Seventh Grade Common Core Language Arts Reading Session 27

*Sample mentor comments are expressed in italics throughout the lesson plan.*

Focus: Good readers analyze the impact of rhymes and other repetitions of sounds on a specific verse or stanza of a poem and how a poem’s form or structure contributes to its meaning.

Materials: 7th grade reading textbook, journal, pen/pencil, 3 x 5 cards, baggie or rubber band, highlighter, copies of poem lyrics

Genre: poetry, figurative language

 Before reading:

1. Enhance rapport. Catch up on events since the last session.
2. *Last session we worked with poetry and figurative language. This week we will continue where*

*we left off. I asked you to think about some of your favorite songs and their lyrics for this session. I did that too. Let’s look at the lyrics of our favorite songs. Many of them are poems.*

1. Pull up the lyrics on the Internet, check to make sure the student’s selections have

appropriate lyrics to use at school. Optimally, make copies of several of the poems so that you can mark the text.

 During reading:

1. Review definitions of idiom, simile, metaphor, alliteration, and personification from last

session. Listen to the lyrics of the student’s poems while reading the lyrics. Highlight figurative language as you find it. Listen twice (we read poetry at least two times). Discuss and share after listening and reading. Some songs which contain similes and metaphors and could be used are below.

Katy Perry, “Like a Firework” Bob Seeger, “Like a Rock”

Like a plastic bag Felt like number one…

Like a house of cards… I was solid everywhere like a rock…

Own the night like the Fourth of July… I stood arrow straight…

You’re a firework The moon comes callin’ ghostly white Chargin’ from the gate…

Rascal Flatts, “Life is a Highway” Elvis Pressley, “Hound Dog”

Life is a highway… You ain’t nothing but a hound dog...

This is the road… You ain’t never caught a rabbit…

There was a misunderstanding

But now we look it in the eye… “You’re a Mean One Mr. Grinch”

We’re survivors… You really are a heel!

 You’re as cuddly as a cactus,

Lonestar—I’m Already There You’re as charming as an eel..

I’m the sunshine in your hair You’re a bad banana…

I’m the shadow on the ground

I’m the whisper in the wind

I’m your imaginary friend…

I’m the beat in your heart

I’m the moonlight shining down

1. After considering the figurative language in the poetry, use the following questions to guide

the discussion. W*hat is the song about? What does the title have to do with the song? What message is the song trying to communicate? What three poetic sound devices (alliteration, rhyme, rhythm, etc.) can you find? Point to the lines and explain. What two examples of figurative language can you find? Point to the lines and explain. Are the lyrics written as lines of poetry?*

1. *Earlier we looked at “The Highwayman” a historical narrative poem which is also a ballad, a*

*story passed along from singer to singer and told in simple terms. “The City of New Orleans” is a song/ballad/narrative poem sung by many artists including Arlo Guthrie that would be good to share.*

1. *Langston Hughes, a well-known poet, wrote many of his poems to sound like blues music. Pull*

*up “Mother to Son” and “Harlem” by Langston Hughes. Read each one together twice. (These poems are also available on the Internet with the poet reading them.) What are the poems about? What are their themes? What does the mother want the son to do? What is the warning in “Harlem”? What are the metaphors/similes of the poems? What do you imagine when you listen to the poems? Poets work long and hard choosing original words for their poetry.*

1. *Here’s a poem, a song, that is a little lighter in tone and mood than some of the others we’ve*

*considered today. Play or read together, “Old MacDonald Had a Farm.” A big part of this poem is the chick, chick, chick here and there; and the quack, quack, quack here and there; and the meow, meow, meow here and there; along with all of the other barnyard animals’ sounds. The sounds are some of the best examples of onomatopoeia we can find. Knowing what we do about this song, how can we define onomatopoeia?*

*Onomatopoeia is the use of words whose sounds are the same as their meanings, such as “buzz, shhh, gargle, etc.”*

 After reading:

1. *We’ve talked about lyric poetry, narrative poetry, and ballads; repetition, rhyming, rhythm,*

*alliteration, and onomatopoeia; simile, metaphor, idiom, and personification; and taken notes with examples for most elements of poetry we’ve explored. Let’s finish this note-making now, adding additional types of poetry and figurative language we will look at next session*. Make note cards as below.

Ballad a narrative poem telling a story meant to be sung or recited,

often handed down by word of mouth

Repetition a sound, word, phrase, or stanza is repeated for emphasis such

 as “the highwayman came riding—riding---riding”

Onomatopoeia the use of words whose sound are the same as their meaning

such as “buzz, shhh, gargle, cluck, meow,” etc.

Hyperbole an enormous exaggeration such as “I am so hungry I could eat a horse”

Oxymoron words which seem to contradict each other such as “jumbo shrimp” and “silent

 scream” and “same difference” appear next to each other in text

Haiku Japanese poetry arranged in three lines with a pattern of five

syllables on the first line, seven syllables on the second line, and three syllables on the third line; creates a visual image and strong emotional response from the reader; usually with nature topics

epic a long narrative poem about the adventures of a hero

 Closing:

1. Complement your work together today. Next session we will conclude our exploration of poetry

and figurative language.

1. Complete closing activities. Thank you for your time and talent.