PROJECT OVERVIEW

Name of Project:	The Power (and Fun) of the Spoken Word		Duration: 3 weeks
Subject/Course: English		Teacher(s): Smith	Grade Level: 8

Other subject areas to be included, if any:	music

| Project Idea
Summary of the issue, challenge, investigation, scenario, or problem:	At the end of this unit, students will understand that poetry is an art that has not died (competing in poetry slams is a relatively new way of delivering verse). Students will also hopefully see that poetry can be fun and that it is a way to communicate with one another in an expressive way. They will examine the art of poetry by reading, writing, and performing poetry.
Driving Question	How does poetry fit into our lives today? How does oral performance affect an audience's understanding of the written word?
Content and Skills Standards to be addressed:	RL.8.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

RL.8.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.

SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

• Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
• Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.
• Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.
• Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

SL.8.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

L.8.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

• Interpret figures of speech (e.g. verbal irony, puns) in context.
• Use the relationship between particular words to better understand each of the words.
• Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded, willful,* |

				T+A	E		T+A	E
		firm, persistent, resolute).						
21st Century Skills to be explicitly *taught and assessed* (T+A) or that will be *encouraged* (E) by project work, but not taught or assessed:		Collaboration		X		Other: Media literacy and use of technology		
		Presentation		X				
		Critical Thinking:		X				

					Presentation Audience:	
Culminating Products and Performances	**Group:**	Group is key to developing 21st century skills. Perhaps the teams can be formed to provide critical friends feedback on the poems as they go through drafts, AND feedback on the student's presentation style as Slams are as much about emotional presentation as it is about the content. These items would support the ELA skills, plus collaboration and critical thinking.			Class:	X
					School:	
					Community:	
	Individual:	Students will draft several poems throughout the unit, but they will choose at least one to perform in the poetry slam.

Students will be required to turn in final drafts of three of their poems (every student will draft at least five poems throughout the unit). The best poem for each student will be published on my classroom website. | | | Experts: | |
| | | | | | Web: | X |
| | | | | | Other: | |

P R O J E C T   O V E R V I E W

Entry event to launch inquiry, engage students:	Students will watch a demo of The Rhythm Machine (via video). They will then collaborate in small groups (4-5 students) to create their own Rhythm Machines.				
Assessments	**Formative Assessments (During Project)**	Quizzes/Tests		Practice Presentations	X
		Journal/Learning Log		Notes	X
		Preliminary Plans/Outlines/Prototypes	X	Checklists	
		Rough Drafts	X	Concept Maps	
		Online Tests/Exams		Other:	
		Written Product(s), with rubric:	X	Other Product(s) or Performance(s), with rubric:	

	Summative Assessments (End of Project)	*Revised poems (x 2)*			
		Oral Presentation, with rubric	X	Peer Evaluation	
		Poetry slam			
		Multiple Choice/Short Answer Test		Self-Evaluation	
		Essay Test		Other:	

		.			
Resources Needed	**On-site people, facilities:**	My classroom (cleared of desks on poetry slam days)			
	Equipment:	Tech cart			
	Materials:	Poems, note packets, video clips, prop box			
	Community resources:	Hopefully a poetry slam expert from the GR poetry slam team (I am waiting to hear back)			

Reflection Methods	**(Individual, Group, and/or Whole Class)**	Journal/Learning Log		Focus Group	
		Whole-Class Discussion	X	Fishbowl Discussion	
X		Survey	X	Other: Oral peer review	X

PROJECT TEACHING AND LEARNING GUIDE

Project: Poetry Slam and Revised Poems	**Course/Semester:** One

Knowledge and Skills Needed by Students to successfully complete culminating products and performances, and do well on summative assessments		**Scaffolding / Materials / Lessons to be Provided** by the project teacher, other teachers, experts, mentors, community members
Students need to understand what qualities make up good presentations.	➔	1. We will review the basic concepts of: volume, pacing, inflection, and posture/gestures. 2. We will practice these concepts with: choral readings and practice lines.
Students need to understand the rules and basic concepts of poetry slams.	➔	1. Students will watch a video of a performer in a poetry slam. 2. Students will (hopefully) hear a speaker who competes for the Grand Rapids poetry slam team.
Students need to be able to define and identify the elements of poetry.	➔	1. We will take notes on the elements of poetry. 2. Students will practice identifying each element as we go. 3. Students will draft several poems in which they must include these elements.
Students need to understand how to apply the elements of poetry to their own work in an effective manner.	➔	1. Students will have writing groups to receive feedback (and help with planning) prior to finalizing their work. 2. Students will have a choice about which poems to finalize for an assessment grade. 3. Students will have model texts to see examples how each element has been used by professionals, me, and former students.

P R O J E C T   C A L E N D A R

Project: The Power of the Spoken Word | **Start Date:**

M O N D A Y	T U E S D A Y	W E D N E S D A Y	T H U R S D A Y	F R I D A Y
P R O J E C T W E E K O N E				
Daily warm-up (journal) View video demo of Rhythm Machine Go over instructions and break into writing groups Planning time for Rhythm Machines **HW: Bring props or costumes if necessary**	Daily warm-up (parts of speech) Perform Rhythm Machines and debrief Entry document: Unit overview with important dates Need to Knows Read "Charge of the Light Brigade" (multiple times if necessary—focus on comprehension first and then rhythm after taking notes tomorrow)	Daily warm-up (parts of a sentence) Reread "Charge" if necessary Elements of poetry: meter ☐ Notes, use "Charge" as a model text ☐ Poetry scansion: together and then in writing groups **HW: Finish poetry scansion worksheet**	Daily warm-up (clauses) Go over poetry scansion worksheet Read "Pet Germs"—choral reading (first time for rhythm and comprehension, second time silently and students mark out rhymes) Elements of poetry: melody (rhyme) ☐ Notes ☐ Identify and label types of rhymes used in "Germs"	Daily warm-up (Who Dunnit?) Elements of poetry: imagery ☐ Notes ☐ Shell Game… As/Like/Finish the Sentence activity
P R O J E C T W E E K T W O				
Daily warm-up (journal) Notes on form As/Like/Finish the Sentence continued (draft a poem from favorite line) **HW: Finish the draft of the poem started in class**	Daily warm-up (parts of speech)/HW check Poem stations (drafting time need 3 of the 6 options completed by Friday) Vocab work time **HW: Vocab due Thursday, draft of 3**	Daily warm-up (parts of the sentence) Poem stations (drafting time need 3 of the 6 options completed by Friday) Vocab work time **HW: Vocab due Thursday, draft of 3**	Daily warm-up (clauses) HW check: vocab Poem stations (drafting time need 3 of the 6 options completed by Friday) **HW: Draft of 3 poems**	Daily warm-up (Who Dunnit?) Peer response groups/HW check

	poems due Friday	poems due Friday		

PROJECT WEEK THREE

Daily warm-up (journal) Review Need-to-Knows View poetry slam videos and discuss **HW: Final draft of 2 poems due Wednesday**	Guest speaker: Rules of poetry slams and the role of the audience How to prepare to compete in a poetry slam Tips for selecting poems to perform Background information about the GR poetry slam team **HW: Final draft of 2 poems**	Daily warm-up (parts of speech and parts of the sentence) Collect poems and rubrics Poetry slam rehearsals **HW: Prepare for the poetry slam**	The poetry slam will have 3 rounds (starting the following week). In the first, everyone will participate. The next two rounds will be based upon the votes of the audience. The top 3 poets will earn a prize. Hot chocolate will be served on the last day of the poetry slam.	

Lesson Design: Careful construction of lessons to remove barriers and provide access for all students.	Checkpoints: Includes
✓ Conspicuous supports for learning new strategies Instruction for each new poetry concept will be scaffolded, including: guided writings, small group writing, and then individual writing.	✓ Multiple ways to represent information ✓ Alternatives to text ✓ Support provided for text comprehension ✓ Flexible technology-based materials, strategies and tools ✓ Multiple ways for students show what they know ✓ Conspicuous supports for learning new strategies ✓ Mechanism for rapid
✓ Mechanism for rapid feedback to learners Read Arounds provide students with instant feedback on their writing.	
✓ Choice, Challenge, Novelty Students are only required to finalize and publish two of their personal poems (they choose which), but they are challenged to write about a variety of topics and to use a variety of forms. Examples of poems range in difficulty. Some authors will be familiar to the students (like Shel Silverstein) and others will be new.	
✓ Connected, relevant learning Students will choose most of the topics about which they write, topics that are of interest and relevance to their lives.	

	Lesson Design:	Checkpoints:
	Careful construction of lessons to remove barriers and provide access for all students.	Includes

✓ Active student-centered methods

Many activities require students to get up and move. They must also interact and collaborate with one another. In the past, I have taught this unit at the end of the year, so students understood the expectations for working together in my classroom. However, this will be the first unit of the year, so more direct instruction will have to occur during the writing groups than in the past. Groups will be heterogeneous (by leadership styles and by ability), and students will have an opportunity to use their skills to better the groups. I have designed my lessons to integrate multiple learning styles as well.

feedback to learners
✓ Active student-centered methods
✓ Choice, Challenge, Novelty
✓ Connected, relevant learning

POETRY RUBRIC	5	4	3	2	1
Form (including meter and rhyme)	The form not only matches the topic and purpose of the poem, but it enhances them as well. There are no discrepancies in rhythm or rhyme (if applicable).	The form matches the topic and purpose of the poem. Any discrepancies in rhythm or rhyme (if applicable) are minor and do not distract from the overall piece.	Attention has been paid to the form. It is clear the author had a clear purpose in mind when choosing this form. There are only a few discrepancies in rhythm and rhyme (if applicable).	Some attention has been paid to the form, but it may not match the topic and purpose of the poem. Or, there may be several discrepancies in rhythm and rhyme (if applicable).	Little or no attention has been paid to form. The form does not match the topic and purpose of the poem. Or, there are so many discrepancies in rhythm and rhyme that it distracts from the overall piece.
Imagery and Voice	Specific, concrete details abound in the piece. They enhance the reader's experience. The poem is unique and illustrates the author's perspective. Words have been chosen precisely and effectively. Literary devices (metaphors, similes, irony, etc.) have been incorporated smoothly and effectively.	Specific, concrete details are included in the piece. Many enhance the reader's experience. The poem is unique and illustrates the author's perspective. Attention has been paid to word choice, and literary devices (metaphors, similes, irony, etc.) have been incorporated, but there are a few awkward or ineffective descriptions.	Specific, concrete details are included in the piece. Some enhance the reader's experience. The poem generally illustrates the author's perspective. The author has attempted to incorporate literary devices (metaphors, similes, irony, etc.), but there are several awkward and ineffective descriptions. More work may be needed on word choice.	Some specific, concrete details have been included in the piece, but few enhance the reader's experience. Literary devices (similes, metaphors, irony, etc.), if present, are ineffective, and the piece lacks originality. More work needs to be done on word choice and figures of speech.	Specific, concrete details have not been included in the piece. The author's perspective is unclear or unoriginal. Work needs to be done on word choice and figures of speech.
Basic Conventions	The piece has been edited effectively. Capitalization and punctuation are appropriate for the form, and there are no errors in spelling.	The piece has been edited effectively. Capitalization and punctuation are appropriate for the form, and there are only one or two errors in spelling, capitalization, or punctuation, but they do not distract from the piece.	The piece has been edited. Capitalization and punctuation are appropriate for the form. There are several errors in spelling, capitalization, or punctuation, but they do not distract from the piece.	Some editing has been done, but there are several distracting errors, or choices about breaking the rules do not fit with the form of the poem.	Little or no editing has been done. This is not a publishable piece.

Lesson Design: Careful construction of lessons to remove barriers and provide access for all students.				Checkpoints: Includes
Overall Impression	The piece far exceeds expectations. The reader has a clear idea of how to read the poem (pauses, words to emphasize, etc.), and the poem creates strong emotions in the reader from the beginning to the end.	The piece exceeds expectations. The reader has a clear idea of how to read the poem (pauses, words to emphasize, etc.), and the poems creates some strong emotions in the reader.	The piece meets expectations. The reader has a clear idea of how to read the poem (pauses, words to emphasize, etc.). Emotions may not have been created in the reader, but the author shows a clear understanding about the elements of poetry.	The piece is just below expectations. The reader may be unsure of how to read the poem (pauses, words to emphasize, etc.), and the poet needs to show better mastery of the elements of poetry.	The piece does not meet expectations. It is unclear how to read the poem (pauses, words to emphasize, etc.), and much work must be done to show a mastery of the elements of poetry.

Poetry Slam Rubric	5	4	3	2	1
Volume:	The poet uses volume effectively. The volume is varied for emphasis, and everyone can hear her at all times.	The poet uses volume effectively. The volume is usually varied for emphasis, and everyone can hear her at all times.	The volume is occasionally varied for emphasis, and everyone can hear her at all times.	Little variety is used with the volume for emphasis, but the audience can hear all/most of the poet's words.	The poet does not use volume effectively. It is difficult to hear or the poet is too loud throughout the performance.
Inflection:	The poet uses inflection effectively. The tone of voice is varied for emphasis and interest. There is a musicality to the entire performance.	The poet uses inflection effectively. The tone of voice is usually varied for emphasis and interest. There is a musicality for most of the performance.	The poet uses inflection often. The tone of voice is regularly varied for emphasis and interest. There is a musicality for some of the performance.	Little inflection is used, or it is used ineffectively. The performance lacks a musicality.	The performance lacks any inflection. The speaker maintains a monotone voice throughout the performance.
Pace:	The poet uses pacing effectively. The pace alternates speed to match the tone, mood, and rhythm of the poem.	The poet uses pacing effectively most of the time. The pace attempts to alternate speed to match the tone, mood, and rhythm of the poem.	The poet uses a pace that keeps the poem understandable to the audience. Attempts have been made to alternate the speed to match the tone, mood, and rhythm, but not all attempts are effective.	The poet does not alter the pace to emphasize the tone, mood, and rhythm, but the speed is not so fast or slow that the audience cannot understand the poet.	The poet does not alter the pace of the performance for emphasis. The poet speaks so fast or so slow that it is difficult to understand the words.
Posture and Movement:	The poet uses gestures, effectively. Any decisions in this area enhance the performance; they do not distract from it. The poet's posture and stance match the mood and tone of the poem.	The poet uses gestures. Most decisions in this area enhance the performance; they do not distract from it. The poet's posture and stance match the mood and tone of the poem for most of the time.	The poet uses gestures. Some decisions in this area enhance the performance; some distract from it. The poet's posture and stance are not major distractions.	The poet uses few, if any, gestures, or they distract from the performance. The poet's posture and stance are acceptable, but they do not enhance the performance.	The poet's gestures and/or posture and stance are distracting. The poet may be slouching, chewing gum, or fidgeting throughout the performance.
Overall Impression:	The overall impression is an excellent one. There is originality and something surprising about this performance. It was a pleasure to observe. The poem is fully memorized;	The overall impression is a good one. There is originality and something surprising about this performance. It was a pleasure to observe. Most of the poem is memorized; there are no	The overall impression is a solid one. There is some originality within this performance. Some of the poem is memorized; there are very few stutters because of memorization issues. The	The overall impression is fair. There is little originality within this performance. Some of the poem is memorized, but there are some stutters because of memorization issues. The	The overall impression is poor. There is little originality within this performance. The poem is not memorized, and there are many stutters because of memorization issues (or the poet uses very

	there are no stutters because of memorization issues. The performance shows there has been a meticulous amount of preparation. Each decision about the performance appears as if it is done deliberately and with the audience and purpose in mind.	stutters because of memorization issues. The performance shows there has been an adequate amount of preparation. Most decisions about the performance appears as if they are done deliberately and with the audience and purpose in mind.	performance shows there has been an adequate amount of preparation. More attention needs to be paid to the audience and purpose when making decisions about the delivery of the words.	performance shows there has been some preparation. More attention needs to be paid to the audience and purpose when making decisions about the delivery of the words.	little eye contact with the audience because he/she must read from a script). Much more attention needs to be paid to the audience and purpose when making decisions about the delivery of the words.