Unit 4/ Week 2

Titles: “Cat!, Silver, Your World” (Collection 1)

Suggested Time: 6 days (45 minutes per day)

Common Core ELA Standards: RL.8.1, RL.8.4; W.8.2, W.8.4, W.8.9; SL.8.1; L.8.1, L.8.2, L.8.4, L.8.5, L.8.6

Teacher Instructions

**Preparing for Teaching**

1. Read the Big Ideas and Key Understandings and the Synopsis. Please do **not** read this to the students. This is a description for teachers about the big ideas and key understanding that students should take away **after** completing this task.

Collection 1

*Big Ideas and Key Understandings*

* The poets of the poems “Cat!”, “Silver” and “Your World” use sound devices such as onomatopoeia, alliteration and rhyme to shape the imagery and create mood. The use of such language helps support and extend the meaning of each poem.

Poem 1/3: “Cat”

*Big Ideas and Key Understandings*

* Eleanor Farjeon uses sound devices and playful language to create a vivid image of the sounds of a frightened and angry cat.

*Synopsis*

* In “Cat!,” Eleanor Farjeon, captures the sounds of a cat being chased by a dog by using onomatopoeia.

Poem 2/3: “Silver”

*Big Ideas and Key Understandings*

* Walter de la Mare uses alliteration and rhyme to create a sensory image of the world being “silvered” by the full moon.

*Synopsis*

* In “Silver” Walter de la Mare describes the world as it looks when the moon is full. Everything lying under the moon’s glow seems to glow silver.

Poem 3/3: “Your World”

*Big Ideas and Key Understandings*

* Georgia Douglas Johnson describes the importance of seeing one’s potential in the world and fighting against the outside forces that can constrain a person’s life.

*Synopsis*

* In “Your World” Georgia Douglas Johnson describes the quest for a larger life, using a bird in flight as a metaphor to represent a person “flying” free from the constraints of society that would keep that person from reaching his or her fullest potential.

1. Read the entire selection, keeping in mind the Big Ideas and Key Understandings.
2. Re-read the text while noting the stopping points for the Text Dependent Questions and teaching Tier II/academic vocabulary.

**During Teaching**

1. Teach/reengage the idea of onomatopoeia and sound devices with your students.
2. Students read the entire selection independently; give them a guide or something to look for: difficult vocabulary, identifying images, or sensory detail, etc.
3. Teacher reads the text aloud while students follow along or students take turns reading aloud to each other.
4. Students and teacher re-read the text while stopping to respond to and discuss the questions, continually returning to the text. A variety of methods can be used to structure the reading and discussion (i.e., whole class discussion, think-pair-share, independent written response, group work, etc.)

Text Dependent Questions: Poem 1/3: “Cat”

|  |  |
| --- | --- |
| **Text-dependent Questions** | **Evidence-based Answers** |
| “Wuff” is an example of a word that imitates a sound. What is the term for that type of sound device? What kind of animal could make this sound? | Wuff is an example of onomatopoeia. It sounds like a dog might make this type of noise. |
| Why did the author choose to use the word “wuff”? | The author chose to use this word to represent a dog. Instead of just saying a dog was chasing a cat, she uses this much more playful word that contributes to the playful mood of the poem. |
| Who could be the speaker of this poem? What evidence gives you clues about this? | The speaker of the poem could be a dog because of the words  “After her, after her” (L. 3) and “Wuff!/Wuff!” (L. 8-9) |
| What are some other examples of onomatopoeia in the poem? | The other examples of onomatopoeia are “Pftts!” (L. 22) and “hissing” (L. 29) |
| Sometimes there are no words to imitate sounds the poet wants to write about. What are some made-up words this poem contains? | Some made-up words are “sleeky” (L. 4), “slathery” (L. 15), “spitch” and “spatch” (L. 24). |
| How does the onomatopoeia and made-up sound words help the reader imagine the poem’s action? | The onomatopoeia and other words help listeners or readers imagine the hissing and spitting sounds of a cat being chased by a dog. |
| How does the onomatopoeia help create the mood of the poem? | The words used by the poet such as lines 19-20: “Run till you’re dithery/Hithery/Thithery” create a mood of anxiety and urgency. The reader can feel the cat’s fright and the dog’s desire to catch the cat. |

Tier II/Academic Vocabulary: Poem 1/3 “Cat”

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete or describe an object/event/  process/characteristic that is familiar to students) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part  of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Line 2: Scat  Line 4: Flatterer  Line 19: Dithery | Line 2: Ark |

Text Dependent Questions: Poem 2/3: “Silver”

|  |  |
| --- | --- |
| **Text-dependent Questions** | **Evidence-based Answers** |
| The poem begins with the words “Slowly, silently...” (L. 1). What sound device is the poet using here? | This is alliteration. The poet is repeating the “s” sound at the beginnings of these words. |
| Why would the poet choose to begin the poem with the words “Slowly, silently” (L.1) | By using these words, the poet sets up the mood of the poem from the very beginning. The use of alliteration makes the reader slow down to accent the words, thereby creating a peaceful, contemplative mood. |
| What context clues are in the poem that could help the reader figure out the meaning of the word “shoon?” | The sentence with the word shoon in it begins with the word “walks.” The reader knows that when he/she walks it is usually in shoes. Although the word shoon is spelled differently from shoes, it has the same vowel sound. |
| What does the speaker mean by saying the moon “walks the night in her silver shoon” (L. 2)? | This means that the moon has risen and is shining brightly on the world. The moon moves through the night sky as it rises and sets. |
| How do the rhymes and alliteration throughout the poem help create the mood or feeling of the poem? | The rhymes and alliteration help create a calm mood. The repeated rhymes create a rhythm that is soothing, while the alliteration causes the reader to slow down, to savor each word. |
| What is meant by “one by one the casements catch/her beams beneath the silvery thatch” (L. 5-6)? | These lines mean that the windows (casements) begin to shine as the moonlight strikes them. The thatch refers to the roof of the building. |
| The poet also repeats the word “silver” several times in the poem. How does the repetition of this word help create the mood of the poem? | In this poem, the poet uses the word “silver” to refer to moonlight. Repeating the word helps the reader understand how important the moonlight is to the speaker. The poet wants to stress that moonlight makes everything shimmer and gives everything an air of richness and calm. |
| This poem also contains rhymes and alliteration. What are some examples of rhymes and alliteration in this poem and how are rhyming and alliteration the same and different? | Rhyme and alliteration are similar because these sound devices are created when words have repeated sounds such as “moon” and “shoon” or “slowly, silently.” The difference between these two sound devices is that rhyme has repeated sounds at the ends of words, while alliteration has repeated sounds at the beginning of words. |

Tier II/Academic Vocabulary: Poem 2/3 “Silver”

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete or describe an object/event/  process/characteristic that is familiar to students) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part  of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Line 2: Shoon  Line 5: Casements  Line 6: Thatch  Line 11: Scampering  Line 11: “shadowy coat”  Line 14: Reeds | Line 7: Couched  Line 13: Gleam |

Text Dependent Questions: Poem 3/3 “Your World”

|  |  |
| --- | --- |
| **Text-dependent Questions** | **Evidence-based Answers** |
| What are some examples of rhyme in the poem? How does the use of rhyme contribute to the poem? | The words “abide” and “side” in the second and fourth lines rhyme. Other examples of rhyme are “ sea” and “immensity” in the second stanza as well “breeze” and “ease” in the third stanza. Using these rhymes gives an uplifting song-like quality to the poem. |
| What does the opening line “Your world is as big as you make it” (L 1) mean? | This line means that each person has the possibility to live as complete a life as he or she chooses. What each person must do is strive to reach his or her fullest potential. |
| In line 3 the poet uses the words “narrowest nest.” What sound device is this? What does the use of this sound device contribute to the poem and what does the poet mean by this image? | This is an example of alliteration because the consonant sound is repeated at the beginning of the words. The use of alliteration with the words “narrowest nest” focuses the reader’s attention on these words, giving them more force. She did this because the speaker is talking about his or her life. The narrowest nest means that she or he didn’t have a great deal of opportunities to be creative or free. |
| What does the speaker mean by these lines: “And I throbbed with a burning desire/To travel this immensity”? (L. 7-8) | These lines mean that as the speaker looked at all the possibilities available to make a full life, it made him or her want that larger life even more. This gave the speaker the courage to set out to accomplish his/her goals for life. |
| The meter or rhythm of the poem is created by the use of stressed and unstressed syllables in each line. What effect does the rhythm of this poem have on the reader? | The meter or rhythm of this poem makes it feel song-like. This song quality helps to reinforce the image or symbol of the bird flying freely out in the world. |
| What is the meaning of the lines “I battered the cordons around me/And cradled my wings on the breeze” (L.9-10)? | These lines mean that the speaker broke free of the constraints of his/her life and then began to live more freely by “taking flight” or setting out to accomplish whatever would lead to a fuller, more satisfying life. |
| Think about the first line of the poem. How do the words such as “distant horizon” (L. 5) and “immensity” (L. 8) expand on the meaning of that first line? | The poet begins with the words “Your world is as big as you make it.” (L.1) which gives the reader some advice, inviting the reader to think about his or her own life. Then the speaker goes on to explain to the reader how she had trouble making her world “big”. Finally at the end the speaker uses the words “distant horizon” and “immensity” to show the reader just how large the speaker’s world has become through her fight to free herself. |
| The words “corner” (L. 3), “horizon” (L. 5) and “soared” (L. 11) all contain the same “o” sound. What sound device describes the use of such sounds in words? Why did the poet use this sound device? What does it contribute to the poem? | These words are examples of assonance, a sound device that uses similar internal vowel sounds. By using words with open “o” sounds, the poet has created a feeling of openness in the poem. Since she is writing about being free, these sounds create a soaring, flying effect for the reader. |

Tier II/Academic Vocabulary: Poem 3/3 “Your World”

|  |  |  |
| --- | --- | --- |
|  | **These words require less time to learn**  (They are concrete or describe an object/event/  process/characteristic that is familiar to students) | **These words require more time to learn**  (They are abstract, have multiple meanings, are a part  of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Line 2: Abide  Line 5: Horizon  Line 7: Throbbed  Line 9: Cordons  Line 9: Battered  Line 11: Uttermost | Line 8: Immensity  Line 10: Cradled  Line 12: Rapture |

Culminating Writing Task

* Prompt:

*In the poems “Cat!”, “Silver” and “Your World” the poets use sound devices such as onomatopoeia, alliteration, and rhyme to shape the imagery and create mood. Explain how language creates images and the feeling or mood. Analyze how the poets use these sound devices and discuss how such language helps support and extend the meaning of each poem. Be sure to cite specific lines from the texts to support your claim.*

* Teacher Instructions

1. Students identify their writing task from the prompt provided.
2. Students will complete an evidence chart as a pre-writing activity. Teachers should guide students in gathering and using any relevant notes they compiled while reading and answering the text-dependent questions earlier. Some students will need a good deal of help gathering this evidence, especially if this process is new.

|  |  |  |
| --- | --- | --- |
| ***Poem 1/3: “Cat”*** | | |
| ***Evidence***  ***Quote or paraphrase*** | ***Page number*** | ***Elaboration / explanation of how this evidence supports ideas or argument*** |
| “Wuff/Wuff!” | Line 8-9 | Onomatopoeia, creating the sound of a dog barking |
| “Run till you’re dithery/Hithery/Thithery” | Line 19-21 | Made-up words that create a mood of urgency, showing the chase. |
| “Spitch/Spatch” | Line 24 | Onomatopoeia, creating the sound of the cat hissing and spitting at the dog. |

|  |  |  |
| --- | --- | --- |
| ***Poem 2/3: “Silver”*** | | |
| ***Evidence***  ***Quote or paraphrase*** | ***Page number*** | ***Elaboration / explanation of how this evidence supports ideas or argument*** |
| “Slowly, silently” | Line 1 | Alliteration, words beginning with “s” sounds begins the poem in a slow, quiet way, creating the mood. |
| “This way and that” | Line 3 | Alliteration, continuing the song-like quality through the repetition of consonant sounds. |
| “Silver fruit upon silver trees” | Line 4 | Repetition of the word silver helps complete the image of the world glowing with moonlight. |
| “And moveless fish in the water gleam,  By silver reeds in a silver stream” | Line 12-14 | Rhyme, the rhyming couplets that comprise this poem help create a song-like quality, contributing to the calm mood of the poem. |

|  |  |  |
| --- | --- | --- |
| ***Poem 3/3: “Your World”*** | | |
| ***Evidence***  ***Quote or paraphrase*** | ***Page number*** | ***Elaboration / explanation of how this evidence supports ideas or argument*** |
| “I know because I used to abide…My wings pressing close to my side.” | Lines 2 & 4 | Rhyme, the words “abide” and “side” end with the same sounds creating rhyme. |
| “In the narrowest nest” | Line 3 | Alliteration, these words also continue the metaphor of the speaker and reader as birds who need to free themselves from their “narrowest nests” to be out in the world. |
| “But I sighted the distant horizon” | Line 5 | In this line the speaker is talking directly to the reader explaining how looking beyond her immediate surroundings, planning for the future and a bigger life helped the speaker. |
| To travel this immensity | Line 8 | This line continues and expands on the idea of finding a bigger world than the one immediately in front of a person. The speaker is showing that there is no limit to what a person can accomplish or become. |

1. Once students have completed the evidence chart, they should look back at the writing prompt in order to remind themselves what kind of response they are writing (i.e. expository, analytical, argumentative) and think about the evidence they found. (Depending on the grade/reading level, teachers may want to review students’ evidence charts in some way to ensure accuracy.) From here, students should develop a specific thesis statement. This could be done independently, with a partner, small group, or the entire class. Consider directing students to the following sites to learn more about thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ http://www.indiana.edu/~wts/pamphlets/\_thesis\_statement.shtml.
2. Students compose a rough draft. With regard to grade level and student ability, teachers should decide how much scaffolding they will provide during this process (i.e. modeling, showing example pieces, sharing work as students go).
3. Students complete final draft.

* Sample Answer

In the three poems, “Cat!”, “Silver” and “Your World” the poets use sound devices to bring the reader into each poem. One way they do this is by using these devices to create the mood of the poem. For example, in “Cat!”, Eleanor Farjeon uses made up words such as “Spitch! Spatch” (L. 24) and “dithery/Hithery/Thithery” (L. 19-21) to create a playful feeling. In “Silver”, Walter de la Mare also uses sound devices to help create the mood of his poem. One device used by the poet is alliteration. The poem begins with the words “Slowly, silently…” Other examples of alliteration are “This way and that…” (L. 3) and “…casements catch…”(L. 5). By using alliteration, the poet calls attention to the ideas expressed by those particular words, especially with the opening words. They create a quiet contemplative mood by helping the reader remember to slow down in reading. “Your World” by Georgia Douglas Johnson also uses alliteration in line 3: “narrowest nest”. This combination of words makes the reader pause to consider how such a place would be limiting. The poem uses many words that contain assonance, especially using words with “o” sounds such as “world” (L. 1), “corner” (L. 3), “horizon” (L. 5), “cordons” (L. 9) and “soared” (L. 11). These words with very open sounds helps create a mood of great freedom.

The poets also use sound devices to help develop the meaning of the poem. For instance, “Cat!” contains onomatopoeia to create the action of the poem. Instead of telling the reader that a dog is chasing a cat, she uses ”Wuff, wuff” (L 8-9) and “Pftts! pftts!” (L. 22) to show the reader the sounds those animals make. In “Silver” another sound device used is rhyme. Some examples of the rhymes are: “moon” and “shoon” (L. 1 & 2) , “see” and “trees” (L. 3 & 4) as well as “gleam” and “stream” (L. 13 & 14). The poem is comprised of rhyming couplets. By using so many rhymes, the poet has created a song-like quality or rhythm. This rhythm leads the reader along, as if he or she were walking along the paths with the speaker looking at the moon. The poet also uses repetition throughout the poem, repeating the word “silver” over and over. This repetition signals to the reader to pay special attention to the idea that moonlight causes everything to shimmer and gives an air of richness and calm to the night. “Your World” also uses rhyme to help create meaning. Some examples of the rhymes are: “abide” and “side” (L. 2 & 4) , “sea” and “immensity” (L. 6 & 8) and “breeze” and “ease” (L. 10 & 12). By using rhymes in each stanza, the poet has created a rhythm that has a soaring effect as if he or she were flying along on the journey the speaker describes.

Although all three poems use similar sound devices, the poets have created very different poems. The use of alliteration can create a playful or serious mood depending on the subject or words chosen. Rhyme and other devices can create different effects as well. By analyzing how poets use language, readers can deepen their understanding of poetry.

Additional Tasks

* Create original onomatopoeia, alliteration or rhymes. Students should try and create images using these types of devices. You could leave it open-ended or focus it with a theme (ex. nature, school, sports, etc.).
  + Examples:
    - Alliteration: crafty cats, devious dogs, bouncy basketballs
    - Onomatopoeia: the cat **whacked** the dog in the nose, the dog **swooshed** out the door, **bang** went the basketball
    - Rhymes: basketball/magical/animal/radical
      * books/hook/undertook/crook
* Find other poems that contain sound devices. Identify the sound devices and analyze how these devices help create the mood and/or meaning of the poem.

Note to Teacher

* Make sure that your students use the proper literary terms (onomatopoeia, alliteration, rhyme, etc.) in their responses.

Supports for English Language Learners (ELLs) to use with Anthology Alignment Lessons

When teaching any lesson, it is important to make sure you are including supports to help all students. We have prepared some examples of different types of supports that you can use in conjunction with our Anthology Alignment Lessons to ensure ELLs can engage fully with the lesson. While these supports reflect research in how to support ELLs, these activities can help ALL students engage more deeply with these lessons. Note that some strategies should be used at multiple points within a lesson; we’ll point these out. It is also important to understand that these scaffolds represent options for teachers to select based on students’ needs; it is not the intention that teachers should do *all* of these things at every lesson.

**Before reading:**

* Read passages, watch videos, view photographs, discuss topics (e.g., using the [four corners strategy](http://www.theteachertoolkit.com/index.php/tool/four-corners)), or research topics that help provide context for what your students will be reading. This is especially true if the setting (e.g., 18th Century England) or topic (e.g., boats) is one that is unfamiliar to the students.
* Provide explicit instruction, using multiple modalities, on selected vocabulary words that are *central to understanding the text*. When looking at the lesson plan, you should note the Tier 2 words, particularly those words with high conceptual complexity (i.e., they are difficult to visualize, learn from context clues, and are abstract), and consider introducing them ahead of reading. For more information on selecting such words, go [here](https://achievethecore.org/page/3167/selecting-and-using-academic-vocabulary-in-instruction). **You should plan to continue to reinforce these words, and additional vocabulary, in the context of reading and working with the text. (See additional activities in the During Reading and After Reading sections.)**

**Examples of Activities:**

* Provide students with the definition of the words and then have students work together to create [Frayer models](http://www.theteachertoolkit.com/index.php/tool/frayer-model) or other kinds of word maps for the words.
* When a word contains a prefix or suffix that has been introduced before, highlight how the word part can be used to help determine word meaning.
* Keep a word wall or word bank where these new words can be added and that students can access later.
* Have students create visual glossaries for whenever they encounter new words. Then have your students add these words to their visual glossaries.
* Create pictures using the word. These can even be added to your word wall!
* Create lists of synonyms and antonyms for the word.
* Have students practice using the words in conversation. For newcomers, consider providing them with [sentence frames](https://achievethecore.org/page/3159/ell-supports-for-writing-and-discussion) to ensure they can participate in the conversation.
* Use graphic organizers to help introduce content.

**Examples of Activities:**

* Complete a [Know, Want to Learn, Learned (KWL) graphic organizer](http://www.nea.org/tools/k-w-l-know-want-to-know-learned.html) about the text.
* Have students research the setting or topic and fill in a chart about it. You could even have students work in groups where each group is assigned part of the topic.
* Fill in a bubble map where they write down anything that they find interesting about the topic while watching a video or reading a passage about the topic. Then students can discuss why they picked the information.

**During reading:**

* Allow ELLs to collaborate in their home languages to process content before participating in whole class discussions in English. Consider giving them the discussion questions to look over in advance (perhaps during the first read) and having them work with a partner to prepare.
* Allow ELLs to use English language that is still under development. Students should not be scored lower because of incorrect spelling or grammar (unless the goal of the assignment is to assess spelling or grammar skills specifically). When grading, be sure to focus on scoring your students only for that objective.
* Scaffold questions for discussions so that questioning sequences include a mix of factual and inferential questions and a mix of shorter and more extended responses. Questions should build on each other and toward inferential and higher order thinking questions. There are not many factual questions already listed in the lesson instructions, so you will need to build some in as you see fit. More information on this strategy can be found [here](https://achievethecore.org/aligned/creating-sequencing-text-dependent-questions-support-english-language-learners/).
* Provide explicit instruction, using multiple modalities, on selected vocabulary words (e.g., 5–8 for a given text) that are central to understanding the text. During reading, you should continue to draw attention to and discuss the words that you taught before the reading.

**Examples of Activities:**

* Have students include the example from the text in a student-created glossary.
* Create pictures that represent how the word was used in the passage.
* Create sentences using the word in the way it was used in the passage.
* Have students discuss the author’s word choice.
* Examine important sentences in the text that contribute to the overall meaning of the text.
* Examine sentence structure of a particular sentence. Break down the sentence to determine its meaning. Then determine how this sentence contributes to the overall meaning of the passage. Determine if there is any figurative language in the sentence and have students use context clues to determine the meaning of the figurative language.
* Use graphic organizers to help organize content and thinking.

**Examples of Activities:**

* While reading the text, have students fill in a story map to help summarize what has happened.
* Have students fill in an evidence chart while they read to use with the culminating writing activity. Make sure to model with the students how to fill in the evidence chart by filling in the first couple of rows together as a class. Go over the prompt that the evidence should support, making sure to break down what the prompt means before having the students get to work. If some of your students frequently struggle to understand directions, have the students explain the directions back to you.
* Provide somewhere for students to store new words that they encounter. Students could use a chart to keep track of these new words and their meanings as they read.
* If you had students start a KWL before reading, have them fill in the “L” section as they read the passage.

**After reading:**

* Reinforce new vocabulary using multiple modalities.

**Examples of activities:**

* Using the words that you had students work with before the reading, require students to include the words in the culminating writing task.
* Create Frayer models with the words. Then cut up the Frayer models and have the students put the Frayer models back together by matching the pieces for each word.
* After reading the passage, continue to examine important sentences (1–2) in the text that contribute to the overall meaning of the text. Guide students to break apart these sentences, analyze different elements, and determine meaning. More information on how to do this, including models of sentence deconstruction, can be found [here](https://achievethecore.org/page/3160/juicy-sentence-protocol).
* When completing the writing assignments after reading, consider using these scaffolds to support students depending on their English proficiency.

**Examples of Activities:**

* For all students, go over the prompt in detail making sure to break down what the prompt means before having the students get to work. Then have the students explain the directions back to you.
* Have students create an evidence tracking chart during reading, then direct them to look back over their evidence chart and work with a group to see if their evidence matches what the rest of the class wrote down. If some of the chart does not match, students should have a discussion about why.
* For students who need more support, model the proper writing format for your students and provide them with a properly formatted example for reference.
* For newcomers, you may consider creating sentence or paragraph frames to help them to write out their ideas.