job interview.
 - b. Sixth Grade Poetry Terms (pg. 135)
 1. couplet
 2. rhyme scheme
3. Skill Objective(s)
 - a. Students will write a response to poems heard in class.
 - b. Students will listen to poetry read aloud by the teacher and other students.
 - c. Students will respond to daily lessons with a group discussion.
 - d. Students will learn the term rhyme.
 - e. Students will use poems to find examples of rhyme and rhyme scheme.
 - f. Students will write a poem demonstrating rhyme.

B. Materials

1. Appendix A: Poetry Packet

C. Key Vocabulary

1. Rhyme-words that have the same end sound
2. Rhyme Scheme-the pattern of rhyming in a poem

D. Procedures/Activities

1. Ask the students what the word rhyme means and to give examples. Review the definition if it is not revealed through class discussion.
2. Introduce rhyme scheme and ask the students if they have any guesses as to the meaning. Write the definition on the board and have students record it in Appendix A: Poetic Terminology.
3. Have the students skim through all of the poems to look for rhyme scheme. They should write an “RS” at the top of the page of all poems that contain rhyme

- scheme. Give them 10-15 minutes for this activity. Make a list of poems containing rhyme scheme. See Appendix B: Teacher Aid: Terms & Poems.
4. Read Robert Frost’s “Stopping by Woods on a Snowy Evening” aloud to the class. See Appendix C: Reading Poetry.
 5. Work with the students on identifying the pattern of rhyming words. Write the words vertically on the board. Label the rhyme scheme accordingly (ABBA).
 6. Discuss with the students what is happening in this poem, and the images/sounds that this poem creates.
- E. *Assessment/Evaluation*
1. Collect the “Inspired by Love That Dog” poem.
 2. Assign a rhyming poem, at least eight lines long, about nature. Students need to integrate a rhyme scheme.

Lesson Three: Iamb a Meter

- A. *Daily Objectives*
1. Concept Objective(s)
 - a. Students will read and understand a variety of materials. (Colorado Content Standard 1)
 - b. Students write and speak for a variety of purposes and audiences. (Colorado Reading and Writing Content Standard 2)
 - a. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. (Colorado Reading and Writing Content Standard 3)
 - c. Students apply thinking skills to their reading, writing, speaking, listening, and viewing (Colorado Reading and Writing Content Standard 4)
 2. Lesson Content
 - a. Sixth Grade Speaking and Listening (pg. 133)
 - a. Participate civilly and productively in group discussions
 - b. Demonstrate an ability to use standard pronunciation when speaking to large groups and in formal circumstances, such as a job interview.
 - b. Sixth Grade Poetry (pg. 135)
 - a. Poems
 1. Apostrophe to the Ocean (George Gordon Byron)
 - a. Terms
 1. meter
 2. iamb
 3. Skill Objective(s)
 - a. Students will write a response to poems heard in class.
 - b. Students will listen to poetry read aloud by the teacher and other students.
 - c. Students will respond to daily lessons with a group discussion.
 - d. Students will learn the terms meter, iamb, foot, and pentameter.
 - e. Students will identify the terms meter, iamb, foot and pentameter in poems.
 - f. Students will write a poem in iamb.
- B. *Materials*
1. Appendix A: Poetry Packet
- C. *Key Vocabulary*
1. Meter—the rhythm of a poem

2. Accented Syllable—the syllable in a word that carries the accent.
3. Unaccented Syllable—the syllable in a word that is not accented.
4. Foot—a combination of accented and unaccented syllables.
5. Iamb—a form of meter where each foot is one unaccented syllable followed by one accented syllable.
6. Pentameter—five feet per line.

D. *Procedures/Activities*

1. Read the first stanza of the poem “Apostrophe to the Ocean” by George Gordon Byron. Exaggerate the meter of the poem.
2. After the stanza, ask students what they noticed about the reading. Guide them to discuss the rhythm of the stanza.
3. Write the definition of Meter on the board and have students record it in their packet. Ask for volunteers to share examples of poems/songs with meter (not including the poems in the unit). Some examples are “The Night Before Christmas,” most Dr. Seuss books, etc.
4. Write the word “pleasure” on the board. Ask students how many syllables this word have (2). Ask if they know which syllable is accented, or which syllable is receiving the emphasis (plea), and which syllable is unaccented (sure). Mark the word accordingly on the board. See Appendix B for tips on marking meter.
5. Looking at the first line of the poem, have students mark the accented syllables. Help them discover that the pattern is unaccented followed by accented in a repeating manner. Explain to them that this is iamb. They should record this in their packet.
6. Explain the meaning of “foot” to the class. As a group, count the number of feet in the first line. Have students count the feet in subsequent lines by themselves. Allow five to ten minutes for this, depending on their understanding.
7. Finish reading the poem. Point out that while difficult, overemphasizing the rhythm can ruin the understanding of the poem. When you are finished reading, ask if there is a rhyme scheme. Students should figure out and record the rhyme scheme in their packets.
8. Discuss the meaning of the poem, what happens, and the images that are created.

E. *Assessment/Evaluation*

1. Collect the Rhyme Scheme Poem.
2. Assign an Iamb Poem written in the form of a one-sided conversation (in the same way of Byron). It should be at least 8 lines long.

Lesson Four: Simile: You’re on Many Metaphors!

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Students will read and understand a variety of materials. (Colorado Content Standard 1)
 - b. Students write and speak for a variety of purposes and audiences. (Colorado Reading and Writing Content Standard 2)
 - c. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. (Colorado Reading and Writing Content Standard 3)
 - d. Students apply thinking skills to their reading, writing, speaking, listening, and viewing (Colorado Reading and Writing Content Standard 4)
2. Lesson Content
 - a. Sixth Grade Speaking and Listening (pg. 133)

- a. Participate civilly and productively in group discussions
 - b. Demonstrate an ability to use standard pronunciation when speaking to large groups and in formal circumstances, such as a job interview.
 - b. Sixth Grade Poetry (pg. 135)
 - a. Poems
 - 1. Sympathy (Paul Laurence Dunbar)
 - 2. There is no frigate like a book (Emily Dickenson)
 - c. Fifth Grade Literary Terms (pg. 111)
 - a. metaphor and simile
 - 3. Skill Objective(s)
 - a. Students will write a response to poems heard in class.
 - b. Students will listen to poetry read aloud by the teacher and other students.
 - c. Students will respond to daily lessons with a group discussion.
 - d. Students will learn the terms simile and metaphor.
 - e. Students will write a poem using a simile or metaphor.
- B. *Materials*
 - 1. Appendix A: Poetry Packet
- C. *Key Vocabulary*
 - 1. Simile—A comparison between two objects using like or as.
 - 2. Metaphor—A comparison between two objects without using like or as.
- D. *Procedures/Activities*
 - 1. Review the meaning of simile and metaphor with the class. They should write the definitions in their packets.
 - 2. Read Emily Dickinson’s “There Is No Frigate Like a Book.” Ask the students to identify any similes or metaphors as you read the poem. Discuss the meaning of the comparisons and how they relate.
 - 3. Review previous vocabulary terms by asking students if there are any rhyming words, and if they are consistent enough to have a rhyme scheme.
 - 4. With the students, check the rhythm of the poem. Ask the class if it is iambic (it is).
 - 5. Discuss how the images in this poem are created and why they are effective.
 - 6. Have a student read “Sympathy” by Paul Laurence Dunbar. Students need to label the rhyme scheme, and underline any similes that they find.
 - 7. Discuss why this poem is a metaphor, and to what does Dunbar compare a caged bird?
- E. *Assessment/Evaluation*
 - 1. Collect the rhyming poems.
 - 2. Assign students a simile/metaphor poem of at least 8 lines in length.

Lesson Five: More On Metaphors

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Students will read and understand a variety of materials. (Colorado Content Standard 1)
 - b. Students write and speak for a variety of purposes and audiences. (Colorado Reading and Writing Content Standard 2)
 - c. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. (Colorado Reading and Writing Content Standard 3)

- d. Students apply thinking skills to their reading, writing, speaking, listening, and viewing (Colorado Reading and Writing Content Standard 4)
- 2. Lesson Content
 - a. Sixth Grade Speaking and Listening (pg. 133)
 - a. Participate civilly and productively in group discussions
 - b. Demonstrate an ability to use standard pronunciation when speaking to large groups and in formal circumstances, such as a job interview.
 - b. Sixth Grade Poetry (pg. 135)
 - a. Poems
 - 1. All the world’s a stage (William Shakespeare)
 - 2. I Wandered Lonely as a Cloud (William Wordsworth)
- 3. Skill Objective(s)
 - a. Students will write a response to poems heard in class.
 - b. Students will listen to poetry read aloud by the teacher and other students.
 - c. Students will respond to daily lessons with a group discussion.
 - d. Students will write a poem in iamb.
 - e. Students will learn the terms simile and metaphor.
 - f. Students will write a poem using a simile or metaphor.
 - g. Students will edit and revise their poem using simile or metaphor.
- B. *Materials*
 - 1. Appendix A: Poetry Packet
- C. *Key Vocabulary*
 - 1.
- D. *Procedures/Activities*
 - 1. Ask for a student volunteer to read Shakespeare’s “All the World’s a Stage.” During the reading, remind students that they need to look for similes and metaphors during the reading. As usual, they should also check for iamb and rhyme scheme.
 - 2. Discuss all of the metaphors in this poem (life’s a stage, the seven acts and the characters involved, etc.).
 - 3. Read Wadsworth’s “I Wandered Lonely as a Cloud.” Students should look for rhyme scheme and label it as necessary. Lead a class discussion on the meaning of this poem.
- E. *Assessment/Evaluation*
 - 1. Give students time to revise their simile/metaphor poem. Collect it.

Lesson Six: Poetry Day 6

- A. *Daily Objectives*
 - 1. Concept Objective(s)
 - a. Students will read and understand a variety of materials. (Colorado Content Standard 1)
 - b. Students write and speak for a variety of purposes and audiences. (Colorado Reading and Writing Content Standard 2)
 - c. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. (Colorado Reading and Writing Content Standard 3)

- d. Students apply thinking skills to their reading, writing, speaking, listening, and viewing (Colorado Reading and Writing Content Standard 4)
 - e. Students read and recognize literature as a record of human experience (Colorado Reading and Writing Content Standard 6).
2. Lesson Content
- a. Sixth Grade Speaking and Listening (pg. 133)
 - a. Participate civilly and productively in group discussions
 - b. Demonstrate an ability to use standard pronunciation when speaking to large groups and in formal circumstances, such as a job interview.
 - b. Sixth Grade Poetry (pg. 135)
 - a. Poems
 - 1. Mother to Son (Langston Hughes)
 - 2. Lift Ev’ry Voice and Sing (James Weldon Johnson)
 - 3. Woman Work (Maya Angelou)
 - b. Terms
 - 1. free verse
3. Skill Objective(s)
- a. Students will write a response to poems heard in class.
 - b. Students will listen to poetry read aloud by the teacher and other students.
 - c. Students will respond to daily lessons with a group discussion.
 - d. Students will learn the term free verse.
 - e. Students will relate cultural poems to their historical significance.
 - f. Students will label poems with poetic terms.

B. *Materials*

- 1. Appendix A: Poetry Packet

C. *Key Vocabulary*

- 1. Free Verse—Poetry written without a specific rhyme scheme or meter.

D. *Procedures/Activities*

- 1. As a class read “Mother to Son” by Langston Hughes. Students should determine rhyme scheme, meter, and simile/metaphor.
- 2. Discuss with the class why this poem was written. Students should discover why the mother is pushing the son to continue on. It’s also important to note the relation this poem has to slavery and the way it has been viewed in the United States.
- 3. Talk briefly about the rhyme scheme (or lack of one) and meter. Explain that this is considered free verse poetry. Students should write the definition in their packets.
- 4. As a class read “Lift Ev’ry Voice and Sing” by James Weldon Johnson. Students should be able to identify the rhyme scheme and any simile/metaphor.
- 5. Ask to students to volunteer ideas as to the type of feelings that this poem creates. Search for ideas as to why this poem would be considered the national anthem of African Americans.

E. *Assessment/Evaluation*

- 1. As a homework assignment, students should read Angelou’s “Woman Work.” They need to label rhyming words/rhyme scheme and any simile/metaphors. Students should then write a brief description of what is happening in the poem, as well as any ideas on to why the rhyming breaks halfway through the poem.

Lesson Seven: A Psalm of Life

A. Daily Objectives

1. Concept Objective(s)
 - a. Students will read and understand a variety of materials. (Colorado Content Standard 1)
 - b. Students write and speak for a variety of purposes and audiences. (Colorado Reading and Writing Content Standard 2)
 - c. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. (Colorado Reading and Writing Content Standard 3)
 - d. Students apply thinking skills to their reading, writing, speaking, listening, and viewing (Colorado Reading and Writing Content Standard 4)
2. Lesson Content
 - a. Sixth Grade Speaking and Listening (pg. 133)
 - a. Participate civilly and productively in group discussions
 - b. Demonstrate an ability to use standard pronunciation when speaking to large groups and in formal circumstances, such as a job interview.
 - b. Sixth Grade Poetry (pg. 135)
 - a. Poems
 1. A narrow fellow in the grass (Emily Dickenson)
 2. A Psalm of Life (Henry Wadsworth Longfellow)
3. Skill Objective(s)
 - a. Students will write a response to poems heard in class.
 - b. Students will listen to poetry read aloud by the teacher and other students.
 - c. Students will respond to daily lessons with a group discussion.
 - d. Students will label poems with poetic terms.
 - e. Students will listen to their peers read a poem in front of an audience.

B. Materials

1. Appendix A: Poetry Packet

C. Key Vocabulary

- 1.

D. Procedures/Activities

1. Break students into groups of two or three. Have them read “A Psalm of Life” by Longfellow aloud to each other. They need to label rhyme scheme (if it exists), meter (including iamb), and any simile/metaphor.
2. Assign each group a stanza that they need to decipher. They will then explain the meaning of their stanza to the rest of the class.

E. Assessment/Evaluation

1. Evaluate understanding based off of oral presentation.
2. For homework. Students need to read Dickinson’s “A Narrow Fellow in the Grass.” As usual, they should look for rhyme, meter, and simile/metaphor. On a separate piece of paper, they need to write what they think the “narrow fellow” is along with examples from the poem that support their idea(s).

Lesson Eight: Simply Nonsense

A. Daily Objectives

1. Concept Objective(s)

- a. Students will read and understand a variety of materials. (Colorado Content Standard 1)
 - f. Students write and speak for a variety of purposes and audiences. (Colorado Reading and Writing Content Standard 2)
 - g. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. (Colorado Reading and Writing Content Standard 3)
 - h. Students apply thinking skills to their reading, writing, speaking, listening, and viewing (Colorado Reading and Writing Content Standard 4)
- 2. Lesson Content
 - 3. Sixth Grade Speaking and Listening (pg. 133)
 - a. Participate civilly and productively in group discussions
 - b. Demonstrate an ability to use standard pronunciation when speaking to large groups and in formal circumstances, such as a job interview.
 - 2. Sixth Grade Poetry (pg. 135)
 - a. Poems
 - 1. The Walloping Window-blind (Charles E. Carryl)
 - 3. Skill Objective(s)
 - a. Students will write a response to poems heard in class.
 - b. Students will listen to poetry read aloud by the teacher and other students.
 - c. Students will respond to daily lessons with a group discussion.
 - d. Students will learn the term nonsense, as it relates to poetry.
 - e. Students will make a list of nonsensical things.
 - f. Students will write a nonsense poem.
- B. *Materials*
- 1. Appendix A: Poetry Packet
- C. *Key Vocabulary*
- 1. Nonsense—poetry that isn’t logical
- D. *Procedures/Activities*
- 1. Read “The Walloping Window-blind” by Charles E. Carryl aloud to the class.
 - 2. Discuss rhyme, meter, and simile/metaphor.
 - 3. Ask the students if this poem makes logical sense. Have them record “Nonsense” into their packets as well as write down the definition.
 - 4. Make a list of things that are nonsensical in the poem. Have students explain why they are nonsense.
 - 5. Remind students that nonsense poetry should be more on the silly side.
 - 6. Summarize the plot of this poem with the class.
- E. *Assessment/Evaluation*
- 1. Write a nonsense poem at least 8 lines long.

Lesson Nine: Heritage

- A. *Daily Objectives*
- 1. Concept Objective(s)
 - a. Students will read and understand a variety of materials. (Colorado Content Standard 1)
 - b. Students write and speak for a variety of purposes and audiences. (Colorado Reading and Writing Content Standard 2)

- c. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. (Colorado Reading and Writing Content Standard 3)
 - d. Students apply thinking skills to their reading, writing, speaking, listening, and viewing (Colorado Reading and Writing Content Standard 4)
 - e. Students read and recognize literature as a record of human experience (Colorado Reading and Writing Content Standard 6).
- 2. Lesson Content
 - 2. Sixth Grade Speaking and Listening (pg. 133)
 - a. Participate civilly and productively in group discussions
 - b. Demonstrate an ability to use standard pronunciation when speaking to large groups and in formal circumstances, such as a job interview.
 - 2. Sixth Grade Poetry (pg. 135)
 - a. Poems
 - 1. A Song of Greatness (a Chippewa song, trans. Mary Austin)
 - 3. Skill Objective(s)
 - a. Students will write a response to poems heard in class.
 - b. Students will listen to poetry read aloud by the teacher and other students.
 - c. Students will respond to daily lessons with a group discussion.
 - d. Students will have a discussion about their heritage.
- B. *Materials*
- 1. Appendix A: Poetry Packet
- C. *Key Vocabulary*
- 1.
- D. *Procedures/Activities*
- 1. Read “A Song of Greatness.” Are there any rhyming words? Consistent meter? Simile/Metaphor?
 - 2. Discuss with the class the voice of the poem. What is the narrator longing for? How do you know? What makes a hero or a great person?
 - 3. Lead a discussion with the class about family histories/heirlooms/stories that are important to them. Make a list on the board.
- E. *Assessment/Evaluation*
- 1. Write a heritage poem at least 13 lines long. Students may decide if they want to use meter or rhyme. The only requirement (besides length) is that the poem needs to be at least remotely related to family history.

Lesson Ten: Test Review for Poetry (Nevermore)

- F. *Daily Objectives*
- 1. Concept Objective(s)
 - a. Students will read and understand a variety of materials. (Colorado Content Standard 1)
 - b. Students write and speak for a variety of purposes and audiences. (Colorado Reading and Writing Content Standard 2)
 - c. Students write and speak using conventional grammar, usage, sentence structure, punctuation, capitalization, and spelling. (Colorado Reading and Writing Content Standard 3)
 - d. Students apply thinking skills to their reading, writing, speaking, listening, and viewing (Colorado Reading and Writing Content Standard 4)

2. Lesson Content
 3. Sixth Grade Speaking and Listening (pg. 133)
 - a. Participate civilly and productively in group discussions
 - b. Demonstrate an ability to use standard pronunciation when speaking to large groups and in formal circumstances, such as a job interview.
 2. Sixth Grade Poetry (pg. 135)
 - a. Poems
 1. The Raven (Edgar Allen Poe)
 3. Skill Objective(s)
 - a.
- B. *Materials*
1. Appendix A: Poetry Packet
- C. *Key Vocabulary*
- 1.
- D. *Procedures/Activities*
1. Perform “The Raven” for the students using oral interpretation skills.
 2. Divide them into groups to review for the test. They should find rhyme scheme, meter (or thereof), and simile/metaphor. Each group should be able to determine the plot of the poem. Also, ask students to determine the technique that Poe uses to emphasize a firm, final feeling to the poem.
- E. *Assessment/Evaluation*
1. Each group should give an oral presentation on one of the elements learned in the poetry unit. This is practice for the test, as students will be working with a poem in the same manner.

VI. CULMINATING ACTIVITY

- A. Give end of unit assessment (see Appendix D)
- B. Return all of the poems the students wrote and allow a couple of class periods to workshop their rough drafts. As part of the Coffee House, they will have to turn in a final portfolio of all five poems. Of those five poems, students need to choose their favorite poem which will be presented at The Coffee House.
- C. Ask for parents to lend lamps for The Coffee House. The setup should be in a room large enough for every student and their family members. The lamps provide a dim, alternate lighting. A short stage with a microphone should be set up, as well as another lamp (so there is emphasis on the stage). Volunteers can also bring snacks and drinks to finalize the coffee house “feel.”
- D. Students will practice reading their poem in an expressive manner. A program should be printed with the order of student readers. On the night of The Coffee House, some quiet big band jazz music playing in the background makes for a nice ambiance. As MC, welcome the parents/families as well as the readers. Take a break when necessary. This is a fun way for students to hear what others have written, as well as giving them an opportunity to stand up in front of a crowd to speak appropriately.

VII. HANDOUTS/WORKSHEETS

- A. Appendix A-1-Poetry Packet
- B. Appendix A-2-Poetry Packet
- C. Appendix B-Teacher Information on How to Mark Poetry
- D. Appendix C-Teacher Information on How to Read Poetry
- E. Appendix D-1-Poetry Final Test
- F. Appendix D-2- Poetry Final Test
- G. Appendix E-1- Poetry Final Test

H. Appendix E-2-Poetry Final Test

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Appendix A-1: Poetry Packet

Poetry Terminology

1. poetry _____

2. rhyme _____

3. rhyme scheme _____

4. couplet _____

5. meter _____

6. accented syllable _____

7. unaccented syllable _____

8. foot _____

9. iamb _____

Appendix A-2: Poetry Packet

10. pentameter _____

11. simile _____

12. metaphor _____

13. free verse _____

14. nonsense _____

15. _____

16. _____

17. _____

18. _____

19. _____

Appendix B: Teacher Information on How to Mark Poetry

In this unit, students will be marking their poems by labeling rhyme scheme, identifying simile/metaphors, and distinguishing iamb. This appendix is a teacher’s aid for consistency.

Rhyme Scheme

For the sake of middle school simplicity, rhyme scheme is identified by looking at the end of each line of poetry. Let’s use Robert Frost’s “The Road Not Taken” as an example:

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

The words we are looking at are: wood, both, stood, could, and growth. We will label wood with an A (the first sound) and both with B (the second sound—if it rhymed with wood it would be labeled A). Does stood rhyme with wood? Yes! So it is labeled with an A also. What about could? And finally, does growth rhyme with could? No, but it rhymes with both so it gets a B. Therefore, the rhyme scheme in this stanza is ABAAB. On the next stanza, a new sound should be labeled C, etc. If any other line ends with a word that rhymes with wood, it will get an A label. This is the way that students should be marking rhyme scheme. If you were to do this same approach with “A Song of Greatness,” none of the lines would form a pattern (you could stretch it, but there is no rhyme scheme in this poem!).

Meter/Iamb

When figuring out meter and iamb, students should identify accented syllables (/) and unaccented syllables (---) in the multi-syllabic words. When searching for iamb, they should look for a duh-DUH duh-DUH type rhythm. For example, in “Stopping by Woods on a Snowy Evening”:

--- / --- / -- / -- /
Whose woods these are I think I know.
/ ---
His house is in the village though;

In these two lines, the first line has a natural feeling of unaccented followed by accented. The second line may not be so obvious. So starting with village, mark the accented syllable with a “/” (vill) and the unaccented with a “---” (age). This word should be pronounced “VILLage” instead of “village.” Helping students identify the proper emphasis on syllables is the first step to finding the meter. Students should mark their poems with accent marks to help them discover if there is a consistent meter, and the visual help aids in determining the existence of iamb.

Appendix C: Teacher Information on How to read Poetry

Often times the beauty of poetry is lost in the reading, both verbally and silently. For some reason, students and teachers are rarely taught how to read poetry. This can be compared to driving a race car in a school zone, or looking at the back of a canvas instead of what the artist painted. Poorly read poetry can sour students (or bore them terribly as they think of nursery rhymes) quickly, so it is important to learn how to properly read poetry.

The first step to reading poetry is to not pause after every line. A line break does not mean pause, so don't. Only pause when there is a comma, and pause for a longer time frame when there is a period. A dash is also not a time to pause. In poetry, dashes represent speeding up or interrupting the thought and they need to be read as so. Practice reading a poem without pausing. Then read the poem only pausing when the author says to pause. Finally read the poem pausing after every line. Can you tell a difference? Which way reads best?

The second step is to avoid being sing-songy. It's very easy to turn rhythmic poems into nursery rhymes. We naturally fall into over-emphasizing accented and unaccented syllables. While reading poetry, it is imperative to force your voice to speak normally, without singing the poem. Practice reading a poem with a monotonic voice, keeping your tone, pitch, and rate all at the same level. You may find yourself starting to change the rhythm of your voice, but press on.

The final step to reading poetry is to match your voice with the feeling of the poem. For example, some sections of "The Raven" should be read more quickly and with intensity, while other parts should be read slower and more softly.

Practice reading the Core Knowledge poems out loud to yourself using these three steps. Soon you will be able read poetry that is exciting and engaging.

Cheat Sheet

1. Only pause for punctuation!
2. Read...don't sing and dance.
3. Match your voice.

Appendix D-1: Poetry Final Test

Name _____

Date _____

Vocabulary

Match the vocabulary words with the correct definition. Write the letter of the definition next to the word.

_____ 1. Simile

A. A comparison that uses like or as.

_____ 2. Metaphor

B. The rhythm of a poem.

_____ 3. Rhyme

C. A rhyming pattern within a poem such as ABAB or ABBA.

_____ 4. Rhyme Scheme

D. A specific meter in which an unaccented syllable is followed by an accented syllable.

_____ 5. Iamb

E. A comparison between two or more objects that does not use like or as.

_____ 6. Meter

F. When the last sound of two or more words is the same.

Read "If" by Rudyard Kipling.

7. At either the beginning or end of the lines, label the rhyme scheme for the entire poem.

8. Identify and **highlight** at least five lines that are written in iamb.

9. Does this poem contain metaphor or simile? If yes, give an example.

10. In three or more sentences, explain the theme of this poem. Use examples from the poem to support your ideas.

Appendix D-2: Poetry Final Test

IF

by Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting;
Or, being lied about, don't deal in lies,
Or, being hated, don't give way to hating;
And yet don't look too good, nor talk too wise;

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with triumph and disaster
And treat those two imposters just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to broken,
And stoop and build 'em up with worn out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on";

If you can talk with crowds and keep your virtue,
Or walk with kings—nor lose the common touch;
If neither foes nor loving friends can hurt you;
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run—
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

Appendix E-1: Poetry Final Test Answer Key

1. B
2. F
3. G
4. D
5. E
6. C
- 7, 8 See Poem
9. No
10. Theme: being a man

IF

by Rudyard Kipling

If you can keep your head when all about you	A
Are losing theirs and blaming it on you;	A
If you can trust yourself when all men doubt you,	A
But make allowance for their doubting too;	A
If you can wait and not be tired by waiting;	B
Or, being lied about, don't deal in lies,	C
Or, being hated, don't give way to hating;	B
And yet don't look too good, nor talk too wise;	C
If you can dream—and not make dreams your master;	D
If you can think—and not make thoughts your aim;	E
If you can meet with triumph and disaster	D
And treat those two imposters just the same;	E
If you can bear to hear the truth you've spoken	F
Twisted by knaves to make a trap for fools,	G
Or watch the things you gave your life to broken,	F
And stoop and build 'em up with worn out tools;	G
If you can make one heap of all your winnings	H
And risk it on one turn of pitch-and-toss,	I
And lose, and start again at your beginnings	H
And never breathe a word about your loss;	I
If you can force your heart and nerve and sinew	J
To serve your turn long after they are gone,	K
And so hold on when there is nothing in you	J
Except the Will which says to them: "Hold on";	K
If you can talk with crowds and keep your virtue,	L
Or walk with kings—nor lose the common touch;	M
If neither foes nor loving friends can hurt you;	L

Appendix E-2: Poetry Final Test Answer Key

If all men count with you, but none too much;	M
If you can fill the unforgiving minute	N
With sixty seconds' worth of distance run—	O
Yours is the Earth and everything that's in it,	N
And—which is more—you'll be a Man, my son!	O