

Unit 12.6: Poetic Justice
English as a Second Language
6 weeks of instruction

STAGE 1 – (Desired Results)

Unit Summary:	In this unit, the student studies poetry and drama to further his/her understanding of these creative genres and their uses. The student focuses on Puerto Rican poets and playwrights when possible, as well as poems and plays dealing with social justice issues. The student explores using the poetic devices and dramatic techniques in his or her own writing and to produce and dramatically perform original poems.
Transversal Themes:	Ideas, Collaboration, Creative Thinking, Dedication and Commitment (Social Change), Conservation
Integration Ideas:	Art, Music, Technology, Social Sciences, Science and the Environment (Ecology)

Essential Questions (EQ) and Enduring Understandings (EU)

EQ1. How do drama and poetry help us better understand ourselves and the world?

EU1. A variety of dramatic and poetic methods are used to communicate thoughts, feelings and ideas to affect change in the world.

EQ2. How do word choice, tone, and body language affect intended meaning?

EU2. Actors or those sharing oral interpretations use their voices and bodies to convey the mood and tone of a piece visually and aurally/orally and help us better understand the written and spoken word.

EQ3. How are cultural differences and world views represented in the arts—specifically poetry and drama?

EU3. The intended meaning in poetry and drama is influenced by culture and the world around us.

Transfer (T) and Acquisition (A) Goals

T1. The student will leave the class able to use his/her knowledge of the techniques and elements used in poetry and drama to read, write, analyze and perform poems and plays. The student will be able to use the genre to more effectively convey a message of social change and self-expression, to better understand and express his or her ideas and thoughts, and the issues of their society.

The student acquires skills to...

A1. Listen and respond during a read aloud, presentation, or performance from a variety of literature, periods, genres, and styles; to analyze character development and setting, and to distinguish the characteristics of tone, voice, and mood; and to make connections to text.

A2. Use a variety of grade-appropriate general academic and content-specific academic, social, college, and career ready words accurately and appropriately when producing complex, spoken texts and to tell, retell, explain, and analyze stories, personal experiences and current, social, college, and career events.

A3. Read and comprehend a variety of culturally diverse literature, including stories, dramas, poetry, and informational texts and to analyze multiple interpretations of a story, drama, or poem, evaluating how each version interprets the piece.

A4. Demonstrate understanding of figurative language, word relationships, and differences in word meanings.

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Puerto Rico Core Standards (PRCS)	
Listening	
12.L.1	Listen and interact with peers during class, group, and partner discussions, sustaining and building upon conversations on a variety of grade-appropriate academic, social, college, and career topics.
12.L.1c	Listen and respond during a read aloud, presentation, or performance from a variety of literature, periods, genres, and styles to analyze character development and setting, and to distinguish the characteristics of tone, voice, and mood; makes connections to text.
Speaking	
12.S.1	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 relevant, on-topic questions, affirming others, providing additional relevant information, paraphrasing and evaluating/analyzing/synthesizing key ideas.
12.S.3	Use a variety of grade-appropriate general academic and content-specific academic, social, college, and career ready words accurately and appropriately when producing complex spoken texts and to tell, retell, explain, and analyze stories, personal experiences and current, social, college, and career events.
Reading	
12.R.10	Read and comprehend a variety of culturally diverse literature, including stories, dramas, poetry, and informational texts (e.g., history/social studies, science, and technical texts) of appropriate grade level.
12.R.2L	Determine two or more themes (e.g., hate, love, and others) or main ideas of a literary text, and analyze their development to provide a subjective summary.
12.R.4I	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
12.R.6L	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
12.R.7L	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
12.R.9L	Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century works of American literature, including how two or more texts from the same period (timeline) treat similar themes or topics.
Writing	
12.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.
12.W.4a	Apply knowledge of direct/indirect quotations to strengthen writing.+
12.W.8	Write routinely for a variety of discipline-specific tasks, purposes, and audiences.



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Language	
12.LA.3i	Apply knowledge of adjectives and adverbs (comparative and superlative).+
12.LA.3j	Apply knowledge of misplaced, ambiguous, and dangling modifiers.+
12.LA.5	Demonstrate understanding of figurative language, word relationships, and differences in word meanings.
12.LA.5a	Interpret figures of speech (e.g., oxymoron, hyperbole, paradox) in context and analyze their role in the text.
12.LA.6	Accurately use general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career-readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

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STAGE 1 – (Desired Results)			STAGE 2 – (Assessment Evidence)		STAGE 3 – (Learning Plan)
Alignment to Learning Objectives	Content Focus <i>(The student understands...)</i>	Content Vocabulary	Performance Tasks	Other Evidence	Learning Activities
<p>PRCS: 12.L.1 12.L.1c 12.S.1 12.S.3 12.R.2L 12.R.4I 12.R.6L 12.R.9L 12.R.10 12.W.4 12.W.4a 12.LA.5 12.LA.5a 12.LA.6</p> <p>EQ/EU: EQ1/ EU1 EQ3/ EU3</p> <p>T/A: A1 A3</p>	<ul style="list-style-type: none"> Dialogue. Tone, voice, and mood. Different styles of poetry and plays. Theme. Creative writing styles for poetry. The elements of poetry and plays. How to listen carefully during a read aloud, presentation, or performance from a variety of literature, periods, genres, and styles to interpret and analyze dialogue. How to evaluate tone, voice, and mood in poetry and plays. How to analyze, interpret, compare and contrast styles, 	<ul style="list-style-type: none"> Dialogue Dramatic Expression Irony Justice Metaphor, simile, figurative language Sarcasm Satire Tableau Voice inflection 	<p><i>For complete descriptions, refer to the section ‘Performance Tasks’ at the end of this map.</i></p> <p>Integrated Assessment 12.4</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 12.4”). <p>Poetry Analysis Project</p> <ul style="list-style-type: none"> The student chooses a Latino poet and a favorite poem by him/her. The student researches the poet’s background and culture to analyze how the poet’s history has influenced his or her poetry. The student uses attachment 12.6 Performance Task – Poetry Analysis to examine the poem and prepare to write 	<ul style="list-style-type: none"> Anecdotal evidence of comprehension of topics during group work and class discussions Poetry and Drama Terms dictionary – the student uses the class word wall and his/her personal word wall to make a dictionary of vocabulary, including examples from the poems and plays read. Figurative language quiz (to be written by the teacher based on the terms taught during the unit) 	<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>Poetry Read Aloud</p> <ul style="list-style-type: none"> The teacher spends time during each class period reading poems aloud, especially those with a theme of social justice and social change (examples available here: http://sojust.net/poetry.html). This is an opportunity for the teacher to model appropriate techniques for presenting poetry orally and to expose the student to a variety of poetry styles, figurative language, rhythm, rhyme, etc. Each student keeps a log of the poems he/she hears as well as those that he/she reads during the unit. The student chooses one poem each class period on which to write a response identifying the elements of poetry exemplified and his/her personal reaction to the poem. See: (http://mseffie.com/assignments/poem-a-day/PRJ.pdf) (cut and paste this link into browser for some quotes about poetry-some of the links within the site are unavailable) An excellent poetry analysis sheet to use after reading each poem:



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	<p>genres, topics, and themes.</p> <ul style="list-style-type: none">• How to analyze and assess word choice to convey meaning.• How to use creative writing styles to produce poems.		<p>the Poetry Analysis Essay.</p> <ul style="list-style-type: none">• The student is assessed using a rubric.		<p>http://www.readwritethink.org/files/resources/lesson_images/lesson1160/poetry_analysis.pdf</p> <ul style="list-style-type: none">• For a sample exit slip and addition ideas for ways to respond to poetry see: http://betterlesson.com/community/document/114032/responding-to-poetry-exit-slip• For ways to introduce poetry see the entire link: http://betterlesson.com/community/lesson/27143/responding-to-poetry-in-writing
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	<p>genres, topics, and themes.</p> <ul style="list-style-type: none">• How to analyze and assess word choice to convey meaning.• How to use creative writing styles to produce poems.		<p>performing their tableaux, audience members record examples of poetic writing techniques and dramatic expression techniques.</p>		<p>characters”, the playwright reveals the theme or message of the play. The teacher shares examples of dialogue that illustrate this point.</p>
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	<p>genres, topics, and themes.</p> <ul style="list-style-type: none">• How to analyze and assess word choice to convey meaning.• How to use creative writing styles to produce poems.		<p>could also be the learning activity instead of the image poem).</p>		<p>you have about the image. Anything you want to know more about? Anything you wonder about?</p> <ul style="list-style-type: none">○ Room 5: Write down any feeling you have about this same image.○ Room 6: Look over the five rooms and select one word or a few words, a phrase, a line, or a sentence that feels important and repeat it three times.○ After the boxes are completed, the student uses the words and phrases to create a free verse poem. He/she may eliminate information, change the order, or add words.
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STAGE 3 – (Learning Plan)

Suggested Literature Connections

- **Katherine Applegate**
 - *Home of the Brave*
- **Juan Felipe Herrera**
 - *Cinnamon Girl: Letters Found Inside a Cereal Box*
- **Gary Soto**
 - *A Fire in My Hands*
- **Lilian Moore**
 - *I Thought I Heard the City*
- **Alison Shaw**
 - *Until I Saw the Sea: A Collection of Seashore Poems*
- **Don Shiach**
 - *American Drama 1900-1990*
- **Aurand Harris, Horton Foote, Gary Soto and Wendy Wasserstein**
 - *Drama for Reading and Performance: Collection 1*
- **Gary Soto**
 - *Novio Boy: A Play*
- **Gary Soto**
 - *Nerdlandia: a Play*
- *Puerto Rican Dramatists And Playwrights Hephaestus Books*
- **John V. Antush**
 - *Nuestro New York: An Anthology of Puerto Rican Plays*
- **Lady Lee Andrews of Puerto Rico** <http://www.find-your-joy.com/tag/lady-lee-andrews/> and <http://www.mipequenosanjuan.com/poetry-lady-lee-andrews.html>
 - *Poetry books*
- *Literature Timeless Voices, Timeless Theme, Silver*
- **Robert Frost page 34 (The Speaker in a Poem)**
 - *The Road Not Taken*
- **Walter de la Mare page 36 (The Speaker in a Poem)**

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- *All But Blind*
- **Dorothy Parker page 37 (The Speaker in a Poem)**
 - *The Choice*
- **Leo Tolstoy page 74 (Sensory Language)**
 - *The Old Grandfather and His Little Grandson*
- **Amy Ling page 75 (Sensory Language)**
 - *Grandma*
- **Ricardo Sanchez page 76 (Sensory Language)**
 - *Old Man*
- **Walt Whitman page 90 (Poetry, Repetition)**
 - *Poets to Come*
- **Langston Hughes page 91 (Poetry, Repetition)**
 - *Winter Moon*
- **Alfred Lord Tennyson pages 92 (Poetry, Repetition)**
 - *Ring Out, Wild Bells*
- **Joaquin Miller page 144 (Stanzas in Poetry)**
 - *Columbus*
- **Stephen Vincent Benet by page 146 (Stanzas in Poetry)**
 - *Western Wagons*
- **Robert Felix Salazar pages 148 (Stanzas in Poetry)**
 - *The Other Pioneers*
- **Adrienne Rich page 194 (Use Your Senses, Imagery)**
 - *Prospective Immigrants*
- **Emily Dickinson page 195 (Use Your Senses, Imagery)**
 - *Much Madness*
- **Chief Seattle page 196 (Use Your Senses, Imagery)**
 - *This We Know*
- **Margaret page 198 (Use Your Senses, Imagery)**
 - *Hard Questions*

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- **Robert P. Tristram Coffin page 809 (Strategies for Reading Poetry)**
 - *The Secret Heart*
- **Henry Wadsworth Longfellow page 816 (Narrative Poetry)**
 - *The Wreck of the Hesperus*
- **May Swenson pages 820 (Narrative Poetry)**
 - *The Centaur*
- **Langston Hughes page 828 (Narrative Poetry)**
 - *Harlem Night Song*
- **William Shakespeare page 829 (Lyric Poetry)**
 - *Blow Blow, Thou Winter Wind*
- **E.E. Cummings page 830 (Lyric Poetry)**
 - *Love is a Place*
- **Robert Frost pages 831 (Lyric Poetry)**
 - *The Freedom of the Moon*
- **John Updike page 836 (Poetic Form)**
 - *January*
- **Basho and Moritake page 837 (Poetic Form)**
 - *Two Haiku*
- **Julio Noboa Polanco page 838 (Poetic Form)**
 - *Identify*
- **Maxine Kumin page 839 (Poetic Form)**
 - *400-Meter Free Style*
- **Walter de la Mare page 856 (Make Inferences, Sound Devices)**
 - *Silver*
- **Shel Silverstein page 857 (Make Inferences, Sound Devices)**
 - *Forgotten Language*
- **Wendy Rose page 858 (Make Inferences, Sound Devices)**
 - *Drum Song*
- **Emily Dickinson page 859 (Make Inferences, Sound Devices)**
 - *If I Can Stop One Heart From Breaking*

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- **N. Scott Momaday page 864 (Imagery)**
 - *New World*
- **William Stafford page 866 (Imagery)**
 - *One Time*
- **Jose Garcia Villa page 867 (Imagery)**
 - *Lyric 17*
- **Alice Walker pages 868 (Imagery)**
 - *For My Sister Molly Who in the Fifties*
- **Edwin Arlington Robinson page 876 (Figurative Language)**
 - *The Dark Hills*
- **Philip Larkin page 877 (Figurative Language)**
 - *Solar*
- **Donald Justice page 878 (Figurative Language)**
 - *Incident in a Rose Garden*

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
 - Unit 10.5 Create!
 - Unit 11.6 Poetry
- Full-text books, short stories, poems, etc.: <http://searchlit.org>
- Poetry and Social Change: http://poetsrespond.org/theoretical_framework.htm
- Social Justice Poems: <http://www.sojust.net/poetry.html>
- Reading writing and Rising up: Teaching about Social Justice and the Power of the Written Word by Linda Christensen
- A short description of the elements of poetry to focus on—how and why: <http://www.pdesas.org/module/content/resources/466/view.ashx>
- Great poetry analysis sheet to explain theme, define vocabulary, understand content and cultural context: http://www.readwritethink.org/files/resources/lesson_images/lesson1160/poetry_analysis.pdf
- Dialogue poems—excellent site: http://www.ehow.com/how_5089536_write-dialogue-poem.html



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- Vocabulary for theater: <http://www.kqed.org/assets/pdf/arts/programs/spark/theatervocab.pdf?trackurl=true>
- Poetry unit developed by the New York Department of Education—an excellent resource: http://schools.nyc.gov/documents/teachandlearn/poetryunit_2-24final.pdf. Also includes a poetry site: <http://www.poetry.org/>

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Performance Tasks

Bringing Text to Life: Tableau Poetry Presentations

- Student groups apply their learning of poetic writing techniques and dramatic expression techniques to create a tableau from a poem of their choice.
- In small groups, students select a poem and analyze the stylistic devices, tone, and mood. Students then read the poem aloud many times to experiment with various reading speeds, voice inflections, pauses, etc. The student group members then compose a written description of the tableau they will perform (see attachment: 12.6 Performance Task – Poetry Tableau for an example).
- While student groups are performing their tableaus, audience members record examples of poetic writing techniques and dramatic expression techniques.

Poetry Analysis Project

- The student chooses a Latino poet and a favorite poem by him/her. The student researches the poet's background and culture to analyze how the poet's history has influenced his or her poetry.
- The student uses attachment 12.6 Performance Task – Poetry Analysis to examine the poem and prepare to write the Poetry Analysis Essay.
- The student is assessed using a rubric.

Poetry Anthology and Café

- Each student keeps a collection of his/her original poems, including a dialogue poem or a short play.
- At the end of the unit, the student binds the collection or can create a blog to post poems and receive comments.
- The class holds a poetry/drama night and each student is expected to recite or act out at least one original piece from memory.
- The teacher uses this site for ideas on writing a dialogue poem which could be part of the anthology and the performance: http://www.ehow.com/how_5089536_write-dialogue-poem.html

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Suggested Sample Lessons

- Voice: <http://www.readworks.org/lessons/grade6/home-brave/lesson-3>
- Still I Rise: Maya Angelou: <http://www.educationoasis.com/curriculum/LP/LA/stillrise.htm> (students annotate the poem for poet's tone and theme & identify similes, metaphors, allusions, and personification) – poem and annotation chart included.
- Lessons on ways to answer questions on poetry and identifying the main idea: <http://betterlesson.com/community/lesson/27143/responding-to-poetry-in-writing>
- Writing dialogue poems—This site gives a point by point explanation of how to write a dialogue poem and could be a strong focus of this unit as well. http://www.ehow.com/how_5089536_write-dialogue-poem.html-- within the site, many other dialogue and monologue writing ideas.
- View and read different versions or productions of a creative work—a play, a poem, a monologue. Look for movies, videos etc. and compare and contrast. Take into account point of view, cultural perspective etc. The student can write a response in a journal or debate the favorite presentation in a group etc.