Unit Title: A Blast from the Past | Grade Level(s): 8th grade

Subject/Topic Area(s): Reading and Language Arts

Key Words: America, poetry, time period, text feature

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School District: Wicomico

Unit Description (including curricular context and unit goals):
The unit, “A Blast from the Past” introduces students to the lofty themes of liberty, equality, freedom, and justice using poetry, speeches and stories set within the historical context of the Revolutionary and Civil Wars, and the Easter European Immigration through Ellis Island. Emphasis on summarization, main idea, inference, poetic elements, word choice, and plot structure will be addressed as students gain appreciation of the ideals that shaped our nation.

Suggested Texts:

- “Fragment on Slavery 1854” p. 566 (note)
- “from What to Slave is the Fourth of July?” p. 567 (speech)
- “Apologies for Past Actions are Still Appropriate Today” p. 570 (newspaper editorial)
- “First Stop Ellis Island” p. 770 (photo essay)
- “Barbara Frietchie” p. 711 (poem)
- “Out, Out” p. 762 (poem)
- “I Hear America Singing” p. 755 (poem)
- “I, too” p. 752 (poem)
- “The New Colossus” p. 769 (poem)
- “Refuge in America” p. 773 (poem)
- “Steam Rising” p. 455 (article)
- “The Gettysburg Address” p. 527 (speech)
- “from I Have a Dream” p. 529 (speech)
- “Don’t Know Much About Liberty” p. 226 (magazine article)
<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
<th>Type</th>
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<tbody>
<tr>
<td>“Paul Revere’s Ride”</td>
<td>705</td>
<td>poem</td>
</tr>
<tr>
<td>“How I Came to Write The Drummer Boy of Shiloh”</td>
<td>560</td>
<td>comment</td>
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<tr>
<td>“The Drummer Boy of Shiloh”</td>
<td>554</td>
<td>short story</td>
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<tr>
<td>“Bill of Rights”</td>
<td>224</td>
<td>public doc</td>
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<tr>
<td>“Preamble to the Constitution”</td>
<td>223</td>
<td>public doc</td>
</tr>
<tr>
<td>“from Harriett Tubman Conductor of the Underground Railroad”</td>
<td>499</td>
<td>biography</td>
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</tbody>
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**Extended Works**

*Catherine Called Birdy*
What content standards are addressed?

1.C.1.a Read familiar text at a rate that is conversational and consistent
1.C.2.b Demonstrate appropriate use of phrasing
1.D.3.a Use context to determine the meanings of words (above grade-level words used in context & words with multiple meanings)
1.E.4.a Identify and explain the main idea from the text or a portion of the text
1.E.4.b Identify and explain information already directly stated in the text
1.E.4.c Draw inferences and/or conclusions and make generalizations
1.E.4.d Confirm, refute, or make predictions
1.E.4.e Summarize or paraphrase the text or a portion of the text
1.E.4.f Connect the text to prior knowledge or personal experience
2.A.1.a Read, use and identify the characteristics of primary and secondary sources of academic information such as textbooks, trade books, reference and research materials, periodicals, editorials, speeches, interview, articles, non-print materials, and online materials, other appropriate content-specific texts
2.A.2.a Analyze print features that contribute to meaning
2.A.2.b Analyze graphic aids that contribute to meaning
2.A.2.c Analyze informational aids that contribute to meaning
2.A.2.d Analyze organizational aids that contribute to meaning
2.A.2.f Analyze the relationship between the text features and the content of the text as a whole
2.A.3.a Analyze organizational patterns of the texts (sequential order & cause/effect)
2.A.3.b Analyze the contribution of the organizational pattern to clarify or reinforce meaning and support the author’s purpose and/or argument
2.A.4.c State and support main ideas and messages
2.A.4.d Summarize or paraphrase
2.A.4.e Identify and explain information or ideas peripheral to the main idea or message
2.A.4.f Explain relationships between and among ideas within a text or across multiple texts
2.A.4.g Synthesize ideas from text
2.A.4.h Distinguish between fact and opinion
2.A.5.a Analyze specific word choice that contributes to the meaning and/or creates style
2.A.5.b Analyze specific language choices to determine tone
2.A.5.c Analyze the appropriateness of tone
2.A.5.d Analyze repetition and variation of specific words and phrases that contribute to meaning
2.A.6.a Analyze the extent to which the text fulfills the reading process
2.A.6.b Analyze the extent to which the structure and text features clarify the purpose and the information.
2.A.6.d Analyze the author’s argument or position for clarity and/or bias
2.A.6.e Analyze additional information that would clarify or strengthen the author’s argument or viewpoint
2.A.6.g Analyze the effect of elements of style on meaning
3.A.2.a Analyze text features that contribute to meaning
3.A.3.a Distinguish among types of grade-appropriate narrative such as short stories, folklore, realistic fiction, science fiction, historical fiction, fantasy, essays, biographies, autobiographies, personal narratives, plays, and lyric and narrative poetry
3.A.3.j Analyze the interactions among narrative elements and their contributions to meaning (plot elements and point of view)
3.A.4.a Use structural features to distinguish among types of poetry such as ballad, narrative, lyric, elegy, etc.
3.A.4.b Analyze language and structural features to determine meaning
3.A.4.c Analyze sound elements of poetry that contribute to meaning
3.A.4.d Analyze other poetic elements such as setting, mood, tone, etc., that contribute to the meaning
3.A.6.b Analyze similar themes across multiple texts
3.A.6.c Summarize and paraphrase
3.A.6.d Reflect on and explain personal connections to the text
3.A.6.e Explain the implications of the text for the reader and/or society
3.A.7.d Analyze and evaluate figurative language that contributes to meaning and/or creates style.
3.A.7.e Analyze imagery that contributes to meaning and/or creates style
3.A.7.f Analyze elements of style and their contribution to meaning
3.A.8.b Analyze the extent to which the text contains ambiguities, subtleties, or contradictions
3.A.8.c Analyze the relationship between a literary text and its historical and/or social context
3.A.8.d Analyze the relationship between the structure and the purpose of the text

What enduring understandings are desired (and what misunderstandings will be addressed)

- An understanding of my nation’s history can give me a stronger sense of self.
- Knowledge of our country’s history influences its future choices.
- America’s past has shaped who I’ve become and also affected my family, education, friends, culture, religious beliefs, and/or the world around me.
- Reading about the struggles of past Americans allows me to appreciate and value their great efforts.
- People across generations long for the same goals—liberty, equality, justice, freedom, belonging, etc.
- Good readers check for understanding and use appropriate strategies to clarify meaning.

What essential questions will guide this unit and focus teaching/learning?

- What personal benefit is gained when I better understand my nation’s history?
- Why is it important to have knowledge of our country’s past?
- How have the events of America’s past affected me?
- What can I gain from reading about the struggles of past Americans?
- How do good readers clarify meaning?

<table>
<thead>
<tr>
<th><strong>What topical questions will guide this unit and focus teaching/learning?</strong></th>
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<tbody>
<tr>
<td>- How do I know if I understand what I read? What do I do if I didn’t understand the text?</td>
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<td>- How does identifying the main idea of a text help me to understand what I read?</td>
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<td>- How does summarizing/paraphrasing check for understanding?</td>
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<td>- How do conflicts in literature help a reader to make personal connections?</td>
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<td>- How does the use of various text features help the reader better understand?</td>
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<td>- How does analyzing the relationship between poetic elements aid understanding?</td>
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<td>- Why should a reader make inferences and/or draw conclusions?</td>
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<td>- How does the author’s word choice influence the reader?</td>
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<td>Knowledge of:</td>
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<td>-----------------------------------------------------------------------------</td>
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<tr>
<td>• Main Idea</td>
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<tr>
<td>• Details of the text (directly stated)</td>
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<tr>
<td>• Summarize/paraphrase</td>
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<tr>
<td>• Conflict (internal/external, specific types)</td>
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<td>• Poetic Elements</td>
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<tr>
<td>• Inferences</td>
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<td>• Word Choice</td>
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<td>• Text Features</td>
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<th>Skills:</th>
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<tr>
<td>• Identify main idea</td>
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<td>• Identify and explain information directly stated in the text</td>
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<tr>
<td>• Summarize and paraphrase the text or a portion of the text</td>
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<tr>
<td>• Make inferences</td>
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<tr>
<td>• Identify and analyze conflicts</td>
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<tr>
<td>• Analyze text features</td>
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<td>• Analyze poetic elements</td>
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<td>• Analyze word choice</td>
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### Understanding by Design

**Stage 2: Acceptable Evidence of Understanding**

<table>
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<tr>
<th>What evidence will show that students understand?</th>
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<tr>
<td><strong>Performance Tasks</strong></td>
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<tr>
<td>The local tourism office has hired you to create a brochure that shares information about a person or time period in an effort to increase tourism in the area focusing on families with middle school students. The brochure must include the following:</td>
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<tr>
<td>- Location- Where it is or where the event took place</td>
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<tr>
<td>- Points of Interest- Things to do or things that are interesting</td>
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<tr>
<td>- Fun facts</td>
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<tr>
<td>- People involved and/or affected</td>
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<tr>
<td>- Souvenirs that would be found in a nearby gift shop</td>
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<tr>
<td>- Techie Tip- A piece of technology that would have helped or changed the situation.</td>
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<tr>
<td>Along with the information, your brochure must also include at least 5 different text features.</td>
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<tr>
<td><strong>Other Evidence (quizzes, tests, prompts, observations, dialogues, work samples, etc.):</strong></td>
</tr>
<tr>
<td>- See Standardized Test Preparation Workbook to select appropriate selections and questions relating to the knowledge and skills of the unit</td>
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<tr>
<td>- See Collection Resource workbooks to identify appropriate selection assessments</td>
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<td>- Use questions in the textbook.</td>
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<td>- See journal suggestions offered for each selection.</td>
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<td>- See side margins of teacher’s edition for good discussions of the skills throughout reading selections.</td>
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<td>- Story Maps</td>
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<tr>
<td>- Graphic Organizers</td>
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<tr>
<td><strong>Student Self-Assessment:</strong></td>
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<tr>
<td>In a warm-up or for a journal topic, have the kids write about the performance task. Have them explain what they liked about the task, didn’t like about the task, and how/why it could be changed. Ask students to include an evaluation of how well the performance task demonstrated their understanding of the skills/standards of the unit.</td>
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# Performance Task Blueprint

<table>
<thead>
<tr>
<th>Task Title: Historic Travel Brochure</th>
<th>Approximate Time Frame: 1-2 weeks</th>
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*What desired understandings/content standards will be assessed through this task?*
- Text Features
- Setting
- Summarizing/Paraphrasing

*What criteria are implied in the standard(s) understanding(s) regardless of the task specifics?*
- Time Management
- Higher Order Thinking
- Transfer of learning
- Independent Task completion
- Organizational Patterns

*Through what authentic performance task will students demonstrate understanding?*
The local tourism office has hired you to create a brochure that shares information about a person or time period in an effort to increase tourism in the area focusing on families with middle school students. The brochure must include the following:
- Location- Where it is or where the event took place
- Points of Interest- Things to do or things that are interesting
- Fun facts
- People involved and/or affected
- Souvenirs that would be found in a nearby gift shop
- Techie Tip- A piece of technology that would have helped or changed the situation.

Along with the information, your brochure must also include at least 5 different text features.

*What student products/performances will provide evidence of desired understandings?*

<p>| Product: Historic Travel Brochure | Performance: Create a travel brochure that displays information of a specific time period or person to increase the tourism in a specific area. |</p>
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<th>3</th>
<th>2</th>
<th>1</th>
<th>0</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Appearance</strong></td>
<td>Extraordinarily constructed, extremely attractive, and eye catching</td>
<td>Well constructed; neatly done</td>
<td>Sloppily constructed, messy, lacking in appeal</td>
<td>No Brochure</td>
</tr>
<tr>
<td><strong>Text Features</strong></td>
<td>At least 5 different text features are included in brochure and enhances the understanding of the text.</td>
<td>3-4 text features included in brochure, adds somewhat to the understanding of the text.</td>
<td>1-2 text features included, no way adds to understanding.</td>
<td>No text features.</td>
</tr>
<tr>
<td><strong>Information Complete</strong></td>
<td>Relevant and detailed information provided for each of the 6 categories.</td>
<td>Some information provided for most categories.</td>
<td>Little information in few categories.</td>
<td>No relevant information provided.</td>
</tr>
<tr>
<td><strong>Grammar and Mechanics</strong></td>
<td>Error-free in terms of grammar, usage, and mechanics.</td>
<td>Few errors in terms of grammar, usage, and mechanics.</td>
<td>Several errors in terms of grammar, usage, and mechanics.</td>
<td>Numerous errors and lacking mechanics.</td>
</tr>
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**Understanding by Design**

**Stage 3: Plan Learning Experiences and Instruction**

What sequence of teaching and learning experiences will equip students to develop and demonstrate the desired understanding?

1. **Introduction to the Unit: Top 10 Historical Events and American Ideals**
   - Have students work in groups of 4 or 5 and give each group 10 index cards or strips of paper.
   - Explain to the students that they must come up with the top 10 important events in American history and they must write 1 event on each card/strip.
   - Then, have the students put the cards/strips in order of importance based on what the group thinks.
   - Have each group share the event and their reasoning for the selections.
   - The teacher should tally the events that are most frequently stated by the students. For example, if 3 groups bring up the topic of slavery, that event should receive 3 tally marks next to it.
   - Then based on the number of tally marks, the teacher should share the top 10 events.
   - As a class, make any alterations to the list until they come to a general consensus on the events in the list. At the teacher’s discretion, the class can determine the order of events to what they feel is most important.
   - Have students look at the events and speculate what ideals the events were based on. For example, freedom, belonging, equality, justice, the American Dream, etc.
   - Create new groups of 4 or 5 students per group and have the groups define the ideals. Have the groups write the definition for each ideal on a separate sentence strip.
   - The teacher will say one ideal and the groups will display their definitions of that idea. The class will read the definitions and then, create common definition for that particular ideal. The teacher should write down the common definition that the class created. Continue to do the same thing for all ideals. (1.E.4.e Summarize and Paraphrase).
   - **NOTE**: The teacher will write the ideal and its common definition on paper and display it somewhere in the class.
   - Use the photo essay “First Stop Ellis Island” on page 770 in Unit 3 Collection 7 for the first activity. Have students brainstorm the meaning of “Golden Door” and have volunteers share possible meanings. Display the paragraph on page 770 via transparency or document camera and have the students read it. The teacher will need to either type up or write out the paragraph. Have
the students check their brainstormed ideas. After reading the paragraph, have volunteers share what they have learned about Ellis Island (1.E.4.b Directly Stated) as well as having one volunteer explain what the “Golden Door” is. Randomly pass out the images (hamburger, French fries, ice cream, and a cup) to students which will determine who is in which group. Those students with the same image will make a group. Give the students the phrase “Golden Arches” and ask what comes to mind when they hear that term. In these groups, have the students compare and contrast “Golden Door” and “Golden Arches.” Have groups share. Discuss as a class what gold, door and arches represents. Discuss why these terms, “Golden Door” and “Golden Arches,” were chosen to represent the ideas. For example, a smiley face represents happiness, something pleasing or something playful. Give each group a quote and a photograph from page 771. If the class contains 24 students, you will have 6 groups. It is perfectly ok for groups to have the same quote and picture. 😊 The group will need to write a reaction to the quote and provide a connection. They will also determine what they think the caption of the picture should be based on what they learned about Ellis Island (1.E.4.c Inferences and 2.A.2.f Text Features). Students should open their textbooks to page 771 and a group member will read the quote aloud. Then, each group member will share with the class what the quote is, the reaction to the quote and connection to the quote. They will also share the picture and the caption they wrote. As a class, have the students determine where this piece of text “First Stop Ellis Island” would fit under the ideals discussed during the introductory activity (i.e. freedom, belonging, equality, justice, the American Dream, etc). Write the title of this reading piece on a strip of paper and place it next to the ideal(s) the students think it represents.

• **NOTE:** Throughout this unit, the students should decide which ideal(s) the pieces of text address and the teacher or students can write it under the ideal(s).

2. A way to introduce poetry is to take a powerful poem or the lyrics of a contemporary song and have the students examine it for poetic elements. This activity is a way to find out what they already know about poetry. Another way to introduce poetry is to use the poem “Valentine for Ernest Mann” on p. 686. Ask the students to Think-Pair-Share about what the poet is trying to convey to the reader. Stress the point that poetry exists in all places and all situations—good or bad. It depends on how the poet chooses to view the event in his/her life. Have students offer examples.

3. After you and the students explore the poem, have the kids create a Found Poem with the poem (Appendix A).

4. Use extra poems, if needed, to reinforce poetic elements (Appendix B). A poetic elements assessment is available in the appendix as well (Appendix C).

5. Symbols, Rhyme, Word Choice, Repetition, Imagery: Give students the poetic elements worksheet (Appendix D), which they will use for the entire poetry unit. Bring up the powerpoint from PowerNotes Collection 7 “What Do You Need to Know about Poetry?” Select a topic, like symbols, and have the students copy the definition as well as an example from the powerpoint. Maneuver around the
powerpoint so that the students get definitions and examples for all 5 poetic elements. A fun mini-lesson on the importance of word choice comes from ReadWriteThink, http://www.readwritethink.org/lessons/lesson_view.asp?id=75 where students look at car names and explain what comes to mind with names of cars, like Mustang and Gremlin. Have students identify the poetic elements after they read the poem and explain how the element contributed to the poem. Have the students determine which American ideal(s) the poem would fit into and place it under the ideal(s).

- “New Colossus” p. 769 and background reading (Appendix E)
  a. symbol, rhyme, word choice, repetition, imagery
- “Barbara Frietchie” p. 711
  a. symbol, rhyme, imagery
- “Refugee in America” p. 773
  a. rhyme
- “I Hear America Singing” p. 753
  a. word choice, repetition
- “I, Too” p. 755
  a. repetition,
- “Out, Out” p. 762 and biography p. 761 (Appendix F)
  a. Repetition

6. Rhythm, Repetition, Free Verse, Alliteration, Metaphor, Simile: Bring up the powerpoint from PowerNotes Collection 7 “What Do You Need to Know about Poetry?” Select a topic, like rhythm, and have the students copy the definition as well as an example from the powerpoint. Maneuver around the powerpoint so that the students get the definition and an example for the other 2 poetic elements. Review over repetition. Have students identify the poetic elements after they read the poem and explain how the element contributed to the poem. Have the students determine which American ideal(s) the poem would fit into and place it under the ideal(s).

- “I Hear America Singing” p. 773
  a. rhythm, repetition, free verse, alliteration
- “I, Too” p. 755
  a. repetition, free verse
- “Out, Out” p. 762
  a. repetition, metaphor
- “Barbara Frietchie” p. 711
  a. alliteration
- “Dreams Deferred” (Appendix G)
  a. simile

An interesting activity for the students to do would be to have the students create their own version of “I Hear America Singing” as suggested in the “Differentiation Instruction” box on p. 753. A different twist on it may be to write the poem about school, family or friends.

- An activity to reinforce the students’ understanding of free verse is Poetry Poker. (Appendix H)

7. Lyric Poem, Personification: Bring up the powerpoint from PowerNotes
Collection 7 “What Do You Need to Know about Poetry?” Select a topic, like personification, and have the students copy the definition as well as an example from the powerpoint. Maneuver around the powerpoint so that the students get the definition for lyric poem. Have students identify the poetic elements after they read the poem and explain how the element contributed to the poem. Have the students determine which American ideal(s) the poem would fit into and place it under the ideal(s).

- “Refugee In America” p. 773
  a. lyric poem, personification, free verse
  b. “We Refugees,” “Refugee Blues” (Appendix I) for more poems about refugees
  c. “Appeal: Young Refugees Find Their Voice Through Poetry” (Appendix J) informational text along with a poem
    - main idea and detail
  d. Find out what the students know about refugees. Perhaps the students could even give examples of refugees based on current events. A possible assignment would be to have the students watch the news or read the newspaper looking for stories about refugees.

- “Out, Out” p. 762 and personification worksheet (Appendix F)
  a. personification

- “Barbara Frietchie” p. 711
  a. personification

8. Narrative Poem, Onomatopoeia: Bring up the powerpoint from PowerNotes Collection 7 “What Do You Need to Know about Poetry?” Select a topic, like narrative poem, and have the students copy the definition as well as an example from the powerpoint. Maneuver around the powerpoint so that the students get the definition for onomatopoeia. When, reading a narrative poem, have students stop during their reading to summarize the events of the poem. Have students identify the poetic elements after they read the poem and explain how the element contributed to the poem. Have the students determine which American ideal(s) the poem would fit into and place it under the ideal(s).

- “Barbara Frietchie” p. 711
  a. narrative poem, onomatopoeia

- “Out, Out” p. 762
  a. narrative poem, onomatopoeia

- “I Hear America Singing” p. 773
  a. onomatopoeia

9. Narrative Poem: Students need to be aware that the patterns they are familiar with from short stories, plays, and novels are the same as those used in narrative poetry. Using the small powerpoint from ReadWriteThink. Go to “Instructional Plan” and click on “Plot Powerpoint Presentation.” http://www.readwritethink.org/lessons/lesson_view.asp?id=904 Have students work in small groups and give each group a copy of the nursery rhyme “Little Bo Peep” as well as 5 different color markers or crayons. The small groups need to identify the 5 parts of plot in the nursery rhyme using the 5 different colors. Teachers should designate a color for each plot structure. (Appendix K) Use one
of the powerpoint slides to reproduce the graphic organizer, which will help the students visualize the key features of the poem. The Freytag Pyramid can be used throughout the section on Narrative Poetry for differentiation for students who need additional support. If the teacher has access to it, the teacher can go to the “Plot Diagram Interactive” on ReadWriteThink and do the activity. Have the students complete a plot diagram for one of the narrative poems.

- “Barbara Frietchie” p. 711
- “Out, Out” p. 762

10. Informational Text: Bring up the powerpoint from PowerNotes Collection 5 “What is NonFiction?” Select the topic “speeches” and then select the topic “main idea.” You can also use the powerpoint from PowerNotes Collection 5 “What Reading Skills Will Help You Understand Nonfiction?” Select the topic “Finding the Main Idea.” The students can summarize the informational texts to show that they understand what they have read.

- “Fragment on Slavery, 1854” p. 566
- “What to the Slave is the Fourth of July?” p. 567
- “Apologies for Past Actions Are Still Appropriate Today” p. 570
- “The Gettysburg Address” p. 527
- “I Have a Dream” p. 529

11. Word Choice: Refer to the Seed activity on word choice (2.A.5.a) at mdk12.org to help students grasp an understanding of how word choice can affect the reading by analyzing ads and discussing them. As students read through the speech, have them write down particular words or phrases that seem powerful. After reading the speech, have the class share their findings and explain why it was necessary for the speaker to make such power claims. Also, discuss how the speech would be different if the speaker used less powerful words or phrases. As an activity, have the students locate a powerful section of the speech and rewrite it with less charged words. Have volunteers share their altered works.

- “Fragment on Slavery, 1854” p. 566
- “What to the Slave is the Fourth of July?” p. 567
- “The Gettysburg Address” p. 527
- “I Have a Dream” p. 529

12. Compare and Contrast: The students can read 2 speeches. Then, have the students compare and contrast the message as well as the time period. How does it support the enduring understanding of longing for the same goals across generations?

- “What to the Slave is the Fourth of July?” p. 567
- “The Gettysburg Address” p. 527
- “I Have a Dream” p. 529

13. Text Features: Bring up the powerpoint from PowerNotes in Collection 6 “What Skills Help You Read Informational Texts?” Select the topics “Previewing” and “Understanding Graphics.” Have the students identify the text features in the reading and explain why they add meaning. Before you do this mini-lesson, pass out the text feature chart (Appendix L) to the students and go over it. This mini-lesson is the Seed for 2.A.2.f found at mdk12.org, which has the teachers divide the class into 4 groups (print, text, graphic and organizational features). The teacher passes around sample of informational texts from school magazines,
grocery store magazines, or articles from the internet to the students who will read the text and focus on how their text feature contributes meaning to the text. At the end, the teacher will have students from each group explain how their text feature group contributed meaning to the informational text.

- “Don’t Know Much About Liberty” p. 226
- “Apologies for Past Actions Are Still Appropriate Today” p. 570
Found Poem

A Found Poem is a poem that is created by using an existing literary work and creating a new poem from it. Students work in cooperative groups to do this.

Materials Needed:
- A piece of literature or song lyrics
- Typed copies of that work for the entire class
- Three one inch strips of white paper for each student
- Construction paper and glue for each cooperative group

 Directions For Creating The Found Poem:
1. Select a piece of literature—either a story, poem, song, article, letter.
2. Give each student a typed copy of the piece and three one inch strips of white paper.
3. Read the selection aloud to the entire class as the students follow along with the typed copy.
4. After the oral reading, have each student choose three favorite phrases from the selection (does not have to be a sentence—just a group of words) and write them on the one inch strips of paper.
5. Divide the class into small groups (about 4 - 5 students in a group).
6. The groups then work together arranging and rearranging the phrases into a poem they all agree upon.
7. The group then glues the arranged strips on construction paper.
8. Each group then shares their poem with the class.

http://score.rims.k12.ca.us/score_lessons/symbols_freedom/pages/found_poem.html
Cat!

Atter her, atter her,
Sleeky flatterer,
Spitfire chatterer,
Scatter her, scatter her

Wuff!
Wuff!
Treat her rough!
Git her, git her,
Whiskery spitter!
Catch her, catch her,
Green-eyed scratcher!
Slathery
Slithery
Hisser,
Don't miss her!
Run till you're dithery,
Hithery
Thithery
Pfitts! pfitts!
How she spits!
Spitch! Spatch!
Can't she scratch!
Scratching the bark
Of the sycamore-tree,
She's reached her ark
And's hissing at me
Pfitts!Pfitts!
Wuff! Wuff!
Scat,
Cat!
That's
That!

By Eleanor Farjeon
(imitate sounds)

To My Brother Miguel in memoriam

Brother, today I sit on the brick bench outside the house,
where you make a bottomless emptiness.
I remember we used to play at this hour of the day, and mama
would calm us: "There now, boys..."
Now I go hide
as before, from all these evening
prayers, and I hope that you will not find me.
In the parlor, the entrance hall, the corridors.
Later, you hide, and I do not find you.
I remember we made each other cry,
brother, in that game.

Miguel, you hid yourself
one night in August, nearly at daybreak,
but instead of laughing when you hid, you were sad.
And your other heart of those dead afternoons
is tired of looking and not finding you. And now
shadows fall on the soul.

Listen, brother, don't be too late
coming out. All right? Mama might worry.

By César Vallejo
(lyric: expresses emotion)

The White Horse

The youth walks up to the white horse, to put its halter on
and the horse looks at him in silence.
They are so silent, they are in another world.

By D.H. Lawrence
(poem about scenes)
Buffalo Dusk

THE BUFFALOES are gone.
And those who saw the buffaloes are gone.
Those who saw the buffaloes by thousands and how they
pawed the prairie sod into dust with their hoofs, their
great heads down pawing on in a great pageant of dusk,
Those who saw the buffaloes are gone.
And the buffaloes are gone.

By Carl Sandburg
(imitate sounds)

The Duck

Behold the duck.
It does not cluck.
A cluck it lacks.
It quacks.
It is specially fond
Of a puddle or pond.
When it dines or sups,
It bottoms ups.

By Ogden Nash
(word choice, repetition)

The Bat

By day the bat is cousin to the mouse.
He likes the attic of an aging house.
His fingers make a hat about his head.
His pulse beat is so slow we think him dead.
He loops in crazy figures half the night
Among the trees that face the corner light.
But when he brushes up against a screen,
We are afraid of what our eyes have seen:
For something is amiss or out of place
When mice with wings can wear a human face.

By Theodore Roethke
(imagery)

The Dust of Snow

The way a crow
Shook down on me
The dust of snow
From a hemlock tree
Has given my heart
A change of mood
And saved some part
Of a day I had rued.

By Robert Frost
(imagery, express feelings)
Appendix C

Poetic Terms Assessment

1. A pattern of accented and unaccented syllables in lines of poetry (1 point)
   - rhyme scheme
   - meter
   - alliteration

2. The repetition of similar ending sounds (1 point)
   - alliteration
   - onomatopoeia
   - rhyme

3. Applying human qualities to non-human things (1 point)
   - personification
   - onomatopoeia
   - alliteration

4. The repetition of beginning consonant sounds (1 point)
   - rhyme
   - onomatopoeia
   - alliteration

5. A comparison of unlike things without using a word of comparison such as like or as (1 point)
   - metaphor
   - simile
   - personification

6. The comparison of unlike things using the words like or as (1 point)
   - metaphor
   - simile
   - personification
7. Using words or letters to imitate sounds (1 point)
   - alliteration
   - simile
   - onomatopoeia

8. A description that appeals to one of the five senses (1 point)
   - imagery
   - personification
   - metaphor

9. A poem that tells a story with plot, setting, and characters (1 point)
   - lyric
   - free verse
   - narrative

10. A poem with no meter or rhyme (1 point)
    - lyric
    - free verse
    - narrative

11. A poem that generally has meter and rhyme (1 point)
    - lyric
    - free verse
    - narrative
<table>
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<tr>
<th>Poetic Elements</th>
<th>Free Verse</th>
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<td>Rhyme</td>
<td>Alliteration</td>
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<td>Imagery</td>
<td>Simile</td>
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<td>Personification</td>
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<td>Onomatopoeia</td>
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<tr>
<td>Narrative Poem</td>
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<tr>
<td>Lyric Poem</td>
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The Colossus of Rhodes
A Wonder of the Ancient World

The Colossus of Rhodes is familiar to almost everyone. Its history begins with the siege of Demetrius Poliorcetes, successor of Alexander the Great, in 305 BC. When Demetrius was defeated, he abandoned all his siege machinery on Rhodes. The Rhodians decided to express their pride by building a triumphal statue of their favourite god, Helios. It took twelve years to construct.

From its building to its destruction lies a time span of merely 56 years. Yet the Colossus earned a place in the famous list of Wonders. "But even lying on the ground, it is a marvel", said Pliny the Elder. The Colossus of Rhodes was not only a gigantic statue. It was a symbol of unity of the people who inhabited that beautiful Mediterranean island of Rhodes.

To build the statue, the workers cast the outer bronze skin parts. The base was made of white marble, and the feet and ankle of the statue were first fixed. The structure was gradually erected as the bronze form was fortified with an iron and stone framework. To reach the higher parts, an earth ramp was built around the statue and was later removed. When the Colossus was finished, it stood about 110 ft high. And when it fell, "few people can make their arms meet round the thumb", wrote Pliny.

Let us clear a misconception about the appearance of the Colossus. It has long been believed that the Colossus stood in front of the Mandraki Harbor, one of many in the city of Rhodes, straddling its entrance. Given the height of the statue and the width of the harbor mouth, this picture is rather impossible than improbable. Moreover, the fallen Colossus would have blocked the harbor entrance. Recent studies suggest that it was erected either on the eastern promontory of the Mandraki Harbor, or even further inland. In any case, it never straddled the harbor entrance.

Although we do not know the true shape and appearance of the Colossus, modern reconstructions with the statue standing upright are more accurate than older drawings. Although it disappeared from existence, the ancient World Wonder inspired modern artists such as French sculptor, Auguste Bartholdi, best known by his famous work, the 'Statue of Liberty' in New York. Today, the Colossus is regarded as one of the Seven Wonders of the World and a masterpiece of art and engineering.
Reread the poem “Out, Out” with the purpose of locating examples of personification. Write the example in the space provided and make a comparison.

<table>
<thead>
<tr>
<th>Example of Personification</th>
<th>Is compared to what?</th>
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<tbody>
<tr>
<td><strong>Lines 1-4</strong></td>
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<td><strong>Lines 5-9</strong></td>
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<td><strong>Lines 20-24</strong></td>
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<td><strong>Lines 25-29</strong></td>
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<td><strong>Lines 30-35</strong></td>
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</tbody>
</table>
A Dream Deferred

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore--
And then run?
Does it stink like rotten meat?
Or crust and sugar over--
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

~Langston Hughes (1902-1967)
POETRY POKER
http://home.cogeco.ca/~rayser3/poetry.htm#poker

OBJECTIVE: Create an original poem from five lines of five random words.

WHAT YOU NEED:
-4-6 players -a deck of cards -paper -pencil/pen

METHOD OF PLAY:
1. A dealer is chosen. The oldest person is the first dealer.
2. The dealer deals out five cards to each person face down. The rest of the deck is placed face down in the center.
3. Each person looks at their cards to see what phrases and images can be created from their word cards. You are allowed to change the form of the word to make it fit in a sentence. You are also allowed to insert helping verbs (be, could, may, have), prepositions (in, of, during, about, etc.), articles (a, an, the), and conjunctions.
4. You will have an opportunity to choose some new words. Play will begin to the left of the dealer. That person may opt to discard up to three word cards. They place the discarded cards face down next to the deck. They then select new replacement cards from the deck. Play continues with the rest of the players. When the deck runs out, shuffle the discard pile, place it face down, and select from that. Go around the circle twice. If a player likes their cards, they may say "Pass."
5. Once everyone has had two chances to change cards, it is time to put the words into a poetic line. Write the first poetic line on your paper and share with the members of your group. Use as many of your word cards as possible.
6. Change dealers and play at least 4 more rounds. After each round, write your new poetic line beneath the previous one.
7. When you have completed five poetic lines, try to rearrange the lines into a poem and create a title. This is your Poker Poem!

EXAMPLE:
1. You are dealt the following words: moonbeam, light, travel, mean, float.
2. You decide moonbeam, light, and float fit together in some way, so you decide you will discard travel and mean when it is your turn.
3. You discard those two cards and pick up truck and boot.
4. On your next turn, you discard moonbeam, light, and float and pick up mean, frightening, and velvet.
5. Now you must fit the following five words together in some way: truck, boot, mean, frightening, velvet.
6. You can change the form of the words and add prepositions, articles, and conjunctions to come up with: The velvet boot is on a mean and frightful truck.
Refugee Blues

Say this city has ten million souls,
Some are living in mansions, some are living in holes:
Yet there's no place for us, my dear, yet there's no place for us.

Once we had a country and we thought it fair,
Look in the atlas and you'll find it there:
We cannot go there now, my dear, we cannot go there now.

In the village churchyard there grows an old yew,
Every spring it blossoms anew:
Old passports can't do that, my dear, old passports can't do that.

The consul banged the table and said,
"If you've got no passport you're officially dead":
But we are still alive, my dear, but we are still alive.

Went to a committee; they offered me a chair;
Asked me politely to return next year:
But where shall we go to-day, my dear, but where shall we go to-day?

Came to a public meeting; the speaker got up and said;
"If we let them in, they will steal our daily bread":
He was talking of you and me, my dear, he was talking of you and me.

Thought I heard the thunder rumbling in the sky;
It was Hitler over Europe, saying, "They must die":
O we were in his mind, my dear, O we were in his mind.

Saw a poodle in a jacket fastened with a pin,
Saw a door opened and a cat let in:
But they weren't German Jews, my dear, but they weren't German Jews.

Went down the harbour and stood upon the quay,
Saw the fish swimming as if they were free:
Only ten feet away, my dear, only ten feet away.

Walked through a wood, saw the birds in the trees;
They had no politicians and sang at their ease:
They weren't the human race, my dear, they weren't the human race.

Dreamed I saw a building with a thousand floors,
A thousand windows and a thousand doors:
Not one of them was ours, my dear, not one of them was ours.

Stood on a great plain in the falling snow;
Ten thousand soldiers marched to and fro:
Looking for you and me, my dear, looking for you and me.
We Refugees

I come from a musical place
Where they shoot me for my song
And my brother has been tortured
By my brother in my land.

I come from a beautiful place
Where they hate my shade of skin
They don't like the way I pray
And they ban free poetry.

I come from a great old forest
I think it is now a field
And the people I once knew
Are not there now.

We can all be refugees
Nobody is safe,
All it takes is a mad leader
Or no rain to bring forth food,
We can all be refugees
We can all be told to go,
We can be hated by someone
For being someone.

I come from a sunny, sandy place
Where tourists go to darken skin
And dealers like to sell guns there
I just can't tell you what's the price.

I am told I have no country now
I am told I am a lie
I am told that modern history books
May forget my name.

We can all be refugees
Sometimes it only takes a day,
Sometimes it only takes a handshake
Or a paper that is signed.
We all came from refugees
Nobody simply just appeared,
Nobody's here without a struggle,
And why should we live in fear
Of the weather or the troubles?
We all came here from somewhere.

~Benjamin Zephaniah
Appeal: Young Refugees Find Their Voice Through Poetry

By Severin Carrell

Sunday, 4 January 2004

Writing poetry allows Alwaiya to speak freely. With a poem, the young refugee can conjure up images of her childhood home in Somalia, or the long, bewildering flight into the dark from Mogadishu.

Alwaiya Mudhir was six when she was bundled by her father on to a flight to London, with her brother, sister and aunt, to escape the violence and poverty of Somalia. She is now a confident 14-year-old, and is torn between becoming a poet and a psychiatrist.

"Becoming a poet is a big step, you know. You can't just write nonsense." Becoming a psychiatrist, she thinks, is probably less trouble.

Alwaiya was introduced to poetry by workers at the Children's Society, the charity to which this year's Independent on Sunday Christmas Appeal is dedicated.

The society works with about 2,000 young refugees and asylum-seekers each year. A lot of time is spent finding homes, schools and clothing for young people, and running youth clubs and holidays.

And at Little Ilford secondary school in east London, the charity helped found a "young poets' society" - a remarkable group of bright and ambitious teenagers from countries such as Somalia, Kosovo and Burma.

"I like expressing myself in writing, not from talking," Alwaiya says. "You know when something pops into your head, and you want to write it down? It doesn't take that long to express myself."

Alwaiya was coached by Benjamin Zephaniah, one of Britain's leading contemporary poets and a supporter of the society's projects.

"She struck me as someone who really knows the value of poetry. She just said, instead of lashing out or shouting or being angry, 'I just put it in here'. She can control it all and put it into these poems.

"These kids aren't statistics. When you read their poems, even when they're only a couple of lines long, you know there are human beings behind these poems. This is what they're saying to us. They're not going to have that space very often."
Alwaiya's optimism unites those involved in the poetry projects. They contradict clichés about teenagers being listless and lazy, and confound stereotypes that ethnic minority children from the inner city are under-achievers. Alwaiya and her schoolmates are hungry for success.

Sanaa Amir wants to design clothes; Shamin Atcha, 15, from Burma, is determined to be an automotive engineer; and Zainab Jama, a Somali 16-year-old who already speaks five languages and is learning a sixth, wants to be a journalist. Another Somali, Fatima Maalow, 14, plans to be an architect, while Ylber Rexhepi, a Kosovan refugee, 14, wants a career in computing.

School is not something these teenagers take for granted, Mr Zephaniah says. "It's because they see where they came from and realize the opportunities in front of them."

Alwaiya says she is lucky to be at school - luckier than girls living in her homeland. "Just because I'm a Somali girl doesn't mean I can't make a success of my life," she says. "A lot of Somali people don't have the chance to do much with their life, but when you get the opportunity, take it."

One Night
One night I left my home
Our whole life changed
Old men coughing
The next thing I could remember was
That it was a very dark night
We were very bored
travelling place to place
WHEN ARE WE EVER GOING
TO STOP & SIT!!!
By Alwaiya Mudhir, 14
Little Bo Peep

Little Bo peep has lost her sheep
And doesn't know where to find them.
Leave them alone and they'll come home,
    Bringing their tails behind them.
Little Bo peep fell fast asleep
And dreamt she heard them bleating,
But when she awoke, she found it a joke,
    For they were all still fleeting.
Then up she took her little crook
Determined for to find them.
She found them indeed, but it made her heart bleed,
    For they left their tails behind them.
It happened one day, as Bo peep did stray
Into a meadow hard by,
There she espied their tails side by side
    All hung on a tree to dry.
She heaved a sigh, and wiped her eye,
And over the hillocks went rambling,
And tried what she could,
    As a shepherdess should,
To tack again each to its lambkin.

http://www.rhymes.org.uk/little_bo_peep.htm
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http://www.rhymes.org.uk/little_bo_peep.htm
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<thead>
<tr>
<th><strong>Print Features</strong></th>
<th><strong>Helps the Reader...</strong></th>
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<tbody>
<tr>
<td>Table of Contents</td>
<td>Identify key topics in the book and the order they are presented in</td>
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<tr>
<td>Index</td>
<td>See everything in the text listed alphabetically, with page numbers</td>
</tr>
<tr>
<td>Glossary</td>
<td>Define words contained in the text</td>
</tr>
<tr>
<td>Preface</td>
<td>Set a purpose for reading, get an overview of the content</td>
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<tr>
<td>Pronunciation Guide</td>
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<td>Appendix</td>
<td>By offering additional information</td>
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<td>Colored Print</td>
<td>Understand the word is important</td>
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<td>Italics</td>
<td>Understand the word is important</td>
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<tr>
<td>Bullets</td>
<td>Emphasize key points/concepts</td>
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<tr>
<td>Titles</td>
<td>Locate different categories in the text</td>
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<td>Headings</td>
<td>Identify topics throughout the book as they skim and scan</td>
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<td>Subheadings</td>
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<td>Captions</td>
<td>Understand a picture or photograph</td>
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<td>Labels</td>
<td>Identify a picture or photograph and/or its parts</td>
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<td>Sidebars</td>
<td>Gather additional or explanatory information</td>
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<td>Diagrams</td>
<td>Understand a more detailed or simplified view of information.</td>
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<td>Flow Diagram</td>
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<td>Sketches</td>
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<td>Comparisons</td>
<td>Understand the size of one thing by comparing it to the size of something familiar</td>
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<tr>
<td>Graphs</td>
<td>Understand relativity between elements</td>
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<td>Figures</td>
<td>Combine text information with graphical aids</td>
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<tr>
<td>Maps</td>
<td>Understand where things are in the world</td>
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<td>Charts/Tables</td>
<td>Summarize/Compare information</td>
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<td>Cross-Sections</td>
<td>Understand something by looking at it from the inside</td>
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<td>Overlays</td>
<td>Understand additional information</td>
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<td>Time-lines</td>
<td>Understand the sequence of time</td>
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