

Unit 10.5: Create!
English as a Second Language
6 weeks of instruction

STAGE 1 – (Desired Results)

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| Unit Summary: | In this unit, the student examines, analyzes, and interprets a variety of poems and dramatic pieces through listening, reading, reciting, writing, and performing. He/she becomes familiar with the elements of poetry and drama and gains an understanding of figurative language, specifically simile, metaphor, and personification. The student writes poems and a short script based on a previous narrative, using precise language and rich vocabulary. |
| Transversal Themes: | Creative and Critical Thinking, Reflective Thinking, Culture, Skills, Integrity |
| Integration Ideas: | Art, Technology, Social Studies, Music |

Essential Questions (EQ) and Enduring Understandings (EU)

EQ1. In what ways does history, family, culture and politics influence who we are and what we become?

EU1. Our experiences and relationships on a personal, social, historical and political level affect our actions and decisions and reflect and influence who we are and what we become.

EQ2. How do we make meaning of poetry?

EU2. Poetry can take many forms and be interpreted in many ways. Using carefully chosen, specific language, the writer uses themes of identify and self to express thoughts and ideas and to help us understand the message.

EQ3. How do authors/writers express themselves through poetry?

EU3. Poets express feelings, experiences, or thoughts through well-chosen words, style, tone, rhythm, formats, techniques, and poetic elements.

EQ4. Why does a writer choose a play as the means of expression about his/her thoughts and ideas about the surrounding world and how does the play's structure enlighten the reader?

EU4. Plays offer a unique and personal way for authors to express themselves using dialogue; stage blocking and visual movements to help us better understand the message and its context.

Transfer (T) and Acquisition (A) Goals

T1. The student will leave the class able to use his/her learning about elements of the genres of poetry and drama and various components of figurative language to analyze and interpret poetic and dramatic examples, to strengthen/enrich his/her own writing and to better understand him/herself, culture, and the world around him/her. He/she will write, read, analyze, perform and discuss famous literature, as well as original pieces.

The student acquires skills to...

A1. Listen to a variety of literature, genres (plays, poetry, and others), and styles to analyze character development, setting, tone, voice, and mood to make connections to text.

A2. Contribute to class, group, and partner discussions, sustaining conversations on a variety of appropriate and relevant academic, social, college, and career topics by following turn-taking rules, asking and answering on-topic questions, react to others with relevant information by paraphrasing, evaluating, analyzing, and synthesizing ideas.

A3. Read and comprehend a variety of literature, including stories, dramas, and poetry, and informational texts (e.g., history/social studies, science, and technical texts) of appropriate grade level.

A4. Write literary texts to develop real or imagined experiences or events, using literary elements and techniques (narrative structure, theme, mood, plot, setting, moral, alliteration, hyperbole, allegory,

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and others) and to demonstrate understanding of figurative language, word relationships, and differences in word meanings.

| Puerto Rico Core Standards (PRCS) | |
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| Listening | |
| 10.L.1 | Listen, support discussions, and interact with peers during read-alouds (of fictional and informational text); oral presentations; and class, group, and partner discussions on a variety of grade-appropriate academic, social, college, and career topics. |
| 10.L.1b | Follow turn-taking and show consideration by affirming others, adding relevant information, and paraphrasing key ideas. Extend ideas or arguments with minimal support. |
| 10.L.1d | Listen to a variety of literature, genres (plays, poetry, and others), and styles to analyze character development, setting, tone, voice, and mood to make connections to text. |
| Speaking | |
| 10.S.3 | Use a variety of grade-appropriate and content-specific social, academic, college, and career ready words accurately and appropriately when giving speeches, presentations/performances to tell, retell, explain, and analyze stories and personal experiences with current/world events. |
| 10.S.6 | Plan and deliver a variety of oral presentations and reports on developmentally appropriate topics that present evidence and facts to support ideas using growing understanding of formal and informal registers. |
| Reading | |
| 10.R.1 | Use in-depth critical reading of a variety of grade-level texts, presented in various print and multimedia formats (when accessible) to explain ideas, phenomena, processes, cultural identity, genre, and relationships within and across texts, using detailed sentences, and a variety of general academic and content-specific words. Recognize fact vs. opinion and fiction vs. nonfiction as well as facts/supporting details from the texts. |
| 10.R.10 | Read and comprehend a variety of literature, including stories, dramas, and poetry, and informational texts (e.g., history/social studies, science, and technical texts) of appropriate grade level. |
| 10.R.2L | Determine theme or main idea of a literary text and analyze in detail its development, including how it emerges in the text and is shaped and refined by specific details; provide subjective or responsive summary of the text. |
| 10.R.4L | Determine the meaning of words and phrases as they are used in a literary text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place or how it sets a formal or informal tone). |
| 10.R.6L | Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature. |
| 10.R.7I | Analyze various accounts of a character told in different media (e.g., a person's life story in both print and multimedia), determining which elements are emphasized in each account. |
| 10.R.9L | Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare). |
| Writing | |

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| 10.W.3 | Write literary texts using transitional words and other cohesive devices to better organize writing to develop real or imagined experiences or events, using literary elements and techniques (narrative structure, theme, mood, plot, setting, moral, alliteration, hyperbole, allegory, and others). |
| 10.W.4 | Develop and strengthen writing as needed by planning (e.g., outlines and graphic organizers), drafting, revising, editing (editing marks), rewriting, and publishing, focusing on how well purpose and audience have been addressed, avoiding plagiarism, and considering styles (e.g., MLA and APA) and using citations. |
| 10.W.5 | Use technology, including the Internet, to produce and publish types of writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. |
| 10.W.7 | Draw evidence from literary or informational texts to support analysis, reflection, and research. |
| 10.W.8 | Write routinely for short and extended time frames (time for research, reflection, and revision) for a variety of discipline-specific tasks, purposes, and audiences. |
| Language | |
| 10.LA.3a | Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects. |
| 10.LA.4 | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on appropriately complex reading and content, choosing flexibly from a variety of strategies. |
| 10.LA.4b | Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy). |
| 10.LA.5 | Demonstrate understanding of figurative language, word relationships, and differences in word meanings. |
| 10.LA.5a | Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text. |
| 10.LA.5b | Analyze word meaning. |

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| STAGE 1 – (Desired Results) | | | STAGE 2 – (Assessment Evidence) | | STAGE 3 – (Learning Plan) |
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| Alignment to Learning Objectives | Content Focus (The student understands...) | Content Vocabulary | Performance Tasks | Other Evidence | Learning Activities |
| <p>PRCS: 10.L.1b 10.L.1d 10.LA.3a 10.LA.4 10.LA.5 10.LA.5a 10.LA.5b 10.R.10 10.R.4L 10.R.6L 10.W.3 10.W.7 10.W.8</p> <p>EQ/EU: EQ1/EU1 EQ2/EU2 EQ3/EU3</p> <p>T/A: A1, A2, A3 A4</p> | <ul style="list-style-type: none"> Tone, voice, and mood. Cause and effect. Genre, imagery, figurative language, and symbolism. Elements of poetry and plays. How to listen and respond during a read aloud, presentation, or performance from a variety of literature, periods, genres, and styles to analyze tone, voice, and mood. How to use elements of poetry and plays to analyze, interpret, and classify genre, imagery, figurative language, and | <ul style="list-style-type: none"> Allegory Alliteration Genre Hyperbole Imagery Metaphor Narrative Ode Onomatopoeia Personification Prose Rhythm, rhyme Simile Symbolism Tone, voice, mood Verse | <p><i>For complete descriptions, refer to the section ‘Performance Tasks’ at the end of this map.</i></p> <p>Integrated Assessment 10.4</p> <ul style="list-style-type: none"> Before completing this unit, the teacher should administer the first integrated assessment to students (see Attachment: “Integrated Assessment 10.4”). <p>Sensory Imagery – Create, Part 2</p> <ul style="list-style-type: none"> After completing the Learning Activity: Sensory Imagery – Create, Part 1, the teacher explains to the student that he/she is going to write a poem using either the object from his/her bag or a new object of his/her choice. The teacher shares the Sensory Imagery in Poetry Checklist (see attachment: 10.5 Performance Task – Sensory | <p>Quick-Writes</p> <ul style="list-style-type: none"> The student writes in his/her Reflection Journals (can be a section of the same notebook used for the Reading Log, if desired) each day. This daily “quick-write” works well as a daily warm-up for the first 5 minutes of class. The teacher should have a question, topic, or quotation on the board as the student enters the room. The student should immediately reflect and write about the topic. The teacher can choose to ask volunteers to share at the end of the writing session. For evaluation and response, the teacher reads the journals a few times during each unit. The student should not be graded on grammatical or spelling accuracy – the student should feel free to write without editing and without fear of mistakes. Assessment should be based on effort and on | <p><i>For sample lessons related to the following group of learning activities, refer to the section ‘Sample Lessons’ at the end of this map.</i></p> <p>Sensory Imagery – Create, Part 1</p> <ul style="list-style-type: none"> The teacher gives each small group a bag that contains a different edible object. The student feels and listens to the object before taking it out of the bag to look at, smell, and taste it. Each group must use the Using Your Senses graphic organizer (see attachment: 10.5 Learning Activity – Using Your Senses) to describe the object according to each of the five senses. One student from each group should record all the information onto the graphic organizer, listing students’ names next to their answers. Another student should present the information to the class. If the student reads each section without stopping, he/she will see that it already sounds like a poem. The teacher discusses with the class how the sensory images they created change the way they think about and understand the objects in their bags. The teacher asks students: <ul style="list-style-type: none"> Do the sensory images make the objects more interesting? Do they help the objects come to |



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| | <p>symbolism.</p> <ul style="list-style-type: none"> • How to apply figurative language to produce different styles of poems. | | <p>Imagery in Poetry Checklist), which will be used by the student for planning and by the teacher for evaluating the poem. The student must use at least three of the five senses, but is encouraged to use as many as possible in the poem. He/she should include examples of figurative language (simile, metaphor) as well. The goal is for him/her to use his/her senses to describe something so well that his/her audience senses it too. The student should start by making a list using the Using Your Senses graphic organizer so that he/she has a variety of sensory images he/she can use in his/her poem. This also provides a place for him/her to classify the imagery into different categories (smell, taste, etc.) – Note: The teacher should offer higher-level sensory vocabulary for students who are ready for it.</p> <ul style="list-style-type: none"> • The student should also | <p>what the teacher knows the student to be capable of.</p> | <p>life? Explain.</p> <ul style="list-style-type: none"> ○ Do the images help you better relate to the objects using your senses? Explain. • This lesson leads directly into Performance Task 2 – Sensory Imagery – Create, Part 2. |
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| | | | <p>incorporate figurative language such as simile, metaphor, and personification in describing his/her objects.</p> <ul style="list-style-type: none">• After the student has had a chance to write and revise his/her poem, he/she will share them orally with the class.• The poem is assessed using a rubric of the teacher's design or the Sensory Imagery in Poetry Checklist. | | |
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| STAGE 1 – (Desired Results) | | | STAGE 2 – (Assessment Evidence) | | STAGE 3 – (Learning Plan) |
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| Alignment to Learning Objectives | Content Focus <i>(The student understands...)</i> | Content Vocabulary | Performance Tasks | Other Evidence | Learning Activities |
| <p>PRCS: 10.L.1 10.LA.3a 10.LA.4 10.LA.5 10.LA.5a 10.LA.5b 10.R.1 10.R.10 10.R.2L 10.R.6L 10.R.7I 10.R.9L 10.W.4 10.W.5 10.W.8</p> <p>EQ/EU: EQ1/EU1 EQ4/EU4</p> <p>T/A: A1, A2 A3, A4</p> | <ul style="list-style-type: none"> Tone, voice, and mood. Cause and effect. Genre, imagery, figurative language, and symbolism. Elements of poetry and plays. How to listen and respond during a read aloud, presentation, or performance from a variety of literature, periods, genres, and styles to analyze tone, voice, and mood. How to use elements of poetry and plays to analyze, interpret, and classify genre, imagery, figurative language, and | <ul style="list-style-type: none"> Blocking Dialogue Drama, comedy, farse, etc. Figurative language Mood, tone, voice Playwright Scene Stage directions Symbolism | <p><i>For complete descriptions, refer to the section ‘Performance Tasks’ at the end of this map.</i></p> <p><i>Write a Scene and Create a Playbill</i></p> <ul style="list-style-type: none"> The student selects something he/she has written during this year (personal narrative is suggested, but the student can choose anything he/she has written) and converts a portion of it into a theatrical scene. The student should incorporate the format of a script including set description (setting), dialogue, scene directions, etc. The student should refer to mentor texts/scripts and teacher’s direction for help with the script’s structure. The scene is assessed on a rubric (see attachment: 10.5 Performance Task – Dramatic Scene Rubric). The student then writes a | <p><i>Sensory Imagery - Read and Respond</i></p> <ul style="list-style-type: none"> The teacher provides the student with a copy of the poem “Echoes” by Pat Mora (or another poem with strong sensory imagery). The teacher reads the poem aloud twice. The first time the student can read along and the second time he/she should underline places where he/she sees Pat Mora using one of the five senses to describe something. The student should then take a few minutes to label which senses are used next to each passage he/she underlined during the second reading. During classroom discussion, the student should be able to explain what the poem is about (using the map to locate the people in the poem) and how sensory imagery works to make the poem more meaningful or easier to understand. The student then writes a | <p><i>For sample lessons related to the following group of learning activities, refer to the section ‘Sample Lessons’ at the end of this map.</i></p> <p><i>Identification of the Elements of Drama</i></p> <ul style="list-style-type: none"> The teacher introduces the elements of drama and definitions using attachment 10.5 Learning Activity – Understanding Drama. The teacher reads aloud with the student each of the elements and definitions. The teacher facilitates a reading of a dramatic play, such as <i>Raisin in the Sun</i>, with the whole class. (The teacher can assign roles for the students to read during class. Roles can change by scene or by day in order to include each student.) |



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| | symbolism. | | <p>Playbill for the scene. The teacher should review the rubric with the student so that he/she can see what is expected of him/her and how his/her work will be evaluated (see attachment: 10.5 Performance Task – Playbill Rubric).</p> <ul style="list-style-type: none"> • The student should share drafts of his/her scenes and playbills with peers as part of the editing process. (One option – The teacher divides students into groups of four. The teacher has the student present his/her playbill to the other members of the group. The three students who are listening can give feedback to the presenting student by comparing the playbill to the requirements on the Playbill Rubric.) • The student should then act out his/her scenes with a group of students. The students should be given ample time to practice in groups, since they will be acting in multiple scenes. | <p>paragraph to summarize and analyze the poem and to explain how the sensory imagery affects the meaning of the poem. The student should use textual evidence in the form of paraphrased or quoted examples from the poem to support his/her answers (see attachment: 10.5 Learning Activity – Explanatory Paragraph for an example).</p> <ul style="list-style-type: none"> • “Use Your Senses” chart group activity (see attachment Using Your Senses) • Word Wall of new vocabulary learned during the unit – the student keeps a personal “word wall” in the reading logs. • Figurative Language Worksheet (see attachment: 10.5 Other Evidence – Figurative Language). • Poetic Devices Test (teacher-created) | |
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STAGE 3 – (Learning Plan)

Suggested Literature Connections

- **Lori Marie Carlson**
 - *Cool Salsa: Bilingual Poems on Growing Up Latino in the United States*
- **Lori Marie Carlson**
 - *Red Hot Salsa: Bilingual Poems on Being Young and Latino in the United States*
- **Shel Silverstein**
 - *Where the Sidewalk Ends*
- **Georgia Heard**
 - *Creatures of Earth, Sea and Sky and This Place I Know: Poems of Comfort*
- **Pat Mora**
 - *Confetti: Poems for Children*
- **May Swenson**
 - *“Analysis of Baseball”*
- **J.R.R. Tolkien**
 - *“All That Is Gold”*
- **Emily Dickinson**
 - *“I’m Nobody! Who Are You?”*
- **Maya Angelou (<http://www.ricw.ri.gov/lessons/143.htm#LIFE%20DOESN%E2%80%99T%20FRIGHTEN%20ME>)**
 - *“Life Doesn’t Frighten Me”*
- **Rebecca Young**
 - *Ten-Minute Plays for Middle School Performers: Plays for a Variety of Cast Sizes*
- **Lorraine Hansberry**
 - *Raisin in the Sun*
- **Thornton Wilder**
 - *Our Town*
- **Frances Goodrich and Albert Hackett**
 - *Diary of Anne Frank*
- **William Gibson**

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- *The Miracle Worker*
- **Walt Whitman**
 - *My Picture Gallery*
- **Sandra Cisneros**
 - *Abuelito Who*
- **E.E. Cummings**
 - *Who Knows if the Moon's*
- **Walt Whitman (Free Verse)**
 - *The Open Road*
- **Edgar Allan Poe**
 - *A Dream Within a Dream*
- **Edna St. Vincent Millay**
 - *The Spring and the Fall*
- **Judith Ortiz Cofer**
 - *The Latin Deli {Prose and Poetry}*
- *Literature Timeless Voices, Timeless Theme, Copper*
- **Diana Chang page 26 (Poem: Imagery)**
 - *Saying Yes*
- **Walt Whitman page 27 (Poem: Imagery)**
 - *My Picture-Gallery*
- **Robert Frost page 28 (Poem: Imagery)**
 - *Dust of Snow*
- **David McCord page 72 (Poem: Word Choice)**
 - *Books Fall Open*
- **Robert Louis Stevenson page 73 (Poem: Word Choice)**
 - *O to Be Up and Doing*
- **Charlotte Zolotow page 74 (Poem: Word Choice)**
 - *Change*
- **Leslie Marmon Silko page 128 (Poem: Sensory Language)**

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- *How to Write a Poem About the Sky*
- **Emily Dickinson page 129 (Poem: Sensory Language)**
 - *I'll tell you how the Sun Rose*
- **Elizabeth Coatsworth page 130 (Poem: Sensory Language)**
 - *Wilderness Rivers*
- **Ogden Nash page 262 (Poem: Stanzas)**
 - *Adventures of Isabel*
- **Gwendolyn Brooks page 263 (Poem: Stanzas)**
 - *I'll Stay*
- **Stephen Vincent Benet page 264 (Poem: Stanzas)**
 - *Wilbur Wright and Orville Wright*
- **Maya Angelou page 308 (Interpret Poetry: Rhythm)**
 - *Life Doesn't Frighten Me*
- **Carl Sandburg page 309 (Interpret Poetry: Rhythm)**
 - *Arithmetic*
- **May Swenson page 310 (Interpret Poetry: Rhythm)**
 - *Was Worm*
- **Sandra Cisneros page 336 (Poem: Free Verse, Make Inferences)**
 - *Abuelito Who*
- **E.E. Cummings page 338 (Poem: Free Verse, Make Inferences)**
 - *Who Knows if the Moon's*
- **Walt Whitman page 339 (Poem: Free Verse, Make Inferences)**
 - *The Open Road*
- **Edgar Allan Poe page 390 (Poem: Rhyme, Make Inferences)**
 - *A Dream Within a Dream*
- **Edna St. Vincent Millay page 391 (Poem: Rhyme, Make Inferences)**
 - *The Spring and the Fall*
- **Jack Prelustsky page 392 (Poem: Rhyme, Make Inferences)**
 - *Ankylosaurus*

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- **William Shakespeare page 430 (Poem: Repetition, Paraphrasing)**
 - *The Faires' Lullaby*
- **Walter de la Mare page 432 (Poem: Repetition, Paraphrasing)**
 - *Someone*
- **Christina Rossetti page 433 (Poem: Repetition, Paraphrasing)**
 - *Who Has Seen the Wind*
- **Norton Juster and Susan Nanus page 630 (Play: Elements of Drama and Staging, Summarize)**
 - *The Phantom Tollbooth Act 1 and Act 2*

Additional Resources

- Use As reference:
 - Unit 7.3 Poetry: ODE to Puerto Rico
 - Unit 8.5 Using Poetry to Express Myself
 - Unit 9.6 Figuratively Speaking
- Repeat After Us – online library and language lab (recorded literature readings) <http://www.repeatafterus.com/>
- Flocabulary: Hip-hop in the Classroom: <http://flocabulary.com/hiphopmetaphors/>
- Educational Rap to teach elements of poetry: <http://www.educationalrap.com/song/poetry-for-life.html>
- Educational Rap to teach figurative language: <http://www.educationalrap.com/song/figurative-language.html>
- Life Doesn't Frighten Me At All – read by Maya Angelou: <https://www.youtube.com/watch?v=Sn1kZzqGXc4>
- Writing a Stage Play: <http://homeworktips.about.com/od/homeworktopics/a/play.htm>
- Comparing literary works in different forms—from plays or books to movies etc.: <http://www.scholastic.com/teachers/post/books-vs-movies-teaching-visual-literacy-and-literature-through-film>

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Performance Tasks

Sensory Imagery – Create, Part 2

- After completing the Learning Activity: Sensory Imagery – Create, Part 1, the teacher explains to the student that he/she is going to write a poem using either the object from his/her bag or a new object of his/her choice. The teacher shares the Sensory Imagery in Poetry Checklist (see attachment: 10.5 Performance Task – Sensory Imagery in Poetry Checklist), which will be used by the student for planning and by the teacher for evaluating the poems. The student must use at least three of the five senses, but is encouraged to use as many as possible in the poem. He/she should include examples of figurative language (simile, metaphor) as well. The goal is for the student to use his/her senses to describe something so well that the audience senses it too. The student should start by making a list using the Using Your Senses graphic organizer so that they have a variety of sensory images they can use in their poems. This also provides a place for them to classify the imagery into different categories (smell, taste, etc.) – Note: The teacher should offer higher-level sensory vocabulary for students who are ready for it.
- The student should also incorporate figurative language such as simile, metaphor, and personification in describing his/her object.
- After the student has had a chance to write and revise his/her poem, he/she will share it orally with the class.
- The poem is assessed using a rubric of the teacher’s design or the Sensory Imagery in Poetry Checklist.

Write a Scene and Create a Playbill

- The student selects something he/she has written during this year (personal narrative suggested, but the student can choose anything he/she has written) and converts a portion of it into a theatrical scene. The student should incorporate the format of a script including set description (setting), dialogue, scene directions, etc.
- The student should refer to mentor texts/scripts and teacher’s direction for help with the script’s structure.
- The scene is assessed on a rubric (see attachment: 10.5 Performance Task – Dramatic Scene Rubric).
- The student then writes a Playbill for the scene. The teacher should review the rubric with the student so that he/she can see what is expected of him/her and how his/her work will be evaluated (see attachment: 10.5 Performance Task – Playbill Rubric).
- The student should share drafts of his/her scenes and playbills with peers as part of the editing process. (One option – the teacher divides students into groups of four. The teacher has the student present his/her playbill to the other members of the group. The three students who are listening can give feedback to the presenting student by comparing the playbill to the requirements on the Playbill Rubric.)
- The student should then act out his/her scenes with a group of students. They should be given ample time to practice in groups, since they will be acting in multiple scenes.

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Suggested Sample Lessons

- What is Poetry? Contrasting Poetry and Prose: <http://www.readwritethink.org/classroom-resources/lesson-plans/what-poetry-contrasting-poetry-30738.html>
- Slipping, Sliding, Tumbling: Reinforcing Cause and Effect Through Diamante Poems: <http://www.readwritethink.org/classroom-resources/lesson-plans/slipping-sliding-tumbling-reinforcing-965.html>
- Figurative Language in Poetry: <http://teachershare.scholastic.com/resources/13864>
- Very detailed unit plan on poetry, has great vocabulary ideas, links and graphic organizers for comprehension and vocabulary: http://schools.nyc.gov/documents/teachandlearn/poetryunit_2-24final.pdf
- Heart mapping in poetry: <http://www.scholastic.com/teachers/top-teaching/2011/01/heart-maps-and-writing> (also look online for original Georgia Heard heart mapping pdf, another great opening activity)
- Great poem/lesson to introduce unit and hook students, includes graphic organizer—(see both links):
<http://teacher.scholastic.com/writeit/poetry/brainstorm/lessonplan.htm>
<http://www.nelrc.org/managingstress/pdfs/lessons/Prewriting%20lesson%20for%20Where%20I'm%20From%20poems.pdf>