Hip Hop/Classics Unit Plan

Standards met every day through oral poetry reading and discussion:

I.D.1. Read a variety of high-quality, traditional, classical, and contemporary literary works specific to America, as well as significant works from other countries.
I.D.10. Respond to literature using ideas and details from the text to support reactions and make literary connections.
I.D.11. Read from and respond to a variety of fiction, poetic and nonfiction texts of increasing complexity for personal enjoyment.
III.A.8. Perform expressive oral readings of prose, poetry or drama.

Standards met through individual lessons:

I.A.2. Read narrative and expository text with fluency, accuracy and comprehension at an appropriate silent reading rate.
I.B.1. Acquire, understand and use new vocabulary through explicit vocabulary instruction and independent reading.
I.B.2. Analyze word structure and use context clues to understand new words.
I.B.6. Identify and explain analogies, similes and metaphors.
I.C.1. Comprehend, interpret and evaluate text by asking and answering questions.
I.C.4. Make inferences and draw conclusions based on explicit and implied information from texts.
I.C.5. Create outlines, logical notes and summaries across content areas.
I.C.8. Critically read and evaluate to determine the author’s purpose, point of view, audience and message.
I.C.10. Scan a passage to determine relevant information and skim the text to locate specific information.
I.D.5. Analyze how figurative language and literary devices contribute to the meaning of a text.
I.D.8. Explain how form and stylistic devices convey the meaning of a poem.
II.A.1. Write frequently in a variety of forms, including but not limited to the following: poetry, stories, essays, editorials, letters, directions and research reports. By the end of 8, the student will have written in all of the forms listed.
II.B.4. Employ composing processes to develop writing, including:
   a. prewriting - planning strategies such as brainstorming, journaling, sketching, listing, outlining and determining audience, purpose and focus
   b. drafting – organizing, supporting and putting ideas into sentences and paragraphs
   c. revising – improving the quality of content, organization, sentence structure and word choice
   d. editing – correcting errors in spelling and grammar
   e. publishing – producing a document and sharing the writing with the audience.
II.C.1. Compose complete sentences when writing.
II.C.2. Edit writing for correct spelling and sentence clarity.

II.C.3. Apply grammar conventions correctly in writing, including:
   a. consistent verb tense
   b. subject and verb agreement with simple and compound subjects
   c. nominative, reflexive, objective, and possessive pronouns,
      pronoun/antecedent agreement
   d. subject and verb agreement when interrupted by a phrase.

II.C.4. Apply punctuation conventions correctly in writing, including:
   a. apostrophes
   b. semi-colon
   c. capitalization of proper nouns
   d. abbreviations
   e. sentence beginnings and first words in quotes
   f. commas (in compound sentences, and after subordinating conjunctions, noun
      of address, and non-essential clauses)
   g. quotation marks (to identify dialogue).

II.E.2. Format word-processed documents to present information in an organized,
readable format, integrating graphics, illustrations and bulleted as needed.

III.A.6. Orally communicate information, opinions, and ideas effectively to different
audiences for a variety of purposes.

III.A.7. Adjust delivery and language in oral presentations for the intended audiences
and purposes.

III.C.3 Make informed evaluations about television, radio, film productions, newspapers
and magazines with regard to quality of production, accuracy of information,
bias, purpose, message and audience.
Day One, Two, and Three:

Objectives: Students will become comfortable interacting with poetry. Students will be exposed to a variety of poetry.

Standards: I.A.2. Read narrative and expository text with fluency, accuracy and comprehension at an appropriate silent reading rate.
I.D.1. Read a variety of high-quality, traditional, classical, and contemporary literary works specific to America, as well as significant works from other countries.
I.D.11. Read from and respond to a variety of fiction, poetic and nonfiction texts of increasing complexity for personal enjoyment

Culturally Relevant Pedagogy: Orality, call and response, communalism


Student volunteer will read the poem, “Poetry,” by Pablo Neruda. After instructor shares a bit of background knowledge on Neruda, students will discuss the following questions using call and response: What do you think this poem is about? How do you know? What does this poem tell us about Pablo Neruda?

Before delving into the specifics of poetry, students will become familiar with a number of different poems. Working in pairs, students will search through dozens of poetry books until they find a poem they like. After reading the poem, they will create a poster that reflects an image in the poem. Students will present their poems to class and then hang them in the halls.

Materials: Neruda, Tupac, and Wadsworth overheads
20 poetry books
Construction paper, glue, scissors

Homework: None
Day Four:

Objectives: Students will acquire knowledge about the origins of hip hop.

Standards: III.C.3 Make informed evaluations about television, radio, film productions, newspapers and magazines with regard to quality of production, accuracy of information, bias, purpose, message and audience.

Culturally Relevant Pedagogy: Use of technology, culturally relevant materials

Daily Poem: “I Have a Dream” by Common

Students will view a video on the history of hip hop.

Materials: Common overhead
            Hip Hop Video

Homework: None
Day Five:

Objectives: Students will acquire and review knowledge of hip hop.

Standards: I.C.5. Create outlines, logical notes and summaries across content areas.

Culturally Relevant Pedagogy: Use of technology, communality, culturally relevant materials, thinking maps

Daily Poem: “Keep Ya Head Up” (Excerpt) by Tupac

Students will view the Hip Hop History Power Point paying close attention to the key components of hip hop.

After the Power Point, students will use create a taxonomy on what they know about hip hop utilizing the think/pair/share method. We will talk about how we can start incorporating elements of hip hop into our own poetry.

Materials: Tupac overhead
         Hip Hop Power Point

Homework: None
Day Six and Seven:

Objectives: Students will become familiar with the vocabulary for the unit. Students will practice the literacy skills necessary for acquiring new vocabulary.

Standards: I.B.1. Acquire, understand and use new vocabulary through explicit vocabulary instruction and independent reading.
I.B.2. Analyze word structure and use context clues to understand new words.
III.A.6. Orally communicate information, opinions, and ideas effectively to different audiences for a variety of purposes.

Culturally Relevant Pedagogy: NUA strategies, communalism, call and response, movement, cooperative learning


Instructor and students will brainstorm the strategies for understanding unfamiliar words when they cannot use a dictionary.

Vocabulary Card Sort: Students will be given a list of poetic and hip hop terms. Working in pairs or alone, students will card sort the terms into categories. Class will discuss the categorization and terms on the board.

Students will participate in an interactive Power Point that defines their vocabulary words. For each term, student volunteers will read a poem that illustrates that poetic device.

As a group, we will return to our card sort on the board and rearrange any terms utilizing our new knowledge.

Materials: Blake and Sanchez overheads
Student vocabulary cards
Magnetized cards for the board
Poetry Vocabulary Power Point and examples

Homework: None
Day Eight and Nine:

Objectives: Students will further their understanding of the vocabulary for this unit. Students will practice critical thinking skills through the use of a bridge map.

Standards: I.B.1. Acquire, understand and use new vocabulary through explicit vocabulary instruction and independent reading.
I.C.5. Create outlines, logical notes and summaries across content areas.
I.C.10. Scan a passage to determine relevant information and skim the text to locate specific information.

Culturally Relevant Pedagogy: Thinking maps, communalism, culturally relevant materials

Daily Poem: “Making a Fist” by Naomi Shihab Nye, Sonnet XLIII From the Portuguese by Elizabeth Barrett Browning

Instructor will review how to use a bridge map and what it is used for. Instructor and students will complete the first bridge together.

Students will practice their new vocabulary knowledge by finishing their poetic devices bridge map. Working with a partner, students will search through a packet of Harlem Renaissance poetry and hip hop lyrics to find examples of each vocabulary term and record the examples on their bridge map.

Materials: Nye and Browning overheads
Harlem and hip hop poetry packet
Large pieces of white paper

Homework: Students will be asked to find a poem they like on the internet or in their library and bring it to the next class.
Day Ten and Eleven:

Objectives: Students learn how to analyze poetry. Students will begin to see the similarities and differences between hip hop and classic poetry. Students will be introduced to the importance of poetic devices in poetry.

Standards:  
I.B.6. Identify and explain analogies, similes and metaphors.  
I.C.1. Comprehend, interpret and evaluate text by asking and answering questions.  
I.C.4. Make inferences and draw conclusions based on explicit and implied information from texts.  
I.C.8. Critically read and evaluate to determine the author’s purpose, point of view, audience and message.  
I.C.10. Scan a passage to determine relevant information and skim the text to locate specific information.  
I.D.5. Analyze how figurative language and literary devices contribute to the meaning of a text.  
I.D.8. Explain how form and stylistic devices convey the meaning of a poem.  
I.D.10. Respond to literature using ideas and details from the text to support reactions and make literary connections.

Culturally Relevant Pedagogy: Call and response, culturally relevant materials, spirituality

Daily Poem: “Solitary” by Lance Henson

Students will brainstorm where they have heard the word “analyze” before and what they think it means. Instructor will supplement their prior knowledge if necessary.

In order for students to learn how to really read and analyze a poem, instructor and students will work together to analyze Dylan Thomas’s “Do Not Go Gentle Into That Good Night” using the 9 questions:

Who is the speaker?  
Is the speaker addressing a particular person?  
Does the poem have a setting?  
Is the theme of the poem stated directly or indirectly?  
What is the theme?  
From what perspective is the speaker describing specific events?  
Does a close examination of the figurative language of the poem reveal any patterns?  
What is the structure of the poem?  
What do sound and meter contribute to the poem?  
What was your response to the poem on first reading?
Students will analyze “Me Against the World” by Tupac. Students will use the 9 questions to complete their analysis and may work with a partner. As a class, we will reconvene and discuss their answers. Time permitting, we will talk about the similarities and differences between Dylan and Tupac.

Materials:  Henson overhead  
Dylan Thomas overhead  
9 questions worksheet and overhead  
Tupac handouts and overhead

Homework: Students use the 9 questions to analyze the poem they found for homework.
Day Twelve and Thirteen:

Objectives: Students will become comfortable with the idea of writing poetry.

Standards: II.A.1. Write frequently in a variety of forms, including but not limited to the following: poetry, stories, essays, editorials, letters, directions and research reports. By the end of 8, the student will have written in all of the forms listed.

Culturally Relevant Pedagogy: manipulatives, culturally relevant materials

Daily Poem: “City Nights” by Mayumi Hara

Students will spend today thinking about how words are put together to form poems both in a physical and auditory sense.

They will begin writing poetry in a way that is less threatening by cutting words out of a magazine that they like. Students will then arrange those words into a poem and glue them on to construction paper.

Materials: Hara overhead
examples of found poems
small construction paper
glue
scissors
magazines (specifically culturally relevant)

Homework: Complete poem
Day Fourteen:

Objectives: Students will practice using personification in their writing. Students will learn to be more creative in their descriptions

Standards: II.A.1. Write frequently in a variety of forms, including but not limited to the following: poetry, stories, essays, editorials, letters, directions and research reports. By the end of 8, the student will have written in all of the forms listed.
  II.B.4.b,e. Employ composing processes to develop writing, including: drafting – organizing, supporting and putting ideas into sentences and paragraphs, publishing -- producing a document and sharing the writing with the audience.
  III.A.8. Perform expressive oral readings of prose, poetry or drama.

Culturally Relevant Pedagogy: movement, orality, verve

Daily Poem: “Fog” by Carl Sandburg

Students will share their found poems with class.

Students will describe a tomato to someone who has never seen one without using the words: tomato, red, round

Mr. Death Poem: Students will take an emotion personify it in a poem.

Wish Poem: Students will write an anonymous wish on a paper airplane and fly them across the classroom. Each student will grab a plane that is not theirs and write a poem about the wish.

Materials: Sandburg overhead
  Mr. Death examples
  Wish poem examples
  Printer paper

Homework: Complete Wish Poem
Day Fifteen:

Objectives: Students will learn about onomatopoeia and how to use it in their poetry.

Standards: I.C.4. Make inferences and draw conclusions based on explicit and implied information from texts.
I.C.10. Scan a passage to determine relevant information and skim the text to locate specific information.
I.D.5. Analyze how figurative language and literary devices contribute to the meaning of a text.
I.D.8. Explain how form and stylistic devices convey the meaning of a poem.
I.D.10. Respond to literature using ideas and details from the text to support reactions and make literary connections.
III.A.8. Perform expressive oral readings of prose, poetry or drama.

Culturally Relevant Pedagogy: call and response, culturally relevant material

Daily Poem: “Ka ‘Ba” by Imamu Amiri Baraka

Students will share their wish poems. We will try to guess whose wish is being described.

Instructor will ask students to call out noise words they have seen in poems or books. We will discuss the meaning of onomatopoeia.

On the overhead, we will analyze Vachel Lindsay’s “The Congo” for onomatopoeia. (Before analysis, we will discuss the controversial nature of Lindsay’s poem.) Working with partners, students will complete a worksheet on onomatopoeia utilizing lyrics from The Roots.

Materials: Baraka overhead
Onomatopoeia overheads
The Roots worksheets

Homework: Finish worksheets
Day Sixteen:

Objectives: Students will practice using onomatopoeia in their poetry.

Standards:  I.C.5. Create outlines, logical notes and summaries across content areas.

II.A.1. Write frequently in a variety of forms, including but not limited to the following: poetry, stories, essays, editorials, letters, directions and research reports. By the end of 8, the student will have written in all of the forms listed.

II.B.4.a,b,e. Employ composing processes to develop writing, including:
:: prewriting - planning strategies such as brainstorming, journaling, sketching, listing, outlining and determining audience, purpose and focus
:: drafting – organizing, supporting and putting ideas into sentences and paragraphs, publishing -- producing a document and sharing the writing with the audience.

Culturally Relevant Pedagogy: Thinking maps, communalism

Daily Poem: “There Is No Word For Goodbye” by Mary TallMountain

Students will think/pair/share a taxonomy of silent, loud, and eternal things. They will be encouraged to think outside the box and beyond clichés. Instructor will remind them to incorporate onomatopoeia.

Using their taxonomies for inspiration, students will write a poem that includes three things that are silent, three things that are loud, and three things that are eternal.

Materials: TallMountain overhead
Examples of Silent Loud Eternal poems on overheads

Homework: Complete Silent, Loud, Eternal Poem
Day Seventeen:

Objectives: Students will understand how poets use words to create a picture. Students will practice literal and inferential reading skills.

Standards: I.B.2. Analyze word structure and use context clues to understand new words.
I.C.1. Comprehend, interpret and evaluate text by asking and answering questions.
I.C.4. Make inferences and draw conclusions based on explicit and implied information from texts.
I.C.10. Scan a passage to determine relevant information and skim the text to locate specific information.

Culturally Relevant Pedagogy: Critical thinking, art

Daily Poem: “Seasons in the City” by Richard Wright

Instructor will pose the following question to students: What do paintings and poems have in common?

Students will analyze a poem based on the painting, “The Ruins of Eldena,” by Caspar David Friedrich for clues as to how the painting looks. Using those clues, students will draw and color their replica of the painting. We will talk about literal and inferential clues.

Materials: Wright overhead
Copies of “The Ruins of Eldena” poem
Drawing paper

Homework: Finish colored sketch of the painting.
Day Eighteen:

Objectives: Students will begin to understand how poets use descriptive words and poetic devices to paint a picture with their poems. Students will practice analyzing poetry for mood.

Standards: I.B.2. Analyze word structure and use context clues to understand new words.  
I.C.1. Comprehend, interpret and evaluate text by asking and answering questions.  
I.C.4. Make inferences and draw conclusions based on explicit and implied information from texts.  
I.C.10. Scan a passage to determine relevant information and skim the text to locate specific information.  
I.D.8. Explain how form and stylistic devices convey the meaning of a poem.

Culturally Relevant Pedagogy: call and response, critical thinking, movement, culturally relevant literature, music

Daily Poem: “I’m a Fool to Love You” by Cornelius Eady

Together we will use call and response to analyze “The Ruins of Eldena” poem on the overhead. Students will identify which lines or words in the poem gave clues as to how the painting looked.

Students will post their sketches on the board and walk through their “art gallery” observing the differences in sketches. We will look at the actual painting and see who came the closest.

Instructor will introduce the concept of mood by playing several songs for students, stopping after each one to discuss how the music made them feel and what aspects of the music created the mood.

We will translate our knowledge of how mood works in music to poetry by analyzing “We Real Cool” by Gwendolyn Brooks on the overhead. Students will pair up and complete a worksheet that analyzes lyrics by De La Sol and Sage Francis for mood.

Materials: Eady overhead  
Image of the Ruins of Eldena  
MP3 with mood songs  
Overhead of “We Real Cool”  
Copies of mood worksheets

Homework: Complete Mood worksheet
Day Nineteen:

Objectives: Students will practice “painting” poetry with descriptive words that rely on their five senses. Students will practice incorporating mood into their poetry.

II.A.1. Write frequently in a variety of forms, including but not limited to the following: poetry, stories, essays, editorials, letters, directions and research reports. By the end of 8, the student will have written in all of the forms listed.
II.B.4.a,b,e. Employ composing processes to develop writing, including: prewriting - planning strategies such as brainstorming, journaling, sketching, listing, outlining and determining audience, purpose and focus drafting – organizing, supporting and putting ideas into sentences and paragraphs, publishing -- producing a document and sharing the writing with the audience.

Culturally Relevant Pedagogy: Thinking maps, personal relevance of topic

Daily Poem: “Sonnet 116” by William Shakespeare

Instructor will share the poem “It Took Three Days” by Kate Peterson with class. Students will discuss how the poet used all five senses to paint a picture for the reader and create a mood.

On the board, the class will use a bubble map to brainstorm a list of events that they have experienced that took a long time to get used to. Example: divorce, new sibling, new school

Students will write their own version of the poem concentrating on mood and utilizing a set format. Students will be instructed to pay special attention to word choice and details used to “paint” the picture.

Materials: Shakespeare overhead
Overhead of Kate Peterson’s poem
Examples of Three Days Poems

Homework: Complete Three Days Poem
Day Twenty:

Objectives: Students will practice identifying metaphor in poetry.

Standards:  
I.B.6. Identify and explain analogies, similes and metaphors  
I.C.4. Make inferences and draw conclusions based on explicit and implied information from texts.  
I.C.10. Scan a passage to determine relevant information and skim the text to locate specific information.  
I.D.5. Analyze how figurative language and literary devices contribute to the meaning of a text.  
I.D.8. Explain how form and stylistic devices convey the meaning of a poem.  
I.D.10. Respond to literature using ideas and details from the text to support reactions and make literary connections.  
III.A.8. Perform expressive oral readings of prose, poetry or drama.

Culturally Relevant Pedagogy: Orality, communalism, call and response, culturally relevant literature, spirituality

Daily Poem: “We Wear the Mask” by Paul Laurence Dunbar

Students will have the opportunity to share their Three Days poems.

Instructor will remind students of the meaning of metaphor. Students will call out metaphors for poetry to be recorded on the white board. As a class, we will discuss which metaphors were successful and why.

On the overhead we will analyze the poem “The Weaver” for metaphor. Working with partners, students will use a worksheet to analyze “Respiration” by Mos Def.

Materials: Overhead of Dunbar  
Overhead of “The Weaver”  
Mos Def worksheets

Homework: Complete Metaphor worksheets
Day Twenty-one:

Objectives: Students will practice utilizing metaphor in their writing.

Standards:  
I.C.5. Create outlines, logical notes and summaries across content areas.  
II.A.1. Write frequently in a variety of forms, including but not limited to the following: poetry, stories, essays, editorials, letters, directions and research reports. By the end of 8, the student will have written in all of the forms listed.  
II.B.4.a,b,e. Employ composing processes to develop writing, including: prewriting - planning strategies such as brainstorming, journaling, sketching, listing, outlining and determining audience, purpose and focus  
        drafting – organizing, supporting and putting ideas into sentences and paragraphs, publishing -- producing a document and sharing the writing with the audience.

Culturally Relevant Pedagogy:  Thinking maps

Daily Poem: “When You Are Old” by William Butler Yeats

Instructor will share Sandra Cisneros’s poem, “Cloud,” with class. We will discuss how she used specific metaphors to describe her subject’s character traits.

Students will pick one person they love and create a bubble map describing them. They will then create metaphors for each descriptor and use those metaphors to write their own version of “Cloud”.

Materials: Yeats overhead  
        Cloud poem overhead and directions  
        Cloud poem examples

Homework: Finish Cloud Poem
Day Twenty-two:

Objectives: Students will begin to understand the political nature of hip hop. Students will analyze poetry for powerful words that encourage change. Students will find the power in their own words.

Standards: I.B.6. Identify and explain analogies, similes and metaphors.
I.C.1. Comprehend, interpret and evaluate text by asking and answering questions.
I.C.4. Make inferences and draw conclusions based on explicit and implied information from texts.
I.C.8. Critically read and evaluate to determine the author’s purpose, point of view, audience and message.
I.C.10. Scan a passage to determine relevant information and skim the text to locate specific information.
I.D.5. Analyze how figurative language and literary devices contribute to the meaning of a text.
I.D.8. Explain how form and stylistic devices convey the meaning of a poem.
I.D.10. Respond to literature using ideas and details from the text to support reactions and make literary connections.
II.A.1. Write frequently in a variety of forms, including but not limited to the following: poetry, stories, essays, editorials, letters, directions and research reports. By the end of 8, the student will have written in all of the forms listed.
II.B.4.a,b,e. Employ composing processes to develop writing, including: prewriting - planning strategies such as brainstorming, journaling, sketching, listing, outlining and determining audience, purpose and focus drafting – organizing, supporting and putting ideas into sentences and paragraphs, publishing -- producing a document and sharing the writing with the audience.

Culturally Relevant Pedagogy: Critical thinking, culturally relevant material, music, call and response, personal relevance

Daily Poem: “Still I Rise” by Maya Angelou

Students will listen to “Habitat” by Mos Def as an example social commentary in hip hop. Together we will analyze the lyrics paying special attention to what poetic devices Def uses. On the board we will try and list the message in Mos Def’s song. We will talk about how hip hop has historically been used as a form of social and political expression.
Students will then listen to excerpts from “Howl” by Ginsberg. The class will discuss how Ginsberg used poetry as a political tool just like hip hop.

Students will complete a chart listing the positive characteristics of their generation/neighborhood, negative characteristics, strengths of their people, weaknesses, and what they would like to see change with their generation/neighborhood.

Students will then write their own version of “Howl” utilizing the phrase “I saw the best minds of my generation”. They will try to incorporate the political “truth” of Ginsberg and hip hop into their poem.

**Materials:** Maya Angelou overhead
Ginsberg’s “Howl” overhead
MP3 of “Habitat”
“Habitat” overhead
Political poem examples

**Homework:** Finish Political Poem
Day Twenty-Three:

Objectives: Students will practice analyzing poetry for personification.

Standards:  
I.C.4. Make inferences and draw conclusions based on explicit and implied information from texts.  
I.C.10. Scan a passage to determine relevant information and skim the text to locate specific information.  
I.D.5. Analyze how figurative language and literary devices contribute to the meaning of a text.  
I.D.8. Explain how form and stylistic devices convey the meaning of a poem.  
I.D.10. Respond to literature using ideas and details from the text to support reactions and make literary connections.  
III.A.8. Perform expressive oral readings of prose, poetry or drama.

Culturally Relevant Pedagogy: call and response, culturally relevant literature

Daily Poem: “Meditations on the Moon” by Paula Gunn Allen

Instructor will review personification with students. Together we will analyze “Lodged” by Robert Frost utilizing call and response.

Students will partner up to complete a worksheet on personification that utilizes “Mirror” by Sylvia Plath and “I Am Music” by Common.

Materials: Allen overhead  
Overhead of “Lodged”  
Common worksheets

Homework: Finish Personification worksheet
Day Twenty-four:

Objectives: Students will practice using personification in their poetry.

I.C.4. Make inferences and draw conclusions based on explicit and implied information from texts.
I.C.8. Critically read and evaluate to determine the author’s purpose, point of view, audience and message.
I.C.10. Scan a passage to determine relevant information and skim the text to locate specific information.
I.D.10. Respond to literature using ideas and details from the text to support reactions and make literary connections.
I.C.5. Create outlines, logical notes and summaries across content areas.
II.A.1. Write frequently in a variety of forms, including but not limited to the following: poetry, stories, essays, editorials, letters, directions and research reports. By the end of 8, the student will have written in all of the forms listed.
II.B.4.a,b,e. Employ composing processes to develop writing, including: prewriting - planning strategies such as brainstorming, journaling, sketching, listing, outlining and determining audience, purpose and focus drafting – organizing, supporting and putting ideas into sentences and paragraphs, publishing -- producing a document and sharing the writing with the audience.

Culturally Relevant Pedagogy: Thinking maps, music, culturally relevant material, individuality

Daily Poem: “Untitled” by Barnabus Shakur

We will listen to the song “Hip Hop” by Mos Def. As a class, we will discuss how Mos Def compares himself to hip hop and identify any examples of personification.

Students will use a bubble map to record characteristics of hip hop and hip hop culture. Everyone will share one adjective off their map for the board.

Using their maps as a guide, students will compose their “I Am Hip Hop” poems. Poems must be a page in length, demonstrate personification, and include the phrase “I am hip hop”. Students will listen to old School and new School hip hop while writing for inspiration.

Materials: Shakur overhead
Examples of “I am Hip Hop” poems
MP3 of Mos Def’s “Hip Hop Lyrics”
Overhead of Mos Def lyrics
Copies of directions for assignment
Hip Hop Compilation on MP3

Homework: Complete “I am Hip Hop” poem
Day Twenty-five:

Objective: Students will review what they have learned about poetry and hip hop.

Standards: III.A.8. Perform expressive oral readings of prose, poetry or drama.

Culturally Relevant Pedagogy: Orality, verve

Daily Poem: “Laughin at Cha” by Kenneth Carroll

Students will have the opportunity to share their “I Am Hip Hop” poems with class.

Students will play poetry and hip hop bingo to prepare for end of unit test.

Materials: Carroll overhead
   Bingo cards and chips

Homework: Study for the test
Day Twenty-six:

Objectives: Students will demonstrate their knowledge of poetry and hip hop.

Standards: I.B.1. Acquire, understand and use new vocabulary through explicit vocabulary instruction and independent reading.
I.B.6. Identify and explain analogies, similes and metaphors.
I.C.1. Comprehend, interpret and evaluate text by asking and answering questions.
I.C.4. Make inferences and draw conclusions based on explicit and implied information from texts.
I.C.8. Critically read and evaluate to determine the author’s purpose, point of view, audience and message.
I.C.10. Scan a passage to determine relevant information and skim the text to locate specific information.
I.D.5. Analyze how figurative language and literary devices contribute to the meaning of a text.
I.D.8. Explain how form and stylistic devices convey the meaning of a poem.
I.D.10. Respond to literature using ideas and details from the text to support reactions and make literary connections.

Culturally Relevant Pedagogy: culturally relevant literature

Daily Poem: “Song” by Edward Hirsch

Students will take the poetry test.

Materials: Hirsch overhead
Copies of the test

Homework: None
Day Twenty-seven:

Objectives: Students will practice using hyperbole in their writing.

Standards: II.A.1. Write frequently in a variety of forms, including but not limited to the following: poetry, stories, essays, editorials, letters, directions and research reports. By the end of 8, the student will have written in all of the forms listed.

II.A.4.b,e. drafting – organizing, supporting and putting ideas into sentences and paragraphs

publishing – producing a document and sharing the writing with the audience.

Culturally Relevant Pedagogy: Verve, movement, expressive individualism

Daily Poem: “Homework! Oh, Homework!” by Jack Prelutsky

Instructor and students will review hyperbole. Using the mini-whiteboards, students will complete the following phrases to form hyperbole:

That teacher is so boring…
She is so smart…
He is so skinny…
Their so poor…

Students will look at the Lies college essay and discuss why it is so successful. This is a real essay in which the author completely exaggerates and fabricates all his talents in a very creative way. Students will spend the entire hour “lying” or creating hyperbole for their own college essays. This will be a brainstorming activity for their final poem which focuses on the “truth” of their lives.

Materials: Prelutsky overhead
White boards and markers
Overhead of Lies essay

Homework: Finish Lies Essay
Day Twenty-eight:

**Objectives:** Students will showcase everything they have learned about poetry in their final poem.

**Standards:**
- I.C.1. Comprehend, interpret and evaluate text by asking and answering questions.
- I.C.8. Critically read and evaluate to determine the author’s purpose, point of view, audience and message.
- I.D.5. Analyze how figurative language and literary devices contribute to the meaning of a text.
- I.D.8. Explain how form and stylistic devices convey the meaning of a poem.
- II.A.1. Write frequently in a variety of forms, including but not limited to the following: poetry, stories, essays, editorials, letters, directions and research reports. By the end of 8, the student will have written in all of the forms listed.
- II.B.4.b,e. Employ composing processes to develop writing, including: drafting – organizing, supporting and putting ideas into sentences and paragraphs, publishing -- producing a document and sharing the writing with the audience.
- III.A.8. Perform expressive oral readings of prose, poetry or drama.

**Culturally Relevant Pedagogy:** Expressive individualism, culturally relevant literature, orality

**Daily Poem:** “Sure You Can Ask Me a Personal Question” by Diane Burns

Students will have the opportunity to share their Lies essays.

Students will look at three different poems that emphasis the “truths” of the authors’ lives. Students will examine the poems to find the literary “hook” the author uses. For example, Nikki Giovanni in “Ego Trippin’” defines herself in terms of her history while Thein-bao Thuc Phi uses the color blue to discover and discuss his history.

Students will write a poem about the “truth” of their lives using any literary hook they would like.

**Materials:** Burns Overhead
- Copies of Giovani, Al, and Thuc Phi’s poems and overheads
- Examples of “truth” poems by students from previous years

**Homework:** Work on “Truth” poems
Day Twenty-nine and Thirty:

Objectives: Students will edit and revise their poetry to demonstrate all they have learned in this unit. Students will publish an anthology of their best work.

Standards: II.A.1. Write frequently in a variety of forms, including but not limited to the following: poetry, stories, essays, editorials, letters, directions and research reports. By the end of 8, the student will have written in all of the forms listed.

II.B.4.c,d,e. Employ composing processes to develop writing, including:
  revising – improving the quality of content, organization, sentence structure and word choice
  editing – correcting errors in spelling and grammar
  publishing – producing a document and sharing the writing with the audience.

II.C.2. Edit writing for correct spelling and sentence clarity.
II.C.3. Apply grammar conventions correctly in writing (a-d)
II.C.4. Apply punctuation conventions correctly in writing (a-g)

Culturally Relevant Pedagogy: Communalism, expressive individualism

Daily Poem: “Theme for English B” by Langston Hughes

Instructor will explain directions for the students’ final anthology project and show examples. Students will work with partners to sort through their completed poems and choose their 4 best works.

Instructor will hand out directions for revisions and demonstrate how to revise a poem on the overhead. Students will continue to work on revisions with their partners during class work time.

Materials: Hughes overhead
  copies of Anthology Project instructions
  Student poetry
  Overhead examples for revision
  Revision directions sheets
  Examples of Anthology Projects

Homework: Begin work on revisions in class.
Day Thirty-one:

Objectives: Students will practice analyzing their poetry.

Standards: II.A.1. Write frequently in a variety of forms, including but not limited to the following: poetry, stories, essays, editorials, letters, directions and research reports. By the end of 8, the student will have written in all of the forms listed.

II.B.4, b, c, d. Employ composing processes to develop writing, including:
- drafting – organizing, supporting and putting ideas into sentences and paragraphs
- revising – improving the quality of content, organization, sentence structure and word choice
- editing – correcting errors in spelling and grammar

II.C.1. Compose complete sentences when writing

II.C.2. Edit writing for correct spelling and sentence clarity.

II.C.3. Apply grammar conventions correctly in writing (a-d)

II.C.4. Apply punctuation conventions correctly in writing (a-g)

Culturally Relevant Pedagogy: Communalism

Daily Poem: “Flounder” by Natasha Trethewey

Instructor will model how to write the analysis paragraphs that students will include in their anthologies. Students will work with partners to analyze their poems and write their paragraphs.

Materials: Trethewey overhead
- Overhead of practice paragraphs

Homework: Continue to work on project
Day Thirty-two and thirty-three:

Objectives: Students will type their final projects.

Standards: I.E.2. Format word-processed documents to present information in an organized, readable format, integrating graphics, illustrations and bulleted as needed.

Culturally Relevant Pedagogy: Use of technology

Daily Poem: None

Students will go to the media center to type their anthologies.

Materials: None

Homework: Continue to work on anthologies
Day Thirty-four:

Objectives: Students will review and practice oral performance skills.

Standards: III.A.7. Adjust delivery and language in oral presentations for the intended audiences and purposes.
III.A.8. Perform expressive oral readings of prose, poetry or drama.

Culturally Relevant Pedagogy: Orality, communalism, expressive individualism

Daily Poem: None

Instructor and students will examine Chapter 31 in their textbooks for tips on performing poetry. Students will use the remainder of class time to practice their performances.

Materials: Overheads for Chapter 31

Homework: Work on final project and prepare for performance
Day Thirty-five:

Objectives: Students will share their poetry with our community.

Standards: III.A.7. Adjust delivery and language in oral presentations for the intended audiences and purposes.
            III.A.8. Perform expressive oral readings of prose, poetry or drama.

Culturally Relevant Pedagogy: Communalism, orality, expressive individualism

Daily Poem: None

Students will perform their poem for the class and community.

Materials: None

Homework: None