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The Concealed Story

Introduction

Figurative language? Literary devices? A sonnet? You want me to learn about what? Why? Why should I learn about these things and what will they ever do for me? As teachers, we are approached with these types of questions from our students every day. When students are learning about math, I am sure they will question their teacher in the same manner; however, deep within themselves they know why they need to learn about math. When they question their Language Arts teacher, I believe they are sincerely perplexed by poetry, because, after all, when do you use it in everyday life?

Rationale

Alliteration, hyperbole, double meanings, repetition, personification, metaphors and similes are just a few examples of literary devices and figurative language that appear in poems written for people of varying ages, from children to adults. With so many literary terms, there is one lingering question that comes to mind. Why? Why do I need to learn about poetry, figurative language and poetic devices? This unit will focus on the answer to this question along with examining an assortment of literary terms. Furthermore, as a teacher, I frequently notice that students are apprehensive to travel outside their "comfort zone." Their performance and motivation will continue at a minimum if they are not given that extra "push." My intention with this unit is to eventually venture away from introductory kinds of poetry—necessary for scaffolding—and challenge my students on a higher level.

George Read Middle School in the state of Delaware consists of approximately 800 sixth, seventh and eighth grade students. George Read is a Title I school. This has allowed the administration to implement a program to accommodate struggling readers. At George Read, 66.1 percent of the students are from low income families. George Read has made great progress in enhancing programs offered to students along with upgrading their technology to provide every opportunity for success. We identify struggling readers by analyzing data from the state testing program, then choose students based on their reading scores. This unit was written specifically for a sixth grade class of struggling readers. Sonnets are a beneficial means for

teaching students poetry because they are short in length, which helps to hold the students' attention. Another reason to use sonnets is that many of them, especially age-specific ones, are easy to read but still use an abundance of figurative language.

I always thought that to write poetry you needed to possess a special talent. While I still believe this to be true to a certain degree, my research in this area has shown me that poetry exists in everyone all the time. The way people visualize specific things and the ways they express what they see in simple terms are all still poetry. [1]

In the past, each poetry unit that I have taught has consisted of introductory poems read in order to teach the differing forms of figurative language. The purpose of this unit will be for students to not only learn figurative language and poetic devices, but also to be able to identify sonnets, to determine their meaning or "concealed story," and eventually write a sonnet themselves. Sonnets are an excellent resource to use because they are short in length, hence manageable for discussion and short enough for students to establish the overall meaning of the poem.

Objectives

My unit will begin by introducing students to elementary examples of poetry containing various forms of figurative language and literary device, such as alliteration, repetition (anaphora), rhythm, rhymes, idioms, metaphors, etc. In order to teach these devices, it is imperative to have a complete understanding of each one. Not only should the students possess the ability to identify various figurative language and literary devices in poetry, they should also acquire background knowledge about the author who wrote the poem. Along with learning each device, the students will be taught background information about the author, why the author chooses a specific literary device or piece of figurative language to create the poem and the effect it has on the reader. All of this will allow the students to have exposure to reading, to analyze on their own with the help of orchestrated strategies and experiencing the way poetry can tell a story.

Literary Devices

Repetition

Many times in a poem you will see repeating words, phrases, lines or stanzas. Poets choose to add repetition to their writing to stress a point in the poem, articulate a meaning, or evoke compassionate feelings. There are many words used to describe the numerous forms of repetition. When reading or writing a poem, it is necessary to remember what you feel the need to emphasize, and use or recognize the appropriate style for that purpose. I have chosen to focus specifically on anaphora. Anaphora is repeating the same word or cluster of words within the poem. William Shakespeare does a wonderful job illustrating anaphora in Sonnet 66. Ten of the fourteen lines in the sonnet begin with "and." The repetition used in this poem helps to intensify the emotion he intended for the audience along with giving the reader a sense of the meter.

Because I will have given the students something to read by Shakespeare, I should also tell them something about him. Shakespeare was born on April 23, 1564. In 1566 he married Anne Hathaway and fathered two daughters and a son. There is not much information about Shakespeare between 1585 and 1592; from 1593

to 1601, we know that he created many of his sonnets. [2] Shakespeare was a master at finding words for writing of calamity and for the "immortalization of beauty and love in poetry." [3]

To return then to the formal features of the poems we'll be studying: in addition to repetition of words and phrases, there is also repetition of sounds. Alliteration resembles certain tongue twisters, as it is the repetition of beginning consonant sounds. Historically it has developed largely through poetry, in which it more narrowly refers to the repetition of a consonant in any syllables that, according to the poem's meter [4], are stressed, as in Robert Frost's poem, "Acquainted With The Night ": I have stood still and stopped the sound of feet. [5] The poem I will use with my students to teach alliteration is "Nothing Gold Can Stay" by Robert Frost.

Frost was born in 1874 in San Francisco. It wasn't until he was in high school that poetry and writing became an interest. Many of his poems were related to rural life in New England, where he lived most of his life. [6]

Rhythm and Rhyme

Music is a substantial part of many young lives. Children can hear a song and within a day they can have it memorized. A significant reason for this is the rhythm, or beat, of the song. Rhythm also plays an extensive role in poetry. Rhythm can be measured in terms of heavily stressed to less stressed syllables. Rhythm is measured in feet, units of which most often consist in one heavily accented syllable and one or more lightly accented syllables. [7]

Rhythm and rhyme in many instances work collaboratively. Rhyme is the repetition of sounds or similar words at the end of two or more lines. [8] Poems with rhyme often have stanzas made up of a couplet, tercet or quatrain. Some poems are comprised of two of the three styles. A couplet consists of two lines that end with rhyming words, while a tercet usually has three lines with a rhyming pattern consisting of aba. Quatrains consist of four lines with a rhyming pattern. When you encounter a poem with a rhyme scheme it is usually simple to detect the pattern. To recognize a pattern, a letter of the alphabet, beginning with a, is assigned to the line. The pattern can differ from poem to poem resulting in patterns such as: abba or ababa. A quatrain never rhymes aaaa. For example, "Alone" by Edgar Allen Poe has a straightforward rhyme of an aabbcc and so on.

When a poem uses rhythm or rhyme or both, a reader is more likely to remember the content the poem was representing, whether the subject is numbers, the ABC's, colors, or the days in the months. A great poem to use for teaching rhythm and rhyme is, "Rhyming For So" by Paterika Hengreaves.

Double Meanings

Many poems, especially poems with compressed forms like Shakespeare's sonnets, use words with double meaning. For instance, in Sonnet 18, Shakespeare uses the word "fair": "And every fair from fair sometime declines." One would think fair could possibly mean reasonable or refer to one's skin tone. In actuality, Shakespeare intended for the word to mean, as a noun, attractive woman the first time, and then when it is repeated as an adjective it means being beautiful. Double meaning may not apply only to a word in the poem; the whole poem may have a double meaning. Learning the occasion of the poem or a biography of the writer can assist with such perplexities of interpretation. While researching poems on the internet I found a fantastic poem that will help students understand double meaning. It is aptly called "Double Meaning Poem." While you read the poem, you feel the author is speaking to a person they love, hoping they are parallel in their feelings. However, once you are finished reading the poem, you are directed to skip all even lines. In reality, the

speaker of the poem is expressing severe dislike for the person and has absolutely no desire to have this person in their life. [9]

Figurative Language

Metaphor and Simile

Metaphors compare two unlike objects, where as a simile compares two dissimilar things using like or as. Over the years of teaching, I have found that similes and metaphors are easy for the students to understand. "The Lighthouse" by Katherine Sessor is good to teach at this point because its metaphors and similes are prominent.

Personification

Personification gives human characteristics to nonliving objects. This, like similes and metaphors, is not a strange concept for students. Usually, they can identify personification instantly in a poem. "The Train" by Emily Dickinson uses personification to ascribe human qualities to a train's movement.

Emily Dickinson was born in 1830 in Massachusetts. For most of her adult life she lived in isolation from the outside world. Most of her contact with people was through letters. She was an avid reader and was deeply influenced by diverse people she would meet during her travels in books. [10] "Dickinson's poetry reflects her loneliness and the speakers of her poems generally live in a state of want, but her poems are also marked by the intimate recollection of inspirational moments that are decidedly life-giving and suggest the possibility of happiness." [11]

Hyperbole

Hyperbole is the use of exaggeration. Students in my experience do not have trouble understanding this concept either. Using hyperbole in a poem helps to create a vivid image in the reader's mind. "Sarah Cynthia Sylvia Stout Would Not Take The Garbage Out" by Shel Silverstein does an outstanding job using hyperbole when he describes the garbage as "being piled up to the ceiling," "covering the floor," and blocking the door.

Shel Silverstein was twelve years old when he started writing. Because at that time he was not versed in the style of other poets, he developed his own. In the 1950's he joined the military and worked as a cartoonist for a United States military publication. Upon being released from the military, he worked as a cartoonist for a magazine until 1963 when Ursula Nordstrom encouraged him to write books of children's poetry. From 1964 to 1996 he published many books. While writing poetry for children, he also composed music and wrote plays. On May 10, 1999, Shel Silverstein passed away from a heart attack. [12]

Imagery

Imagery is used in a poem to activate the reader's five senses. While imagery can be conveyed in simple terms, such as "The book is blue," many poets will often use similes and metaphors, or more elaborate description, to create a more intense image in the reader's mind. Through the use of imagery, a student will gain an intense impression of how something appears, smells, tastes, feels or sounds. It helps to create a visual picture. "The Shark" by Edwin John Pratt uses imagery to describe a shark. His way of characterizing the shark is spectacular. The detailed imagery creates a distinct, vivid representation of how the shark maneuvers through the water and would feel to one's touch.

Born in 1882 in Newfoundland, Edwin John Pratt (publishing name E. J. Pratt) was raised in a strict environment. While in college, he published his first poem. Many of his poems speak about "his Newfoundland background" and the concept of evolution. Pratt published many poems and founded the Canadian Poetry Magazine. [13]

Mood

When a poet uses mood in their writing, they are trying to create a specific feeling within the reader. The mood of a poem can vary from enthusiasm to hatred. Creating a mood in a poem is a form of writing poets use to establish a closer connection to the reader. [14] A poet can accomplish this mission by "choice of words, summary of terms, symbolic language, and structure of the sentence, the length of each poetic line and the use of punctuation marks." [15] "A Mood," by Thomas Bailey Aldrich, reveals his hurt and sorrow.

Sonnets

During the next part of the unit the students will begin learning about sonnets. They will be taught the proper forms of a sonnet and learn how to read for the "concealed story." Various sonnets will be used, including, but not limited to, Shakespeare's Sonnets 18, 29 and 116. During my participation in the seminar "Love and Politics in the Sonnet," I have become familiar with Shakespeare and learned to love his work. I have come to the realization that Shakespeare is accessible for my sixth graders because he talks about things that interest everyone. Students will transfer what they learned in the previous part of the unit to this segment. Not only will they interpret the sonnets but they will also be expected to identify any figurative language and literary devices that are present. Finally, students will be expected to write their own sonnet expressing their feelings regarding a topic of their choice.

Background for Sonnets

A sonetto, or "little song," is the original name for a sonnet which was created in the thirteenth century. The sonnet was invented by Guittone di Arezzo also known as Giacomo de Lentino in 1235AD in Italy; however, it was Dante confirmed its significance as a literary form. [16] While Arezzo and Dante all played a part in the creation of the sonnet, Francis Petrarch, composer of 300 sonnets, is the one to be credited with the dispersion of the sonnet throughout Europe. Petrarch's devotion to a woman named Laura was the theme of his writing. There are two main forms of sonnets, Italian and English. Sir Thomas Wyatt translated Petrarch's work into English using the Italian form. To reflect the greater variety of rhyme words in English, the poets of England created the English form. Shakespeare and his associates embraced the English form, fixing it for later generations, with a greater number of rhymes. [17]

Types of Sonnets

Along with the Italian and English sonnet, other variations do exist such as the Spenserian sonnet and the Indefinable sonnet. While each form of sonnet has its own characteristics, the most common sonnet in England (from Milton on) as well as Italy consists of fourteen iambic pentameter lines with an octave, sestet and volta. An octave has eight lines, while a sestet is six lines containing two or three rhyming sounds. The volta is the turn in the sonnet, usually causing a change in attitude toward the subject matter.

Italian (Petrarchan) Sonnet

"A Game of Chess" by Gwen Hardwood depicts the true form of the Petrarchan sonnet. The first eight lines, the octave, has a rhyme pattern of abba; cddc with the volta happening at the ninth line. It becomes apparent that the subject matter changes from "the external world to the internal world of the game." [18] The sestet, the last six lines, follows a rhyme pattern of efgefg.

Spenserian Sonnet

The Spenserian sonnet originated with Edmund Spenser. It follows a different rhyme scheme from that of the Italian sonnet and closes with a couplet. The couplet is located as the last two lines of the sonnet. Traditionally, the couplet will turn to an idea that differs from that of the first three quatrains. The volta may appear at the couplet, unlike the Italian sonnet where it is evident in line nine. [19] Using an amalgamation of the English and Italian sonnet forms, "One Day I Wrote Her Name Upon a Strand" by Edmund Spenser delivers a clear example of a Spenserian Sonnet. Using three quatrains, the sonnet has connecting rhymes between the quatrains, unlike the Italian or English style.

English (Shakespearian) Sonnet

The English sonnet is thought to be the form that has the most flexible pattern, containing three quatrains of alternating rhyme and a couplet. Differing in this from the other forms, the poet's ideas run parallel from quatrain to quatrain. There is no set place for the volta in this form of sonnet writing. [20] Shakespeare's Sonnet 18 exemplifies the English sonnet form. The first quatrain has a pattern of abab followed by the second with a cdcd pattern and the third, efef. The volta appearing at line nine (as in the Italian sonnet,) represents a change of focus from summer and nature to a woman who retains a special quality that makes her a candidate for immortality.

Indefinables

The name closely represents what this form entails. Basically, it does not follow a clear pattern of rhyme; however it does contain qualities of a sonnet [21] An example of an indefinable sonnet is "Ozymandias" by Percy Bysshe Shelley because of the abnormal rhyme pattern.

Interpreting Sonnets

In order to interpret a sonnet, it is imperative to gain an understanding of the author. Including, in your instruction, the forms of sonnets along with background information about individual poets helps the students to realize what the poet is thinking. Another important aspect of interpreting a sonnet is to determine a) who the author is speaking to and b) whether the author is the speaker. Students must understand that in many cases the author is not the speaker. While we may tend to believe that many poems are autobiographical and the poet is writing to express their feelings, we can see through interpretation that this is not the case in many poems. When reading a poem, one should not assume that just because the poem contains an "I," that the author is referring to himself. Poems, just like novels, can be spoken by a character to and about other characters. The most concrete way to understand who the speaker of any given poem is, is to understand the author. For example, the speaker may say something very silly, something that no one worth reading would seriously believe.

Writing a Sonnet

Obviously, in order to write a sonnet, the students must have knowledge of the various forms and the framework of a sonnet. Once the student has chosen which form they will use for writing their sonnet, whether it is English, Italian or Spenserian, the rest should be fairly simple. First, decide on the form. Second, decide on the topic they wish to write about. Next, remember that iambic pentameter is the appropriate meterthough perhaps some latitude could be given on this point for beginning poets. Iambic pentameter consists of "ten syllables in each line and five pairs of alternating stressed and unstressed syllables." [22] For me this is the most difficult part of writing a sonnet, so I must take into account that this is a section of the unit that may need reinforcing and extra instruction. Once the students have acquired the understanding of iambic pentameter, they should write their first line. The first line provides the last word which will then start their thinking process of the rhyme scheme. Throughout the writing process, the students should be aware of the octave, sestet, volta and possibly a couplet. Again, the form that they choose will determine what rhyme pattern they will use and where the volta will take place.

Strategies

Determining what poets and poems to use for teaching literary devices, figurative language, and the form of the sonnet is the easy part of planning this curriculum. The most challenging component is establishing how I will teach all the skills needed to effectively reach each student. Since my students are struggling readers, the strategies must accommodate their style of learning along with being on grade level for them. Another important factor in deciding which strategies to use is choosing ones that ensure a high level of engagement while incorporating higher order thinking skills. The strategies I have chosen to teach literary devices, figurative language, and sonnets will assist in teaching all that I have discussed previously.

Visualization

If children can visualize what is happening when a poem is read to them, they will have a better chance of understanding what is happening or what the speaker is saying. Visualization gives the poem a sense of reality and helps to create a vivid, clear picture in the students' minds by utilizing the five senses. Using visualization as a strategy is beneficial because it not only gives the teacher a chance to see how the students are interpreting a poem by verbally discussing their mental images, but it can also be used as an assessment by having the students draw an accurate image of what they perceive to be happening in the poem. My students are thoroughly engaged whenever they are able to use their artistic abilities.

One way I would incorporate visualization into my lesson would be to show the students pictures of different scenery. For example, I would project an image of a farm scene with various features. After allowing the students to study the picture, I would ask them questions that would trigger their five senses: What do you see in this picture? What season do you think this picture was taken in? How can you tell? What types of things would you smell if you were located on this farm? What would you hear? Once we finished discussing the photo, I would then have the students write examples of metaphors, similes, hyperbole, and personification based on what we visualized through the picture.

Media

Children live in a world of technology. Incorporating technology into a lesson not only creates an engaging activity, it will also assist the students in making connections by using a medium they are comfortable with. Media can be used in a variety of ways, from You Tube clips to songs, to access prior knowledge. Smart boards are a new way of creating fun, engaging and higher order thinking activities for students. A Smart board is an interactive whiteboard that aids students' learning. When I use the Smart board for displaying a poem, students can underline or circle the various figurative language or literary devices while completing other creative activities.

Make Connections

An important factor for student achievement is that the students understand how to make connections to a poem. They need to learn how to connect the poems to themselves, the world and other texts they may have read. Through making these connections, they are creating the ability to understand the poems on a higher level of thinking.

Learning Centers

Learning centers provide an opportunity for students to work independently and self-monitor their comprehension and knowledge. When organizing the centers, keep in mind what the students have learned and create activities for them to enhance what they know already. Centers should be utilized when students finish their work early or when the teacher is working with a small group. On those occasions the rest of the students can work in centers.

While I would have various stations set up for students who finish their work early or while I am working with a specific group, one example I would use for a center would be sequencing chain. I would cut a poem into strips. The students would have directions explaining the rhyme pattern of each stanza and with this information they would put the strips in sequence. From there, they would create the chain by connecting each link. The sentence strips would be color coded for easy assessment.

Courtesy of operationsoapbox. org

Graphic Organizers

Graphic organizers are an exceptional way for students to organize their thoughts. "There are three compelling reasons why you should use graphic organizers. First, students are considerably more likely to understand and remember the content subject you are teaching. Second, because the semantic information processing demands are reduced, you can often address the content at more sophisticated or complex levels. Third, students are more likely to become strategic learners. Reading and writing skills, communication skills, and analytical, critical, and creative thinking skills are all subject to improve when students learn to recognize these patterns of thinking, construct, and use graphic organizers." [23]

Classroom Activities

For the most part, sonnets are taught on the high school level, not in elementary or middle school, where as figurative language and literary devices are taught at almost all grade levels. For this reason, I thought it would be appropriate to include sample lessons I would use to teach the sonnet. Each strategy listed above will be incorporated into the activities for this lesson. The length of a class period will determine how long each lesson will take to complete. Each of my periods are fifty-five minutes, therefore each lesson may take a couple of days to complete. Someone who teaches a two hour block could do it in one.

Activity One

Lesson-Essential Questions: What is a sonnet? How did sonnets come into existence?

Warm-Up: In order to keep the unit uniform with the Delaware State Standards, I would project Shakespeare's Sonnet 18 and instruct the students to identify the various forms of literary devices and figurative language. The students will be given five minutes to individually write the devices they have noticed in their notebooks. After the five minutes, students will then be called on to walk to the Smart Board and underline their findings.

Instruction: To begin the lesson, I would continue with Shakespeare Sonnet 18 displayed on the Smart board. I would also hand each student a hard copy of the sonnet broken down on a graphic organizer. On the back of the organizer, a blank copy of the outline for a sonnet will be provided. The graphic organizer will label each component of a sonnet. This will assist students who are visual learners and prepare them for writing their own sonnet in a later lesson. The students would be asked a series of questions such as: What type of poem is this? Who is the author? What do you know about William Shakespeare? Based on the students' answers, I would then begin to explain about sonnets and their background. I would inform them that William Shakespeare was born in the sixteenth century and wrote many of his sonnets on misfortune and the power of poetry to immortalize its subjects.

Because sonnets are written in a specific form and rhyme scheme, I would begin teaching the students the vocabulary needed to describe these attributes. The students will be instructed to use the dictionary to find the meanings of quatrain, sestet, volta, octave—and, since we are focusing on Sonnet 18, they would need to learn temperate, lease, eye of heaven, fair from fair, untrimmed, ow'st. The students would not look up these words from Sonnet 18; rather I would place the words on the board and ask them what they think they mean. Once we have brainstormed the meaning of the words, I would have the students read the sonnet to see if they can find the true meaning of the words by using context clues and what they have learned about Shakespeare.

Assessment: Students will be given another example of a sonnet, using the same graphic organizer outline that was previously used, to analyze on their own. They must identify the following information: title, author, rhyme scheme, quatrains, couplet, and volta. Also, they will be expected to list and define any vocabulary that is not familiar to them by using the techniques learned in the lesson, such as context clues and a dictionary.

Activity Two

Lesson-Essential Questions: How do you interpret a sonnet? What is the author saying in the sonnet? Who is the speaker: the author or an invented character?

Warm-Up: This lesson will begin with reviewing all the vocabulary learned in the previous lesson and reviewing the outlined form of Sonnet 18.

Instruction: Once the students have a firm understanding of the previous information that has been taught, they will then learn to interpret the sonnet. Since sonnets are easier to understand in more advanced grades, I feel that my students would gain the biggest benefit from having a hard copy of the sonnet given to them with examples of the metaphors and meanings given in bold next to the first quatrain along with questions to inspire thought. For example:

"Shall I compare thee to a summer's day?
Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date."
                                    Shakespeare, Sonnet 18

What or who is Shakespeare comparing to a summer's day?

What is the theme or metaphor Shakespeare has established in this quatrain?

Is Shakespeare the speaker?

The rest of the sonnet would not have any side notes. As a class we would brainstorm and work together to decipher what message Shakespeare is relaying.

Assessment: As an assessment, each student will be instructed to write a summary of Shakespeare's sonnet including two metaphors that were used. They will also be expected to identify the volta by describing what the turn of thought is and where it takes place.

Activity Three

Lesson-Essential Question: How do you write a sonnet?

Warm-Up: The students and I would review the previous day's lesson on interpreting a sonnet. We would discuss Shakespeare Sonnet 18 and how his use of metaphors reinforced the theme of the sonnet. We would also re-examine what a quatrain, volta and rhyme scheme are and how they are used in the sonnet.

Instruction: The students and I will create four graffiti walls in the classroom. As a whole class, we would create different metaphors to begin the brainstorming process. For example: I would give them the metaphor, "My son is a raging wave." After discussing what a raging wave may mean to them and brainstorming why I created this metaphor, each student would be given a post it note to write all their thoughts about this metaphor. The next step would be for the students to transfer their thoughts from the post it note to the graffiti wall. We would repeat this process for the next three metaphors. These metaphors would be created as a class, with the intention of developing one overall theme.

After the graffiti walls are complete, the students will be placed into groups of four. Each group will be assigned a metaphor or couplet and required to create a quatrain using ideas from the walls. For example, group one would be assigned, "My son is a raging wave." From that metaphor they will create a quatrain with a rhyme scheme of abab. The second group will create a quatrain with a rhyme scheme of cdcd and the third group will create a quatrain using the rhyme scheme of efef with a volta at the beginning of it, using the remaining metaphors from the graffiti wall. The final group will develop the couplet, using a gg rhyme scheme.

Once all groups have finished creating their parts, we will put everything together to develop a class sonnet.

Assessment: The students will be given a blank version of the sonnet graphic organizer. They will need to write their own sonnet using everything that was taught to them in the previous lessons. There will be no teacher help in creating the metaphors. This is an individual assessment.

Culminating Activity: As a reward for the students to celebrate their hard work with this unit, we would turn the classroom into a "Cocoa House." The cocoa house would be similar to the idea of a Coffee House where poets stand on stage and read their poems. The students would each have a turn to read their poems to the class. Cocoa would be provided and soft music would be playing in the background.

Appendix A

Standards

The Delaware State Standards has four main standards which each grade level addresses:

Standard 1: Use written and oral English appropriate for various purposes and audiences.

Standard 2: Construct, examine, and extend the meaning of literary, informative, and technical texts through listening, reading, and viewing.

Standard 3: Access, organize, and evaluate information gained through listening, reading, and viewing.

Standard 4: Use literary knowledge accessed through print and visual media to connect self to society and culture.

While this unit will contain components that will include each of the four main standards, standard 2 and standard 4 will be the major focus of the unit. Each standard has grade level expectations (GLE's) which target specific skills that need to be taught in each grade. The most important GLE's that will be of concentration in this unit are:

2. 4c ñ recognize and interpret figurative language and literary devices and differentiating between literal and non-literal meaning

- Identify and interpret alliteration, repetition, rhythm, dialogue, rhyme, idioms, simile, metaphor, personification, humor, double meanings, symbols, imagery and mood, exaggeration or hyperbole

- describe how figurative language and literary devices extend meaning

4. 3a ñ respond to literary texts and media representing the diversity of American cultural heritage inclusive of ages, genders, nationalities, races, religions and disabilities; respond to literary text and media representative of various nations and cultures

- Read and analyze stories from different cultures and eras to broaden cultural awareness.

Appendix B

Sonnet Graphic Organizer
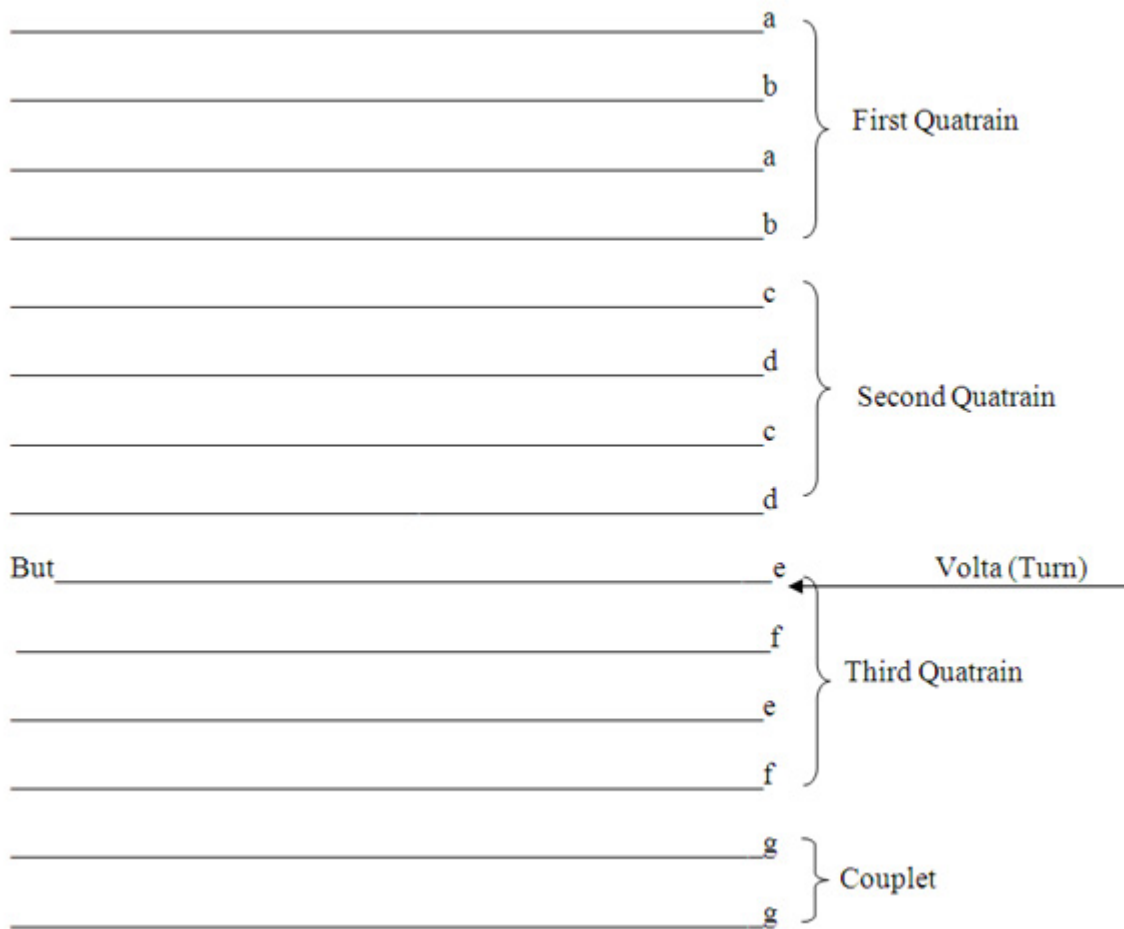
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