Introduction
POETRY UNIT
11th Grade

Modified for a Mainstream Class
with integrated ELLs

Aimee Mack
FLA 518
July 24, 2009
Introduction
Unit Title: Poetry
Grade Level: 11th Grade English
Modifying for: Mainstream class with integrated ELLs

Sources of Written Materials:

Lesson 1
- "The White Horse" by D.H. Lawrence
  http://www.poets.org/viewmedia.php/prmMID/15349
- "To a Poor Old Woman" by William Carlos Williams
  http://www.poets.org/viewmedia.php/prmMID/15813
- "The Red Wheelbarrow" by William Carlos Williams
  http://www.poets.org/viewmedia.php/prmMID/15537
- "In the Station of the Metro" by Ezra Pound
  http://www.poets.org/viewmedia.php/prmMID/15421
- "This is Just to Say" by William Carlos Williams
  http://www.poets.org/viewmedia.php/prmMID/15535
- "There was an Old Man on the Border" by Edward Lear
  http://www.poetryfoundation.org/archive/poem.html?id=173874
- "If the Wodd was Crazy" by Shel Silverstein
  http://www.poets.org/viewmedia.php/prmMID/20542
- "Song of Myself" by Walt Whitman
  http://www.poets.org/viewmedia.php/prmMID/15755
- "How do I love thee?" by Elizabeth Barrett Browning
  http://www.poets.org/viewmedia.php/prmMID/15384
- " Book of Nonsense 1, 10 & 11" by Edward Lear
  http://www.poets.org/viewmedia.php/prmMID/16814
- "The Old Pond" by Basho
  http://www.poemhunter.com/poem/the-old-pond/
- "A Brief Guide to Imagism"
  http://www.poets.org/viewmedia.php/prmMID/5658
- Quote from “Our Town” by Thorton Wilder
Lesson 2
- "The Road Not Taken" by Robert Frost
  http://www.poets.org/viewmedia.php/prmMID/15717

- "Stopping by the Woods on a Snowy Evening" by Robert Frost
  http://www.poets.org/viewmedia.php/prmMID/20519

  http://www.nytimes.com/2008/06/08/opinion/08sun4.html?_r=1&scp=1&sq=The%20Best%20Way%20out%20is%20through&st=cse

Lesson 3
- "Poetry" by Marianne Moore
  http://www.poets.org/viewmedia.php/prmMID/15654

Source of Lessons: Aimee Mack, 2009

Learning Goals: I want my students to know...
... the objective of Imagist poems.
... the objective of Robert Frost’s poems.
... the purpose of poetry according to Marianne Moore.
... what they think the purpose of poetry is.
Lesson 1
Lesson 1 Objective

Content Objective: Students will be able to demonstrate the objective of Imagist Poetry.

Language Objective: Students will write a poem in the Imagist style.

<table>
<thead>
<tr>
<th>Domain- Topic</th>
<th>Level 5 Advanced</th>
<th>Level 4 Intermediate</th>
<th>Level 3 Speech Emergent</th>
<th>Level 2 Early Production</th>
<th>Level 1 Pre-Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing: Poetry in the Imagist Style</td>
<td>Independently write a poem that completely describes a scene using nouns, verbs, adjectives and adverbs.</td>
<td>Independently write a poem that completely describes a scene using nouns, verbs, adjectives and adverbs using an outline worksheet to brainstorm ideas and aid with grammar.</td>
<td>In pairs, write a poem that describes all or part of a given scene using nouns, verbs and adjectives using an outline worksheet to brainstorm ideas and aid with grammar.</td>
<td>In pairs, write a poem that describes all or part of a given scene with a phrase bank.</td>
<td>From a choice of two different styles of poems, choose the imagist poem. Using given pictures, circle words from imagist poem. Label three items with words or expressions in the imagist style using phrase bank.</td>
</tr>
</tbody>
</table>
## Functional/Notional Chart: Lesson 1

<table>
<thead>
<tr>
<th>Function</th>
<th>Situation</th>
<th>Expressions</th>
<th>Vocabulary</th>
<th>Grammar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrate in</td>
<td>the objective of</td>
<td>- The ______ is in the classroom.</td>
<td>- student, book, chair, pencil, etc.</td>
<td>- verb “to be”</td>
</tr>
<tr>
<td>writing Imagist</td>
<td>writing Imagist Poets</td>
<td>- The ______(s) are in the classroom.</td>
<td></td>
<td>- present tense verbs</td>
</tr>
<tr>
<td>Poets</td>
<td></td>
<td>- He/She/It/They _____ in the classroom.</td>
<td>- sit(s), run(s), talk(s), write(s), etc.</td>
<td>- adjectives</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The ______ 1 is 2 ______.</td>
<td>(1) student, teacher, book, globe, tv, etc.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(2) red, orange, big, small, etc.</td>
<td></td>
</tr>
</tbody>
</table>
This lesson comes in the middle of a greater unit on Poetry. Students have already studied the types of poems found in the initiation activity.

Content Objective: Students will demonstrate the objectives of Imagist Poets.
Language Objective: Students will write a poem in the imagist style.

Time: 80 minutes

Materials: [Letter of individual activity in parentheses]
- Copies/Posters of poems for Gallery Walk (A)
- Graphic Organizers for Gallery Walk (A)
- Overhead of Level 5 Graphic Organizer for Gallery Walk (A)
- Plums (if desired) (B)
- Pictures of a harness, a plum, a wheelbarrow, a tree bough (B)
- Overhead with Imagist Poems (C)
- Graphic Organizers for poem writing activity (D)
- Classroom scene for levels 3 and 2 (D)
- Poem writing worksheet for Level 1 (D)
- paper, pencils, crayons/markers (C, D)

Note on the organization of this Lesson Plan:
This lesson has four activities (A-D), each of which require many worksheets to implement in the classroom. To ease the navigation through the many worksheets, I will include an overview of the four activities below. On the following pages, I will include the individual lessons with more explicit step-by-step directions and the necessary worksheets all-together. I will also reference page numbers in the step-by-step directions.

Activities Overview
A. Initiation Activity- Gallery Walk to activate prior poem knowledge (20 minutes)

Students will walk around the room to look at poems in styles they have already studied. They will take notes on the graphic organizers of the information they remember for each poem. Then, as a group, we will fill in an overhead of the information recalled by the students.

B. Explicit Teaching of New Vocabulary (10 minutes)

Students will acquire new vocabulary needed to understand the poems to be read and illustrated in the next activity. Teacher will use illustrations to depict the vocabulary terms: harness, plum, wheelbarrow and bough.

C. What is an imagist poem? Activity (20 minutes)

Students will hear and see four poems in the Imagist style. They will draw the image or scene that the author was trying to describe.

D. Assessment: Are our objectives being met? Writing our own Imagist Poems (20 minutes plus homework)

Students will write a poem in the imagist style that depicts a scene from our school/ a prepared school scene. Students will have scaffolded supports and expectations for their outcome based on their language proficiency level.
Activity A- Gallery Walk (20 minutes)

Overview: Students will walk around the room to look at poems in styles they have already studied. They will take notes on the graphic organizers of the information they remember for each poem. Then, as a group, we will fill in an overhead of the information recalled by the students.

1. Display around the classroom poster-sized versions of previously studied poems (pages 9-13)

2. Hand out graphic organizers for initiation activity according to the language proficiency level of each student (pages 14-16)

3. Direct students to walk around the room to review each type of poem, paying special attention to the shape at the top of each poem. Emphasize that they are to write the information they remember about the star poem in the symbol of the star, etc. They will have 7 minutes for this activity.
   - Differentiation based on Language Proficiency Level:
     - Level 5- blank graphic organizer- student must supply all information
     - Level 4- student given names of poem types- student must supply all other information
     - Level 3-1- student given names of poem types and can fill in the blank for other information

4. Review as a full class using an overhead of the Level 5 graphic organizer. Have students contribute the information they included on their charts to complete a class version of the chart.
The Old Pond
by Basho

The old pond;
A frog jumps in —
The sound of the water.
Poster for Gallery Walk

Song of Myself
by Walt Whitman

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.
I loaf and invite my soul,
I lean and loaf at my ease observing a spear of summer grass.
Book of Nonsense, 1, 10 & 11
by Edward Lear

1. There was an Old Man with a beard,
Who said, "It is just as I feared!--
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!"

10. There was an Old Man in a tree,
Who was horribly bored by a Bee;
When they said, "Does it buzz?"
He replied, "Yes, it does!
"It's a regular brute of a Bee!"

11. There was a Young Lady whose chin,
Resembled the point of a pin:
So she had it made sharp,
And purchased a harp,
And played several tunes with her chin.
If the World Was Crazy
by Shel Silverstein

If the world was crazy, you know what I'd eat?
A big slice of soup and a whole quart of meat,
A lemonade sandwich, and then I might try
Some roasted ice cream or a bicycle pie,
A nice notebook salad, an underwear roast,
An omelet of hats and some crisp cardboard toast,
A thick malted milk made from pencils and daisies,
And that's what I'd eat if the world was crazy.

If the world was crazy, you know what I'd wear?
A chocolate suit and a tie of eclair,
Some marshmallow earmuffs, some licorice shoes,
And I'd read a paper of peppermint news.
I'd call the boys "Suzy" and I'd call the girls "Harry,"
I'd talk through my ears, and I always would carry
A paper umbrella for when it grew hazy
To keep in the rain, if the world was crazy.

If the world was crazy, you know what I'd do?
I'd walk on the ocean and swim in my shoe,
I'd fly through the ground and I'd skip through the air,
I'd run down the bathtub and bathe on the stair.
When I met somebody I'd say "G'bye, Joe,"
And when I was leaving--then I'd say "Hello."
And the greatest of men would be silly and lazy
So I would be king...if the world was crazy.
How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.
POETRY

Name five kinds of poetry. What are they like? Write words that describe each style in each shape.
Name five kinds of poetry. What are they like? Write words that describe each style in each shape.

- RHYMING POEM
- SONNET
- LIMERICK
- HA IKU
- FREE VERSE
POETRY
Name five kinds of poetry. What are they like? Complete the phrases that describe each style in the shapes.

RHYMING POEM
ending sounds
tell a ______

SONNET
14 ______
Shakespeare

LIMERICK
1, 2 + ___ rhyme
___ + 4 rhyme
can be ______

HAiku
___ lines
___ or ___ syllables

FREE VERSE
can be anything
___ pattern
POETRY
Name five kinds of poetry. What are they like? Write words that describe each style in each shape.
B. Explicit Teaching of New Vocabulary (10 minutes)

Overview: Students will acquire new vocabulary needed to understand the poems to be read and illustrated in the next activity. Teacher will use illustrations to depict the vocabulary terms: harness, plum, wheelbarrow and bough.

1. Introduce new kind of poetry with a mini-lecture like this: “So far in this unit we have studied many kinds of poetry: sonnets, limericks, free verses poems, rhyming poems, and haikus. Today we are going to study a new kind of poem: Imagist poems. [Write word on board] What word that we know is in the word “imagist”? “Image...What is an image?” [Have students supply a definition of “image” and write it on the board.] “In a few minutes, we are going to hear some poems that describe an image, or a scene. They use some words you may not know. I have some pictures to help you understand these new words.”

2. Show students images of harness, plum, wheelbarrow and bough (pages 19-22). Ask students to tell you the name of the word or anything they know about it. Write the vocabulary word on the picture and display on the board for the remainder of class.

3. The word plum is hard to identify with a picture, beyond the fact that it is a purple fruit. If possible, bring in plums for students to taste. Cut each plum into sections so they can see the pit inside.
C. What is an imagist poem? Activity (20 minutes)

Overview: Students will hear and see four poems in the Imagist style. They will draw the image or scene that the author was trying to describe.

1. Display an overhead of the four Imagist poems (page 24).

2. Hand out blank white paper to each student and crayons/markers if desired. Direct them to fold the paper into four quadrants. Model this process.

3. Direct students to listen and look at each poem as you read it. In the corresponding box on their own paper, they should draw the images they see/hear.

4. After the first poem, students can look on with a neighbor to see if they have similar images drawn.

5. After all four poems, students can again look on with a neighbor. Each partner can take a turn describing the images they included in their drawings. Students at low levels of language proficiency can describe their images in single words, taken from the poems displayed on overhead. Indicate this to students by conferencing with them briefly.

6. As a full group, discuss the following: What are some characteristics of imagist poems? Write a list of answers on the board. Question students until these key points are included: They have no set form or pattern, they describe a scene, they use few words.

7. Return to graphic organizer from activity A (page _). Make a new shape for Imagist poems. Transfer the list of information to the new shape. Have students do the same on their own worksheet.
The White Horse
by D. H. Lawrence

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.

To a Poor Old Woman
by William Carlos Williams

munching a plum on the street a paper bag of them in her hand
They taste good to her. They taste good to her
You can see it by the way she gives herself to the one half sucked out in her hand comforted a solace of ripe plums seeming to fill the air they taste good to her

The Red Wheelbarrow
by William Carlos Williams

so much depends upon a red wheel barrow glazed with rain water beside the white chickens.

In a Station of the Metro
by Ezra Pound

The apparition of these faces in the crowd: Petals on a wet, black bough.
Overview: Students will write a poem in the imagist style that depicts a scene from our school. Students will have scaffolded supports and expectations for their outcome based on their language proficiency level.

1. Group students by language proficiency.

2. Tell students that they will now be writing a poem in the imagist style. Review the characteristics of the Imagist poems written on the shapes graphic organizer.

3. Pass out “Write an Imagist Poem” worksheets to levels 4-1 (pages 31-32) and the classroom scene to levels 3 and 2 (page 32). Levels 5-2 need lined paper on which to write their poem.

4. Students in language levels 5 and 4 should be given a few minutes to brainstorm the scene that they want to describe. If desired, they can be allowed to go to the area to be described to write their poem.

5. Students in levels 3 and 2 should be given a picture of a school scene to use in writing their poem. (page 32).

6. Students in level 3 should join with a partner and write a poem using the scene and the brainstorming worksheet (page 27).

7. Students in level 2 should join with a partner and write a poem using the scene, the brainstorming worksheet and sentence starters (page 28).

8. Students in level 1 should choose an imagist poem from the two given on their worksheet (page 29). Then they should match the sentences from the phrase bank to the pictures provided (pages 30-31).

9. Students can spend the rest of the period working on their poems. They can continue this work for homework.

Differentiated Outcomes for poem based on Language Proficiency Level:

Level 5- Students will choose their own scene and write a poem with no support. Students’ poems should include nouns, verbs, adjectives and adverbs.

Level 4- Students will choose their own scene and write a poem with a brainstorming worksheet. Students’ poems should include nouns, verbs, adjectives and adverbs.

Level 3- Students will be given a scene and write a poem with a brainstorming worksheet and a partner. Students’ poems should include nouns, verbs, and adjectives.

Level 2- Students will be given a scene and write a poem with a phrase bank and a partner. Students’ poems should include nouns and verbs.

Level 1- Students will choose an imagist poem and circle pictures of words from it. They will label the pictures with words from the phrase bank worksheet.
<table>
<thead>
<tr>
<th>NOUNS</th>
<th>VERBS</th>
</tr>
</thead>
<tbody>
<tr>
<td>people, places, things</td>
<td>action words</td>
</tr>
<tr>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
<td>3.</td>
</tr>
<tr>
<td>4.</td>
<td>4.</td>
</tr>
<tr>
<td>5.</td>
<td>5.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADJECTIVES</th>
<th>ADVERBS</th>
</tr>
</thead>
<tbody>
<tr>
<td>describe a noun- colors, size, etc.</td>
<td>describe a verb- quickly, quietly, happily</td>
</tr>
<tr>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
<td>3.</td>
</tr>
<tr>
<td>4.</td>
<td>4.</td>
</tr>
<tr>
<td>5.</td>
<td>5.</td>
</tr>
</tbody>
</table>
### NOUNS
people, places, things

| 1. | student |
| 2. | book |
| 3. | pencil |
| 4. | |
| 5. | |

### VERBS
action words

| 1. | talks |
| 2. | sits |
| 3. | writes |
| 4. | |
| 5. | |

### ADJECTIVES
describe a noun- colors, size, etc.

| 1. | tall |
| 2. | red |
| 3. | yellow |
| 4. | |
| 5. | |

### DIRECTIONS:

Look at the image of the kids in the classroom. How can you describe that image? Add nouns, verbs and adjectives you see to the list. Then, use these words to write a poem in the Imagist style.
<table>
<thead>
<tr>
<th>PHRASES for NOUNS</th>
<th>NOUNS</th>
</tr>
</thead>
<tbody>
<tr>
<td>people, places, things</td>
<td>people, places, things</td>
</tr>
</tbody>
</table>

| 1. The ______ is in the classroom. | 1. student |
| 2. The ______(s) are in the classroom. | 2. book |
| | 3. pencil |
| | 4. chair |

<table>
<thead>
<tr>
<th>VERB PHRASES</th>
<th>VERBS</th>
</tr>
</thead>
<tbody>
<tr>
<td>actions</td>
<td>actions</td>
</tr>
</tbody>
</table>

| 1. He/She/It/They ______ in the classroom. | 1. talk(s) |
| 2. | 2. sit(s) |
| 3. | 3. write(s) |
Write an Imagist Poem

4. Circle the letter of the Imagist poem: A or B
Underline the words that show it is an Imagist poem.

A
This Is Just To Say
by William Carlos Williams

I have eaten
the plums
that were in
the icebox
and which
you were probably
saving
for breakfast

Forgive me
they were delicious
so sweet
and so cold

B
There was an Old Man on the Border
BY EDWARD LEAR

There was an old man on the Border,
Who lived in the utmost disorder;
He danced with the cat,
and made tea in his hat,
Which vexed all the folks on the Border.
3. Circle the images that match the Imagist Poem. Label the circled pictures with a phrase from the Brainstorming Worksheet.
PHRASE BANK WORKSHEET

There is a plum.
There is an old man.
The hat is tan.
The cat dances.
I eat plums for breakfast.
The plums are in the icebox.
The old man loves his cat.
The plum is good.
The man is old.
Classroom Scene

From: Word by Word Basic Picture Dictionary
by Molinsky, S. and Bliss, B.
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>teacher</td>
</tr>
<tr>
<td>2.</td>
<td>teacher's aide</td>
</tr>
<tr>
<td>3.</td>
<td>student</td>
</tr>
<tr>
<td>4.</td>
<td>seat/chair</td>
</tr>
<tr>
<td>5.</td>
<td>pen</td>
</tr>
<tr>
<td>6.</td>
<td>pencil</td>
</tr>
<tr>
<td>7.</td>
<td>eraser</td>
</tr>
<tr>
<td>8.</td>
<td>desk</td>
</tr>
<tr>
<td>9.</td>
<td>teacher's desk</td>
</tr>
<tr>
<td>10.</td>
<td>book/textbook</td>
</tr>
<tr>
<td>11.</td>
<td>notebook</td>
</tr>
<tr>
<td>12.</td>
<td>notebook paper</td>
</tr>
<tr>
<td>13.</td>
<td>graph paper</td>
</tr>
<tr>
<td>14.</td>
<td>ruler</td>
</tr>
<tr>
<td>15.</td>
<td>calculator</td>
</tr>
<tr>
<td>16.</td>
<td>clock</td>
</tr>
<tr>
<td>17.</td>
<td>flag</td>
</tr>
</tbody>
</table>

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>18.</td>
<td>board</td>
</tr>
<tr>
<td>19.</td>
<td>chalk</td>
</tr>
<tr>
<td>20.</td>
<td>chalk tray</td>
</tr>
<tr>
<td>21.</td>
<td>eraser</td>
</tr>
<tr>
<td>22.</td>
<td>P.A. system/loudspeaker</td>
</tr>
<tr>
<td>23.</td>
<td>bulletin board</td>
</tr>
<tr>
<td>24.</td>
<td>thumbtack</td>
</tr>
<tr>
<td>25.</td>
<td>map</td>
</tr>
<tr>
<td>26.</td>
<td>pencil sharpener</td>
</tr>
<tr>
<td>27.</td>
<td>globe</td>
</tr>
<tr>
<td>28.</td>
<td>bookshelf</td>
</tr>
<tr>
<td>29.</td>
<td>overhead projector</td>
</tr>
<tr>
<td>30.</td>
<td>TV</td>
</tr>
<tr>
<td>31.</td>
<td>(movie) screen</td>
</tr>
<tr>
<td>32.</td>
<td>slide projector</td>
</tr>
<tr>
<td>33.</td>
<td>computer</td>
</tr>
<tr>
<td>34.</td>
<td>(movie) projector</td>
</tr>
</tbody>
</table>

A. Where's the **teacher**?  
B. The **teacher** is *next to* the **board**.  

A. Where's the **pen**?  
B. The **pen** is *on* the **desk**.  

(There's a/an ............)
Lesson 2
Lesson 2 Objective

Content Objective: Students will explain the message of “The Road Not Taken” by Robert Frost using a quote as evidence.

Language Objective: Students will write a paragraph explaining the message of “The Road Not Taken” by Robert Frost using a quote as evidence.

<table>
<thead>
<tr>
<th>Domain-Topic</th>
<th>Level 5 Advanced</th>
<th>Level 4 Intermediate</th>
<th>Level 3 Speech Emergent</th>
<th>Level 2 Early Production</th>
<th>Level 1 Pre-Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing: Robert Frost’s The Road Not Taken</td>
<td>Independently write a paragraph that explains the message of the poem using a quote from the text as evidence.</td>
<td>Independently write a paragraph that explains the message of the poem using a quote from the text as evidence with the support of a graphic organizer.</td>
<td>In pairs, write several sentences that explain the message of the poem using a quote from the text as evidence with the support of sentence frames and a graphic organizer.</td>
<td>In pairs, write two sentences that explain the message of the poem using a quote from the text as evidence with the support of sentence frames.</td>
<td>Select and copy the statement they feel explains the message of the poem. Select a quote that can be used as evidence.</td>
</tr>
<tr>
<td>Function</td>
<td>Situation</td>
<td>Expressions</td>
<td>Vocabulary</td>
<td>Grammar</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
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</tr>
</tbody>
</table>
| Explain in writing | the message in Robert Frost’s poem | - The _____ is…
             |                                  | The _____(s) are… | - message, purpose, objective | - verb: to be |
|                |                                  | - Frost said, “…”                    |                    | - punctuation of quotations   |
|                |                                  | - Frost thinks poems _____          | - explain, describe, mean, | - present tense verbs        |
Lesson Plan #2* - MODIFIED

Content Objective: Students will explain the message of the poem “The Road Not Taken” by Robert Frost.
Language Objective: Students will write a paragraph explaining the message of the poem, using a quote as evidence.

Time: 80 minutes

Materials:
- copies of “Stopping by Woods on a Snowy Evening” (A)
- Chart paper, crayons, markers, etc. (B)
- copies of “Road Not Taken” (D)
- copies of sentence frames (E)

A. Stopping by Woods Reading/Listening (5 minutes)

Overview: Students will look and listen to the text of the poem.

1. Pass out copies of “Stopping” based on proficiency level of the students (pages 38-39)
2. Play audio of poem read by Robert Frost. Have students follow along on their text.
3. Play several times, or have other students read it aloud.

B. Stopping By Woods as an Imagist Poem (20 minutes)

Overview: Students will recall the objective of Imagist Poets, illustrate the text of “Stopping…” and share out to determine the story of the poem.

1. Have a student recall what the objective of Imagist Poets is. Ask students to imagine if Frost was an Imagist, what would the objective of “Stopping…” be? If Frost were an imagist, then his poem would describe a scene.
2. Have students of Language Prof. levels 3-5 form groups. They are going to follow the directions on their poems and work together to draw the scene that Frost describes in the poem. Have one member of each group get art supplies.
3. At the same time, students in Language levels 2 and 1 are going to work independently to follow the directions on their worksheets- to circle words they know and draw them on the right side of the paper. An example has been done for them.
4. When step #2 has been completed, each group will nominate one person to explain to the class their drawing.
C. Notes- Frost’s Poetry relays a message (10 mins)

Overview: Students will learn that the true purpose of Frost’s poems is to convey a message and discuss the message of “Stopping”.

1. Mini-lecture on Frost’s true purpose- to convey advice on how to live life.
2. Write the word “stanza” on board and tell students what it means.
3. Direct students to the last stanza of “Stopping”. Tell them this is where he tells his message in this poem. Have them do a Think/Write/Pair/Share on this topic: What is the advice Frost gives us in the last stanza of this poem?

D. Road Not Taken Reading and Discussion (30 mins)

Overview: Students will read and discuss the poem “Road Not Taken” to determine the message Frost conveys with the poem.

1. Distribute the copies of “Road Not Taken” according to student’s levels of language proficiency (pages 40 - 44).
2. Read the poem aloud several times, pointing out vocabulary as needed.
3. Direct students to the last stanza, and conduct an “instructional conversation” with them on this topic: what is the meaning of this poem? (Characteristics of an instructional conversation- teacher is a member of the discussion, not the leader, questions are open-ended, extended wait time, and teacher is silent as much as possible.)

E. Assessment- have the students met the content objective for the day? (15 minutes plus homework)

Overview: Students will report out on the meaning of the poem, using a quote as evidence of their opinion.

1. Distribute the worksheets for the answer frames (pages 45 - 48) according to language proficiency levels.
2. Students will be working independently or in groups to report out on the meaning of the poem according to the accommodations listed here. Students in levels 3 and 2 need to work in pairs.

<table>
<thead>
<tr>
<th>Level 5 Advanced</th>
<th>Level 4 Intermediate</th>
<th>Level 3 Speech Emergent</th>
<th>Level 2 Early Production</th>
<th>Level 1 Pre-Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independently write a paragraph that explains the message of the poem using a quote from the text as evidence.</td>
<td>Independently write a paragraph that explains the message of the poem using a quote from the text as evidence with the support of graphic organizer.</td>
<td>In pairs, write several sentences that explain the message of the poem using a quote from the text as evidence with the support of sentence frames and a graphic organizer.</td>
<td>In pairs, write two sentences that explain the message of the poem using a quote from the text as evidence with the support of sentence frames.</td>
<td>Select and copy the statement they feel explains the message of the poem. Select a quote that can be used as evidence.</td>
</tr>
</tbody>
</table>

3. Visit with students to ensure they understand the directions for their level.
4. Assign this to be handed in and assessed as homework due the following class.
Lang. Prof Level 5-3

Directions: Read this poem by Robert Frost. What is the image that it makes you see in your mind? With your group, draw an image that goes with this poem. Choose one member of the group to present your drawing to the class.

Stopping By Woods On A Snowy Evening
by Robert Frost

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound’s the sweep
Of easy wind and downy flake.

It’s windy and it’s snowy.

The woods are lovely, dark, and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.
Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

It's windy and it's snowy.

The woods are lovely, dark, and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.
The Road Not Taken
by Robert Frost

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

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I--
I took the one less traveled by,
And that has made all the difference.
The Road Not Taken
by Robert Frost

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

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I--
I took the one less traveled by,
And that has made all the difference.
Lang. Prof Level 3

The Road Not Taken
by Robert Frost

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

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I--
I took the one less traveled by,
And that has made all the difference.
Excerpt from

"The Road not Taken" by Robert Frost

I shall be telling this with a sigh (1)

Somewhere ages and ages hence: (2)

Two roads diverged in a wood, and I-- (3)

I took the one less traveled by, (4)

And that has made all the difference. (5)

Read the stanza of the poem. Then match the sentences below to sentences above with the same idea. Write the number of the line that matches.

In the future I will tell this story. ________

I chose a unique path in life. ________

It has made a difference in my life. ________
Excerpt from
"The Road not Taken" by Robert Frost

I shall be telling this with a sigh

Somewhere ages and ages hence:

Two roads diverged in a wood, and I--

I took the one less traveled by,

And that has made all the difference.

Main Ideas of Poem

In the future I will tell this story.

I chose a unique path in life.

It has made a difference in my life.
What is the message of Frost's "The Road Not Taken"?

Write a paragraph describing the message of Frost's "The Road Not Taken". Use the boxes below to write your ideas and plan your paragraph. Then, recopy your paragraph on the lines below.

<table>
<thead>
<tr>
<th>Opening: Main Idea</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quote from Poem</td>
</tr>
<tr>
<td>Explanation of quote:</td>
</tr>
<tr>
<td>Ending: Main Idea</td>
</tr>
</tbody>
</table>

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
What is the message of Frost's "The Road Not Taken"?

Write a paragraph describing the message of Frost's "The Road Not Taken". Use the boxes below to write your ideas and plan your paragraph. Then, recopy your paragraph on the lines below.

<table>
<thead>
<tr>
<th>Opening: The message of the poem is ______________________.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Idea</td>
</tr>
<tr>
<td>purpose</td>
</tr>
<tr>
<td>objective</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Quote from Poem</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frost said, &quot;__________________________.&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Explanation of quote:</th>
</tr>
</thead>
<tbody>
<tr>
<td>This quote shows that __________________________.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ending: Robert Frost's message in &quot;The Road Not Taken&quot; is ______________________.</th>
</tr>
</thead>
<tbody>
<tr>
<td>__________________________.</td>
</tr>
</tbody>
</table>
What is the message of Frost's "The Road Not Taken"?

Write two or three sentences describing the message of Frost's "The Road Not Taken". Use the boxes below to write your ideas and plan your sentences. Then, recopy your sentences on the lines below.

| Opening: The message of the poem is _________________________________. |
| Main Idea purpose objective |
| Quote from Poem Frost said, "______________________________." |
| Explanation of quote: This quote shows that __________________________. |
What is the message of Frost’s “The Road Not Taken”?

Choose one sentence from each box below that explains the message of “The Road Not Taken”. Then recopy your two sentences on the lines below.

<table>
<thead>
<tr>
<th>Main Idea</th>
<th>The message of the poem is to describe a scene.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The message of the poem is to explain a story.</td>
</tr>
<tr>
<td></td>
<td>The message of the poem is to tell us how to live life.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Quote from poem</th>
<th>Frost said, “I took the road less traveled by and that has made all the difference.”</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Frost said, “Two roads diverged in a wood and [I was] sorry I could not take them both.”</td>
</tr>
<tr>
<td></td>
<td>Frost said, “I shall be telling this with a sigh, somewhere ages and ages hence.”</td>
</tr>
</tbody>
</table>

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Narrative for Lesson #2

This lesson incorporates many strategies to make the content more comprehensible for English Language Learners.

In the first activity, students are able to look and listen to the poem in order to incorporate 2 of the 4 modalities of language. In so doing, the novice English speaker can associate the sound patterns with the written text and vice versa, encouraging language growth.

In the second activity, prior knowledge is activated by relating this new type of poem to a type we had studied before. Students are interacting with a text that has been modified for their language ability levels while maintaining the same central idea. Students are engaging with the text and using their product to talk with their peers. In this way, meaning can be negotiated and new levels of understanding can be reached.

In the third activity, vocabulary is explicitly taught in order to give students the academic vocabulary necessary to complete this task. Students also will work together to engage in a dialogue to enhance their learning. Students will also have an opportunity to work independently and in groups while writing and speaking to express themselves. This variation will enhance the amount of practice students have with language.

In the fourth activity, students are reading a text that has been specifically designed for their level of ability to give them access to the text. The poem is then discussed as a full class in an interaction method called an "instructional conversation" that allows the students to take the floor and create their own discussion that increases student to student and student to teacher interaction.

Finally, students write a paragraph based on what they have learned by using sentence frames and paragraph graphic organizers. They will be able to better express themselves by using the language modeled for them and adding their own ideas.

These strategies combine to contextualize the lesson, make the text and talk used in class comprehensible, and to engage students on their appropriate level. In this way, all students have access to the content being taught in this class.
Lesson 3
Lesson 3 Objective

Content Objective: Students will classify Moore’s poem as like an Imagist poem or like a Frost poem.

Language Objective: Students will orally defend their opinion on the classification of Moore’s poem “Poetry”.

<table>
<thead>
<tr>
<th>Domain- Topic</th>
<th>Level 5 Advanced</th>
<th>Level 4 Intermediate</th>
<th>Level 3 Speech Emergent</th>
<th>Level 2 Early Production</th>
<th>Level 1 Pre-Production</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaking: Defend classification of Marianne Moore’s Poetry</td>
<td>Students will state their opinion and give two reasons to justify their opinion.</td>
<td>Students will state their opinion and give a reason to justify their opinion using sentence frames.</td>
<td>Students will state their opinion and give a reason to justify their opinion using sentence frames and a script.</td>
<td>Students will state their opinion and give a reason to justify their opinion using sentence frames and a script.</td>
<td>Students will state their opinion by standing on the value line and by choosing from a series of quotes that exemplify their opinion.</td>
</tr>
</tbody>
</table>
### Functional/Notional Chart: Lesson 3

<table>
<thead>
<tr>
<th>Function</th>
<th>Situation</th>
<th>Expressions</th>
<th>Vocabulary</th>
<th>Grammar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Defend</td>
<td>their classification of Marianne Moore’s poem, “Poetry”</td>
<td>- The poem is (1A) similar to, (1B) same as</td>
<td>1A: like, similar to, the same as</td>
<td>- comparison</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1B: an Imagist poem, a Frost poem</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Moore said, “...”</td>
<td></td>
<td>- quotations</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Moore’s poem</td>
<td>- explains, describes, means,</td>
<td>- present tense verbs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- I am (We are) standing here because...</td>
<td></td>
<td>- verb “to be”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>They both have/are about ...</td>
<td></td>
<td>- comparison</td>
</tr>
</tbody>
</table>
Unit: Poetry- 11th Grade
Mainstream Class with Integrated ELLs

Lesson Plan #3*- MODIFIED

Content Objective: Students will classify Moore’s poem as more like an Imagist poem or more like a Frost poem.
Language Objective: Students will orally defend their position on Moore’s objective.

Time: 80 minutes

Materials:
- paper and markers (A)
- overhead of poem “Poetry” (B)
- leveled copies of poem “Poetry” (B)
- assessment worksheets (C)

A. Review of Background Knowledge (20 minutes)

Overview: Students will create definitions of Imagist poems and Frost poems.

1. Group students in heterogeneous groups of 3 to 4 students.
2. Assign each group imagist poems or Frost poems.
3. Each group must create and write out a definition for Imagist poems or Frost poems and write it on chart paper.
4. Have each group report out and post the definitions as a group on opposite ends of the board or room.

B. Reading of “Poetry” by Marianne Moore (10 minutes)

Overview: Students will hear a reading of the original text of “Poetry” and read a copy for themselves that has been modified for different levels of language proficiency.

1. Tell students they are going to be working with a new poem today called “Poetry”. Explain the content and language objectives for the day so that students will know what their goals are.
2. Have one student read the poem aloud from a copy of the poem (page 54) displayed on the overhead. Other students should follow along and think about today’s objectives.
3. Now pass out copies of “Poetry” that are leveled for language proficiency levels (pages 54-57).
4. With a partner of the same language level, students should read the poem aloud. Both partners should take a turn reading.
C. Assessment: Take a Stand- Is Moore’s poem more like an Imagist poem or more like a Frost poem? (50 minutes)

Overview: Students will prepare to defend their opinion on Moore’s poem using evidence from the text. Students will stand on the continuum formed by the definitions created in Activity A and report out to the class. They will be assessed on the checklist on their worksheets.

1. Inform students about the goal of the activity: to stand before the class, state your opinion and give evidence for that opinion.
2. Model that if they think that this poem is like an Imagist poem, they will stand to that side of the board (nearest the Imagist definition) and if they think it is more like a Frost poem, they will stand on the other side. If they think it is in between, they would stand somewhere in between.

3. Tell students that they must be able to defend their position with evidence from the poem. Hand out worksheets that have been leveled for different levels of language proficiency (pages 58 - 61). The worksheets will help them to organize their thoughts and to give them sentences to help them state their ideas.

4. Students should be given about 30 minutes to prepare for the share-out portion of this activity.

5. When students are ready, have them stand in the front of the room in a place on the imaginary line between the definitions posted at the beginning of the lesson. Students in levels 5 and 4 may not bring a script; all other students may bring their worksheet to help them remember what to say.

6. Starting at either end, have each student report out his or her opinion and give evidence. Assess each student using the checklist on the bottom of his or her worksheet.
Poetry  
by Marianne Moore

I, too, dislike it: there are things that are important beyond all this (1) fiddle.
Reading it, however, with (2) a perfect contempt for it, one discovers in it after all, a place for the genuine. Hands that can grasp, eyes that can (3) dilate, hair that can rise if it must, these things are important not because a high-sounding interpretation can be put upon them but because they are useful. When they become so (4) derivative as to become (5) unintelligible, the same thing may be said for all of us, that we do not (6) admire what we cannot understand: the bat holding on upside down or in quest of something to eat, elephants pushing, a wild horse taking a roll, a tireless wolf under a tree, the immovable critic twitching his skin like a horse that feels a flea, the base-ball fan, the statistician-- nor is it valid to discriminate against "business documents and school-books"; all these phenomena are important. One must make a distinction however: when dragged into (7) prominence by half poets, the result is not poetry, nor till the poets among us can be "literalists of the imagination"--above (8) insolence and triviality and can present for inspection, "imaginary gardens with real toads in them," shall we have it. In the meantime, if you demand on the one hand, the raw material of poetry in all its rawness and that which is on the other hand (9) genuine, you are interested in poetry.
Excerpt from "Poetry" by Marianne Moore

I, too, dislike it: there are things that are important beyond all this (1) fiddle.

Reading it, however, with (2) a perfect contempt for it, one discovers in it after all, a place for the genuine.

Hands that can grasp, eyes that can (3) dilate,
hair that can rise if it must,

these things are important not because a high-sounding interpretation can be put upon them but because they are useful.

When they become so (4) derivative as to become (5) unintelligible, the same thing may be said for all of us, that we do not (6) admire what we cannot understand:

One must make a distinction however:
when dragged into (7) prominence by half poets, the result is not poetry, nor till the poets among us can be "literalists of the imagination"—

above (8) insolence and triviality and can present for inspection, "imaginary gardens with real toads in them," shall we have it.

In the meantime, if you demand on the one hand, the raw material of poetry in all its rawness and that which is on the other hand (9) genuine, you are interested in poetry.
Excerpt from Poetry by Marianne Moore

I, too, dislike it: there are things that are important beyond all this (1) fiddle.

Reading it, however, with (2) a perfect contempt for it, one discovers in it after all, a place for the genuine.

Hands that can grasp, eyes that can (3) dilate, hair that can rise if it must,

these things are important not because a high-sounding interpretation can be put upon them but because they are useful.

When they become so (4) derivative as to become (5) unintelligible, the same thing may be said for all of us, that we do not (6) admire what we cannot understand:

One must make a distinction however: when dragged into (7) prominence by half poets, the result is not poetry, nor till the poets among us can be "literalists of the imagination"—

above (8) insolence and triviality and can present for inspection, "imaginary gardens with real toads in them," shall we have it.

In the meantime, if you demand on the one hand, the raw material of poetry in all its rawness and that which is on the other hand (9) genuine, you are interested in poetry.
Excerpt from "Poetry" by Marianne Moore

I, too, dislike it:

Reading it, however, one discovers a place for the (1) genuine.

These things are important because they are useful.

We do not (2) admire what we cannot understand:

Poets among us can be "literalists of the imagination".
Is Marianne Moore's Poetry an Imagist Poem, a Frost poem or somewhere in between? Using quotes from the poem as evidence, you will decide what you think about Moore's poem and defend your position to the class. You may work with another person to brainstorm your ideas, but you must speak your position aloud on your own.

Your argument MUST include:

- A CLEAR POSITION/OPINION about what Moore's poem is more like...

- TWO REASONS why you think that way, using PARAPHRASING OR QUOTES to support your reason.

Presentation:
You will state your opinion to the class and give your reasons. You will NOT BE ABLE TO USE ANY NOTES while speaking, so you may want to REHEARSE what you will say.

Assessment- 5 point participation grade- 1 point per criteria below

_____ position is made clear
_____ reason #1 is stated using evidence from poem
_____ reason #2 is stated using evidence from poem
_____ speech is loud, clear and easily understood
_____ thoughts are expressed in complete sentences
Take a Stand:

Imagist Poem

“Poetry”

Frost Poem

Is Marianne Moore’s Poetry an Imagist Poem, a Frost poem, or somewhere in between? Using quotes from the poem as evidence, you will decide what you think about Moore’s poem and defend your position to the class. You may work with another person to brainstorm your ideas, but you must speak your position aloud on your own.

Your argument MUST include:

- A CLEAR POSITION/OPINION about what Moore’s poem is more like.

Poetry is like/more like/similar to ________________.

I think that Moore’s poem is like/more like/similar to ________________.

- ONE REASON you think that way, using PARAPHRASING OR QUOTES to support your reason.

QUOTE:
Moore said, “______________________________”.

PARAPHRASING:

Moore’s poem explains/describes/means ________________________________.

They both are about ________________________________.

They both have ________________________________.

Presentation:
You will state your opinion to the class and give your reasons. You will NOT BE ABLE TO USE ANY NOTES while speaking, so you may want to REHEARSE what you will say.

Assessment—5 point participation grade—1 point per criteria below

____ position is made clear

____ reason is stated using evidence from poem

____ speech is easily understood

____ speech is loud and clear

____ thoughts are expressed in complete sentences
Is Marianne Moore's Poetry an Imagist Poem, a Frost poem or somewhere in between? Using quotes from the poem as evidence, you will decide what you think about Moore's poem and defend your position to the class. You may work with another person to brainstorm your ideas, but you must speak your position aloud on your own.

Your argument MUST include:

- A CLEAR POSITION/OPINION about what Moore's poem is more like.

  Poetry is like/more like/similar to ___________.

  I think that Moore's poem is like/more like/similar to ___________.

- ONE REASON you think that way, using PARAPHRASING OR QUOTES to support your reason.

QUOTE:
Moore said, "______________________________".

PARAPHRASING:
Moore's poem explains/describes/means _________________________________.

They both are about _________________________________.

They both have _________________________________.

Presentation:
You will state your opinion to the class and give your reasons. You WILL BE ABLE TO USE NOTES while speaking; REHEARSE what you will say.

Assessment- 5 point participation grade- 1 point per criteria below

_____ position is made clear

_____ reason is stated using evidence from poem

_____ speech is easily understood

_____ speech is loud and clear

_____ thoughts are expressed in complete sentences
Is Marianne Moore’s Poetry an Imagist Poem, a Frost poem or somewhere in between?

What is your opinion?

Poetry is like an Imagist poem.
Poetry is like a Frost poem.
Poetry is somewhere in between.

Why do you think so?

Moore said, “Poets among us can be literalists.”
Moore said, “[Poems] are important because they are useful.”
Moore said, “Reading [poems] one discovers a place for the genuine.”

Presentation:
You will state your opinion to the class and give your reasons. You WILL BE ABLE TO USE NOTES while speaking; REHEARSE what you will say.

Assessment- 5 point participation grade- 1 point per criteria below

____ position is made clear
____ reason is stated using evidence from poem
____ speech is understood
____ speech is loud
____ thoughts are expressed in complete sentences
Narrative for Lesson #3

This lesson incorporates many strategies to make the content more comprehensible for English Language Learners.

In the first activity, students **work in groups** to recall **background knowledge** about other types of poetry they have studied. In this way, their schema is activated on this topic and they can compare the new information to the information they already have. By working in groups, they can **negotiate meaning** and participate on a level that is **appropriate for their language ability**, so they all have a part in the end product even if they are not able to create a definition in English on their own.

In the second activity, students are interacting with a **text that has been modified for their language ability levels** while maintaining the same central idea as the original. Vocabulary has been glossed out so that students can understand terms that may be unfamiliar. Students are practicing reading aloud to work on fluency and pronunciation, but doing it within **the safety of a same-level peer**. They also had an opportunity to hear the **language modeled** by a native-like speaker at the beginning of the activity.

In the third activity, students defend their thinking by using evidence from the text, but do so with the guide of **sentence frames** to give them some language to use to express their ideas. Each level of language ability is expected to **produce output on a level appropriate** for them. Additionally, some students are allowed to use a **script for speak from** to lessen the linguistic load of having to talk off the cuff. This safety net will be the aid some students need to feel comfortable expressing themselves through speaking.

These strategies combine to contextualize the lesson, make the text and talk used in class comprehensible, and to engage students on their appropriate level. In this way, all students have access to the content being taught in this class.
Original Lessons
Lesson #1: Imagist Poets
1. Students will read the Brief Guide to Imagism and take notes on the purpose of Imagist poems.
2. Class will discuss their understanding of the article.
3. Students will read the four Imagist poems and write a summary of the scene the author was trying to depict.
4. Students will write a reaction to the quote by Wilder and how it relates to Imagist poetry.
5. Students will write their own imagist poem based on the images in our school.

Lesson #2: Robert Frost Poems
1. Students will read “Stopping by the Woods on a Snowy Evening” and summarize the plot.
2. Students will discuss share their ideas on the purpose/philosophy of Frost’s poems based on “Stopping…”.
3. Students will read “Road Not Taken” and summarize the plot.
4. Students will read “The Best Way Out…” and discuss what the purpose of Frost’s poetry is according to the author.
5. Students will revisit their predictions made about Frost’s poems and decide whether they were correct.
6. Students will find examples of Frost’s philosophy in the two poems.

Lesson #3: Marianne Moore’s “Poetry”
1. Students will review the purpose of poetry according to Frost and the imagist poets.
2. Students will read the poem Poetry, selecting a quote that illustrates the purpose of poetry according to the author.
3. Students will debate and discuss if Marianne Moore’s poem should be classified as more like Frost or more like an Imagist.
4. Students will imagine they are a poet and select one of the two styles (or invent their own style) to subscribe to.
5. Students will write an original poem reflecting their own style of poetry.
In a Station of the Metro

The apparition of these faces in the crowd;
Petals on a wet, black bough.

--Ezra Pound

The Imagist movement included English and American poets in the early twentieth century who wrote free verse and were devoted to "clarity of expression through the use of precise visual images." A strand of modernism, Imagism was officially launched in 1912 when Ezra Pound read and marked up a poem by Hilda Doolittle, signed it "H.D. Imagiste," and sent it to Harriet Monroe at Poetry.

The movement sprang from ideas developed by T.E. Hulme, who as early as 1908 was proposing to the Poets' Club in London a poetry based on absolutely accurate presentation of its subject with no excess verbiage. The first tenet of the Imagist manifesto was "To use the language of common speech, but to employ always the exact word, not the nearly-exact, nor the merely decorative word."

Imagism was a reaction against the flabby abstract language and "careless thinking" of Georgian Romanticism. Imagist poetry aimed to replace muddy abstractions with exactness of observed detail, apt metaphors, and economy of language. For example, Pound's "In a Station of the Metro" started from a glimpse of beautiful faces in a dark subway and elevated that perception into a crisp vision by finding an intensified equivalent image. The metaphor provokes a sharp, intuitive discovery in order to get at the essence of life.

Pound's definition of the image was "that which presents an intellectual and emotional complex in an instant of time." Pound defined the tenets of Imagist poetry as:

I. Direct treatment of the "thing," whether subjective or objective.
II. To use absolutely no word that does not contribute to the presentation.
III. As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome.

An Imagist anthology was published in 1914 that collected work by William Carlos Williams, Richard Aldington, and James Joyce, as well as H.D. and Pound. Other imagists included F. S. Flint, D. H. Lawrence, and John Gould Fletcher. By the time the anthology appeared, Amy Lowell had effectively appropriated Imagism and was seen as the movement's leader. Three years later, even Amy Lowell thought the movement had run its course. Pound by then was claiming that he invented Imagism to launch H.D.'s career. Though Imagism as a movement was over by 1917, the ideas about poetry embedded in the Imagist doctrine profoundly influenced free verse poets throughout the twentieth century.
For years, Jay Parini, the Robert Frost biographer and literature professor, had been writing — wrestling with, he says — a book titled “Why Poetry Matters.” No sooner was it published than the writer was confronted with a slice-of-life demand to demonstrate his thesis.

The criminal justice system in Ripton, Vt., prescribed poetry, of all things, as punishment — and we hope rehabilitation — for 25 teenagers (townies all) who broke into Frost’s old summer house in the woods last December. They trashed it during a snowy night’s bout of drinking and partying.

Skeptical at first, Mr. Parini, who teaches at nearby Middlebury College, accepted the invitation to teach the wayward teens. He did not pull any iambic punches in class last week.

One lesson was built around “The Road Not Taken,” Frost’s caution on the fateful choices that crop up in the dense woods of life. Harsher still was the choice of “Out, Out,” Frost’s account of a youth’s precious life spilling away in a sawmill accident amid the heedless glories of Vermont.

“They seemed shaken to their foundations,” said Mr. Parini, not that surprised. “A wake-up call: don’t waste your life.”

The young perpetrators must also do hours of community service, but the professor knows Frost’s words struck home best. “Poetry is about life and death and who you are as a person,” Mr. Parini explained, quoting the prose line from Frost “that really drove me towards these kids.” It’s from the essay “Education by Poetry,” in which the poet warned, “Unless you are educated in metaphor, you are not safe to be let loose in the world.”
Checklists
Unit: 11th Grade Poetry  
Mainstream Class with Integrated ELLs  

Grammar and Functions Checklists

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