Dubos Test Construction Project

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Introduction

Unit: Figurative Language in Poetry

Description: Students will be introduced to seven types of figurative language in poetry (imagery, simile, metaphor, alliteration, personification, onomatopoeia, and hyperbole). During this unit, they will read a variety of poetry, examining the figurative language in each poem they read. By the end, students should be able use figurative language within their own, original poems.

Importance: Knowing how to identify figurative language helps students to go beyond the literal level and unlock more meaning from texts. When students know how to employ figurative language, they are able to make more effective connections/comparisons between ideas in their own speech and writing. This unit immediately follows a lesson on connotation and denotation, which introduced students to the idea that words can take on more than one meaning at a time. The next unit will be over F. Scott Fitzgerald's *The Great Gatsby*, a novel that includes a lot of figurative language. Students will apply what they learned about figurative language in poetry to Fitzgerald's prose, helping them to comprehend the layers of meaning in the novel.

Grade Level/Course: English 9

Standards and Objectives

Common Core State Standards for English Language Arts: Grades 9-10, page 55

Strand: Language

Topic: Vocabulary Acquisition and Use

Standard 5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Given the seven types of figurative language, the student will define each type, defining five out of seven correctly. (Knowledge)

b. Given thirteen examples of figurative language, students will identify the type of figurative language being used, answering ten out of thirteen correctly. (Comprehension)

c. Given two poems not studied in class, students will apply their understanding of figurative language to determine how figurative language is used in the poems with 80% accuracy. (Application)

d. The student will write five poems that each include three types of figurative language with 80% accuracy. (Synthesis)

Table of Specifications

Content	Knowledge Objective "a"	Comprehension Objective "b"	Application Objective "c"	Synthesis Objective "d"	Total
Figurative Language	7 questions item #s: (1-7) pts = 3.5	13 Item #s: (8-20) pts = 6.5	5 Item #s: (21-25) pts = 10	1 Item #: (Portfolio) pts = 30	26 50

Pre-Assessment Plan

Approach: On the first day of the unit, distribute a poem for the class to read together. A good choice might be Edgar Allan Poe's "The Raven." This poem tells a suspenseful story, which should keep the students interested, and it contains many examples of figurative language. After reading the poem, ask students to annotate it individually, labelling any examples of figurative language they can find.

Explanation: Asking student to identify the figurative language in a poem before the unit begins allows the teacher to tap into students' prior knowledge. The teacher will be able to assess which types of figurative language the class can already identify as well as types which the class cannot.

Modification: The results of the annotation activity will focus the teacher's instruction throughout the unit. Based on students' performance on the pre-assessment, the teacher can spend more time on types of figurative language with which the students are unfamiliar. For example, if only one student could correctly identify an instance of onomatopoeia in "The Raven," the teacher should be sure to give students direct instruction on this concept and plenty of opportunities to practice identifying onomatopoeia in other poems. Conversely, if all of the students correctly identify all instances of alliteration in "The Raven," the teacher would not need to spend valuable classroom time teaching this type.

Approach: After the annotation activity, introduce the unit to students. Ask them to write a short journal response about their experiences with poetry. They should address the following questions: What kinds of work have you done with poetry in school so far? What do you like about poetry? What do you dislike about poetry? Which poets or which kinds of poetry interest you most? When finished, students should turn in their journal entries along with their annotated copies of "The Raven."

Explanation: The journal pre-assessment serves as an interest survey. Students' responses will help the teacher understand what they have done with poetry during previous schooling, what preconceptions they have about poetry, and which types of poetry they are most interested in studying.

Modification: The teacher can use the results of the journal pre-assessment in choosing the texts to use throughout the unit. If students express an interest in a particular poet or type of poetry, the teacher should be sure to modify instruction to appeal to those interests. Understanding students' attitudes toward poetry can also help the teacher to adjust goals for the group. If the students express that they enjoy poetry, the teacher may want to assign difficult poems that will stretch the students' thinking, exposing them to more challenging poets. If the students vehemently dislike poetry, the teacher may want to avoid confusing poems that will frustrate the students. Instead, the teacher might simply aim to help students meet the objectives while teaching them to appreciate poetry for its art, which doesn't necessarily require them to enjoy reading it.

Formative Assessment Plan

Approach: Throughout the unit, students will be required to write seven poems, each one focusing on the figurative language type the class is currently targeting. For example, after the lesson on metaphor, students will write their own poem utilizing one or more metaphors. Students will get the chance to share some of their poems and will receive feedback from the teacher and from peers.

Explanation: Asking students to write poetry throughout the unit will help them to apply the concepts they are learning. By focusing on one type of figurative language at a time, the teacher ensures that students are not overwhelmed during the unit. These small, low-states poetry writing assignments also prepare students for the performance-based task, a poetry portfolio. In fact, the students can take the feedback they receive on their seven formative poems and revise them for their portfolio.

Modification: Based on how successful students are at integrating the targeted figurative language type in their poems, the teacher may need to revisit a particular concept. If only a few students struggle with a certain type, the teacher can provide individualized feedback and request that these select students revise their poems to develop their understanding. If many students struggle with a particular type of figurative language, the teacher can arrange for a whole-class workshop. After being split into small groups for the workshop, students who have already mastered the concept can offer feedback and revision tips for students whose poems are not on target. If all of the students' poems have demonstrated a solid understanding of the targeted figurative language type, the teacher can move on without further instruction.

Approach: During instruction, the teacher should pose questions about the poetry the class is analyzing, focusing specifically on the figurative language type the lesson is targeting. The teacher should monitor student responses to these questions, paying careful attention to which students are responding and whether they are responding correctly.

Explanation: When discussing poetry as a class, the teacher will easily be able to tell whether students are learning the material based on their responses to properly scaffolded questions. Asking questions and monitoring student answers is a simple, but effective way to determine whether content needs to be retaught.

Modification: While monitoring student responses to questions, the teacher can determine when they have demonstrated enough understanding to move on to the next figurative language type. If students' answers indicate that they do not grasp the current concept, if students seem unconfident in their answers, or if most students are not participating in discussion, the teacher may need to use a different approach. For example, the teacher might introduce a different poem to the students to try to teach the same concept. If this doesn't work, the teacher might place students into small groups and ask them to collaboratively generate their own examples of the figurative language type.

Summative Assessment Plan

Component	Point Value	Weight
Pre-assessment (annotated poem and journal)	10 pts	10%
Student-written Poems (completion grade)	14 pts (2 pts each)	14%
Labelling Figurative Language Activities (six poems students annotate throughout unit)	12 pts (2 pts each)	12%
Attendance/Participation	10 pts	10%
Unit Test	24 pts	24%
Poetry Portfolio (performance-based task)	30 pts	30%
Total	100 pts	100%

Grading Scale

A: 80-100%   B: 60-79%   C: 40-59%   D: 20-39%   F: 0-19%

Alternative Assessment Plan

Alternate Form: One student in the class has a visual impairment. While the student is not blind, reading can be challenging for him. This student will receive a large-print version of the end of unit test. The assessment's content does not change, so it will measure the same learning objectives for him as it does for the other students.

Alternate Administration: One student in the class has high text anxiety, especially when she sees that others are finishing faster than her. This student will be permitted to take the end of unit test in an alternate setting. She will be placed in a room by herself with an adult supervisor where she can complete the test without distractions. The assessment's content does not change, so it will measure the same learning objectives for her as it does for the other students.

Test Modification: One student in the class has dyspraxia. Because of his condition, he has trouble with fine motor skills, including handwriting and keyboarding. During the end of unit test, this student will answer the test questions orally rather than in writing. For the poetry portfolio (performance-based task), he may dictate his poetry to a teaching aid, who can type it out on a word processor. The student is completing the same work as the other students, but he is responding orally rather than in writing.

Selected Response Items

Standard 5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

> a. Given the seven types of figurative language, the student will define each type, defining five out of seven correctly. (Knowledge)

Matching (1/2 pt each)

Directions: Match each definition with the correct figurative language type from the list below by filling in the corresponding letter on the line provided. Letters can only be used once. Some letters are not used at all.

A. Alliteration   D. Imagery   G. Personification
B. Diction   E. Metaphor   H. Simile
C. Hyperbole   F. Onomatopoeia   I. Symbol

_____ 1. Appeals to the senses (D)

_____ 2. Compares two things using a comparison word, such as "like" or "as" (H)

_____ 3. Gives human characteristics to animals or objects (G)

_____ 4. Repetition of beginning consonant sounds (A)

_____ 5. Implied comparison between two unlike things without using a comparison word (E)

_____ 6. Exaggeration used to emphasize a point (C)

_____ 7. Words that resemble sounds (F)

Standard 5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

> b. Given thirteen examples of figurative language, students will identify the type of figurative language being used, answering ten out of thirteen correctly. (Comprehension)

Multiple Choice (1/2 pt each)

Each of the following questions presents an example of figurative language. Read the example, and then circle the letter that corresponds to the type of figurative language being used.

8) "Conscience is a man's compass." This is an example of:
   a. Hyperbole
   b. Metaphor
   c. Personification
   d. Simile

9) "Bang!" This is an example of:
   a. Alliteration
   b. Imagery
   c. Metaphor
   d. Onomatopoeia

10) "Life is a journey." This is an example of:
    a. Metaphor
    b. Personification
    c. Simile
    d. Synecdoche

11) "The curtains were rippling and fluttering in the breeze." This is an example of:
    a. Imagery
    b. Metaphor
    c. Simile
    d. Symbolism

12) "I've been as busy as a bee." This is an example of:
    a. Hyperbole
    b. Metaphor
    c. Personification
    d. Simile

13) "Hannah's home has heat." This is an example of:
    a. Alliteration
    b. Diction
    c. Imagery
    d. Onomatopoeia

14) "The stars danced in the night sky." This is an example of:
    a. Metaphor
    b. Onomatopoeia
    c. Personification
    d. Symbolism

15) "They ran faster than the speed of light." This is an example of:
    a. Alliteration
    b. Hyperbole
    c. Imagery
    d. Onomatopoeia

16) "Meow." This is an example of:
    a. Metaphor
    b. Onomatopoeia
    c. Personification
    d. Synecdoche

17) "I've told you a trillion times." This is an example of:
    a. Hyperbole
    b. Metaphor
    c. Simile
    d. Symbolism

18) "He's acting like a fish out of water." This is an example of:
    a. Hyperbole
    b. Metaphor
    c. Personification
    d. Simile

19) "The wind howled outside." This is an example of:
    a. Alliteration
    b. Diction
    c. Personification
    d. Symbolism

20) "The sweet fragrance of perfume wafted out of the room." This is an example of:
    a. Alliteration
    b. Diction
    c. Imagery
    d. Metaphor

Constructed Response Items

Standard 5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

> c. Given two poems not studied in class, students will apply their understanding of figurative language to determine how figurative language is used in the poems with 80% accuracy. (Application)

Short Answer (2 pts each)

Read the following poem. Using the poem, provide a brief answer to questions 21-23 in the space provided. Be sure to answer both parts of each question for full credit.

"Sketch" by Carl Sandburg

The shadows of the ships

Rock on the crest

In the low blue lustre

Of the tardy and the soft inrolling tide.

A long brown bar at the dip of the sky

Puts an arm of sand in the span of salt.

The lucid and endless wrinkles

Draw in, lapse and withdraw.

Wavelets crumble and white spent bubbles

Wash on the floor of the beach.

Rocking on the crest

In the low blue lustre

Are the shadows of the ships

21) What are **two** examples of alliteration in "Sketch?"

A: Examples include "shadows of the ships," "low blue lustre," "brown bar," "sand in the span of salt," and "wavelets crumble and white spent bubbles."

22) What is **one** example of personification in "Sketch?" What is being personified?

A: Examples include "the tardy and the soft inrolling tide" (the tide is personified as being tardy) and "puts an arm of sand in the span of salt" (the sand is personified as having an arm).

23) What is **one** example of hyperbole in "Sketch?" Why is it a hyperbole?

A: "The lucid and endless wrinkles." The "wrinkles," or waves of the sea, are not endless, because the sea has an end.

Short Answer Rubric

2   The response fully addresses both parts of the question correctly

1   The response only addresses one part of the question correctly

0   No response is given, or the response is completely irrelevant.

Extended Response (4 pts each)

Read the following poem. Using the poem, answer questions 24-25 in the space provided.

"Fog" by Carl Sandburg

The fog comes
on little cat feet.

It sits looking
over harbor and city
on silent haunches
and then moves on.

24) Sandburg uses an extended metaphor in his poem "Fog." What two things does he compare in the poem? Why do you think he chose to compare these things? (Answer in 3-4 complete sentences.)

A: In the poem "Fog," Sandburg compares the fog to a cat. He compares these things to give the fog a sneaky quality. Cats are often presented as quiet and light-footed; a cat could slink into a room without anyone noticing. Similarly, the fog comes and goes silently, without warning.

Extended Response Rubric (Question 24)

4	The response is focused and accurate. It fully explains both parts of the metaphor and contains a thoughtful explanation for why Sandburg chose to use it.
3	The response is focused and mostly accurate. It explains both parts of the metaphor and makes some attempt to explain why Sandburg chose to use it.
2	The response is slightly unfocused or contains some inaccurate information. It misidentifies one part of the metaphor or does not explain why Sandburg chose to use it.
1	The response is unclear, partially inaccurate, and does not demonstrate much thought. Neither part of the metaphor is identified correctly and no explanation is given.
0	No response is given, or the response is completely irrelevant.

25) Rewrite the poem "Fog" using a different extended metaphor. Start with the line "The fog comes," and then write three to five more lines of your own. After completing the poem, respond to this question: Why did you choose to use this metaphor? (Answer in 1-2 complete sentences.)

A: The fog comes

slithering through alleys.

It coils itself around buildings

and across lawns

and then crawls away.

I chose to compare the fog to a snake, because this also highlights its sneaky/silent quality. I also wanted to make the fog seem more dangerous and oppressive then Sandburg's poem, so I chose an animal that most people fear.

Extended Response Rubric (Question 25)

4   The poem compares the fog to something other than a cat, and the response
           contains a thoughtful explanation for why this metaphor was chosen.

3   The poem compares the fog to something other than a cat, and the response
           attempts to explain why this metaphor was chosen.

2   Either the poem or the explanation is missing, OR the poem compares the fog to a
           cat.

1   The poem contains no metaphor, and no explanation is given.

0   No response is given, or the response is completely irrelevant.

Standard 5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

> d. The student will write five poems that each include three types of figurative language with 80% accuracy. (Synthesis)

Performance-based Task (30 pts)

Prompt: Create a poetry portfolio by compiling five of your own, original poems. The poems should follow the conventions of poetry writing that we have practiced. These poems can be of any topic, but they must each contain at least **three** different types of figurative language. You must label each of these instances of figurative language by circling/underlining the figurative language and identifying its type. Your poems should be typed in a word processor, but you may handwrite the labels, if you wish. Decorate your portfolio to individualize it and make it visually appealing. (Note: You may revise any of the poems you have written in class throughout the unit. Be sure that each poem has at least **three** types of figurative language labelled.)

	Unsatisfactory 0 points	**Satisfactory 1 pt**	**Competent 2 pts**	**Exemplary 3 pts**
Included Poems	The portfolio contains less than three completed poems	The portfolio contains only three completed poems	The portfolio contains only four completed poems	The portfolio contains five completed poems
Figurative Language Use	The poems do not contain figurative language	Each poem utilizes less than three instances of figurative language	Each poem utilizes three instances of figurative language, but sometimes these instances are of the same type	Each poem portfolio utilizes at least three different types of figurative language
Labels	Figurative	Less than three	Three types of	At least three

	language is not labelled in the poems at all	types of figurative language are labelled in each poem	figurative language are labelled in each poem, but some are labelled incorrectly	different types of figurative language are correctly labelled in each poem
Visual Appeal	The poems are not typed out, and the portfolio is not visually appealing	The poems are not typed out OR The portfolio is not visually appealing	The poems are typed and printed, and the portfolio is somewhat visually appealing	The poems are typed and printed, and the portfolio is very visually appealing
Poetic Conventions	No included poems follow conventions of poetry writing	Some included poems follow conventions of poetry writing	Most included poems follow conventions of poetry writing	All included poems follow conventions of poetry writing

Note: Total score from the rubric is multiplied by two for a total possible score of 30 points.