M-DCPS Division of Bilingual Education and World Languages
Language Arts/English through ESOL

Cruising through Literature

ESOL Summer Academy
June 13 -16, 2011

Ms. Alina Plasencia
Ms. Lourdes Pintado
I am offering this poem to you, since I have nothing else to give. Keep it like a warm coat when winter comes to cover you, or like a pair of thick socks the cold cannot bite through,

I love you,

I have nothing else to give you, so it is a pot full of yellow corn to warm your belly in winter, it is a scarf for your head, to wear over your hair, to tie up around your face,

I love you,

Keep it, treasure this as you would if you were lost, needing direction, in the wilderness life becomes when mature;

and in the corner of your drawer, tucked away like a cabin or hogan in dense trees, come knocking, and I will answer, give you directions, and let you warm yourself by this fire, rest by this fire, and make you feel safe,

I love you,

It’s all I have to give, and all anyone needs to live, and to go on living inside, when the world outside no longer cares if you live or die; remember,

I love you.

I love you.
Agenda

- New Generation Sunshine State Standards
- The Language of Poetry
- Poetic Forms and Structure
- Sound Devices
- Imagery
- Figurative Language
- Literary Vocabulary
- FCAT 2.0 Task Cards
- Lesson Plan on Poetic Elements
# New Generation Sunshine State Standards Comparison Chart

## Sunshine State Standards 6-8 Comparison

Reformatted by Dawn S. Pearce, March 2010

### Strand: Reading Process

<table>
<thead>
<tr>
<th>Grade: 6</th>
<th>Grade: 7</th>
<th>Grade: 8</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standard: Concepts of Print</strong></td>
<td><strong>Standard: Concepts of Print</strong></td>
<td><strong>Standard: Concepts of Print</strong></td>
</tr>
<tr>
<td>NOT APPLICABLE</td>
<td>NOT APPLICABLE</td>
<td>NOT APPLICABLE</td>
</tr>
<tr>
<td><strong>Standard: Phonological Awareness</strong></td>
<td><strong>Standard: Phonological Awareness</strong></td>
<td><strong>Standard: Phonological Awareness</strong></td>
</tr>
<tr>
<td>NOT APPLICABLE</td>
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<td>NOT APPLICABLE</td>
</tr>
<tr>
<td><strong>Standard: Phonemic Awareness</strong></td>
<td><strong>Standard: Phonemic Awareness</strong></td>
<td><strong>Standard: Phonemic Awareness</strong></td>
</tr>
<tr>
<td>NOT APPLICABLE</td>
<td>NOT APPLICABLE</td>
<td>NOT APPLICABLE</td>
</tr>
<tr>
<td><strong>Standard: Phonics/ Word Analysis</strong></td>
<td><strong>Standard: Phonics/ Word Analysis</strong></td>
<td><strong>Standard: Phonics/ Word Analysis</strong></td>
</tr>
<tr>
<td>NOT APPLICABLE</td>
<td>NOT APPLICABLE</td>
<td>NOT APPLICABLE</td>
</tr>
<tr>
<td><strong>Standard: Fluency</strong></td>
<td><strong>Standard: Fluency</strong></td>
<td><strong>Standard: Fluency</strong></td>
</tr>
<tr>
<td>LA.6.1.5.1 The student will adjust reading rate based on purpose, text difficulty, form, and style.</td>
<td>LA.7.1.5.1 The student will adjust reading rate based on purpose, text difficulty, form, and style.</td>
<td>LA.8.1.5.1 The student will adjust reading rate based on purpose, text difficulty, form, and style.</td>
</tr>
<tr>
<td><strong>Standard: Vocabulary Development</strong></td>
<td><strong>Standard: Vocabulary Development</strong></td>
<td><strong>Standard: Vocabulary Development</strong></td>
</tr>
<tr>
<td>LA.6.1.6.1 - use new vocabulary that is introduced and taught directly; LA.6.1.6.2 - listen to, read, and discuss familiar and conceptually challenging text; LA.6.1.6.3 - use context clues to determine meanings of unfamiliar words; LA.6.1.6.4 - categorize key vocabulary and</td>
<td>LA.7.1.6.1 - use new vocabulary that is introduced and taught directly; LA.7.1.6.2 - listen to, read, and discuss familiar and conceptually challenging text; LA.7.1.6.3 - use context clues to determine meanings of unfamiliar words; LA.7.1.6.4 - categorize key vocabulary and</td>
<td>LA.8.1.6.1 - use new vocabulary that is introduced and taught directly; LA.8.1.6.2 - listen to, read, and discuss familiar and conceptually challenging text; LA.8.1.6.3 - use context clues to determine meanings of unfamiliar words; LA.8.1.6.4 - categorize key vocabulary and</td>
</tr>
</tbody>
</table>
# Appendix B: Reading Content Assessed by the FCAT 2.0

<table>
<thead>
<tr>
<th>Strand 1</th>
<th>Reading Process</th>
<th>Standard 6</th>
<th>The student uses multiple strategies to develop grade appropriate vocabulary.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Grade 3</td>
<td>Grade 4</td>
<td>Grade 5</td>
</tr>
<tr>
<td>L.A.3.1.6.3</td>
<td>use context clues to determine meanings of unfamiliar words.</td>
<td>L.A.4.1.6.3</td>
<td>L.A.5.1.6.3</td>
</tr>
<tr>
<td>L.A.3.1.6.7</td>
<td>use meaning of familiar base words and affixes (prefixes and suffixes) to determine meanings of unfamiliar complex words.</td>
<td>L.A.4.1.6.7</td>
<td>L.A.5.1.6.7</td>
</tr>
<tr>
<td></td>
<td>Also assesses L.A.5.1.6.11</td>
<td></td>
<td>Also assesses L.A.6.1.6.11</td>
</tr>
</tbody>
</table>
## Grades 9–10

**Reporting Category 1: Vocabulary**

<table>
<thead>
<tr>
<th>Grades 9–10</th>
<th>LA.910.1.6.3</th>
<th>The student will use context clues to determine meanings of unfamiliar words.</th>
<th>Content Focus</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>LA.910.1.6.7</td>
<td>The student will identify and understand the meaning of conceptually advanced prefixes, suffixes, and root words. <em>Also assesses LA.910.1.6.11 The student will identify the meaning of words and phrases from other languages commonly used by writers of English (e.g., ad hoc, post facto, RSVP).</em></td>
<td>• Context Clues</td>
</tr>
<tr>
<td></td>
<td>LA.910.1.6.8</td>
<td>The student will identify advanced word/phrase relationships and their meanings.</td>
<td>• Analyze Words/Phrases</td>
</tr>
<tr>
<td></td>
<td>LA.910.1.6.9</td>
<td>The student will determine the correct meaning of words with multiple meanings in context.</td>
<td>• Word Relationships</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• Multiple Meanings</td>
</tr>
</tbody>
</table>
What is Poetry?

TECHNICALLY

• Poetry involves the artful selection and arrangement of words on a page. A poem derives from the way its elements—language, form, and sounds—work together to communicate meaning and emotion.

POETS’ VIEW

• “Poetry is a matter of life, not just a matter of language.” Lucille Clifton
• “Poetry is the best words in the best order.” Samuel Taylor Coleridge
• “I feel physically as if the top of my head were taken off; I know that is poetry.” Emily Dickinson
The Language of Poetry

How many feet are in the first line of the poem?
The Language of Poetry

foot: a unit of one stressed (strong) syllable and one or two unstressed (weak) syllables; e.g. iambic (˘’), trochaic (´˘), anaspetic (˘˘´), dactylic (´˘˘)

meter: the repetition of regular rhythmic units (feet) in a poem; e.g. dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter

line: a word, a sentence, or a phrase printed in a single row of text within a poem; e.g. end-stopped line, run-on line (enjambment)

stanza: group of two or more lines that form a unit of thought in a poem; e.g. couplet, tercet, quatrain, cinquain, sestet, octave

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**The Language of Poetry**

**Directions:** Analyze the form of each poem by writing the answers to the questions in the chart. Support your answers with examples from the poems. Then answer the questions following the chart.

<table>
<thead>
<tr>
<th></th>
<th>“400-Meter Free Style”</th>
<th>“Bodybuilders’ Contest”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Are the lines long or short?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Do the lines rhyme? What is the poem’s rhyme scheme?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How many lines are in each stanza?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How many stanzas are in the poem?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Is the poem traditional or organic in form? Explain.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>How does the form of the poem fit its subject?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Poetry is as much form as it is about language and sound. Form refers to a poem’s structure, or the way the words are arranged on the page. Poems come in a variety of forms, but they are usually talked about in terms of two categories- traditional and organic.

- **Traditional Form**: follows fixed rules, such as a specific number of lines. It has a regular pattern of rhythm and/or rhyme.

- **Organic Form**: does not follow a regular pattern of rhythm or rhyme. It may use unconventional spelling, punctuation, and grammar.
Traditional Poetic Forms

- Epic Poetry
- Sonnet
- Elegy
- Ode
- Ballad
- Haiku
- Lyric Poetry
- Narrative Poetry

Ms. Alina Plasencia & Ms. Lourdes Pintado
## Traditional Poetic Forms

<table>
<thead>
<tr>
<th>FORM</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>HAIKU</td>
<td>a form of Japanese poetry that has only 17 syllables arranged in three lines of five, seven, and five syllables; addresses a serious theme, such as justice, truth, or the passage of time</td>
</tr>
<tr>
<td>SONNET</td>
<td>a fourteen-line poem with a specific rhyme scheme and meter; e.g. Petrarchan/Italian sonnet, Shakespearean/English sonnet</td>
</tr>
<tr>
<td>NARRATIVE POEM</td>
<td>a poem that tells a story or recounts events; includes ballads and epic poems</td>
</tr>
<tr>
<td>LYRIC POEM</td>
<td>a brief poem in which a single speaker shares personal thoughts and feelings on a single subject</td>
</tr>
<tr>
<td>BALLAD</td>
<td>a type of narrative poem that tells a story, originally meant to be sung or recited aloud; a ballad has plot, conflict, characters, dialogue, setting, dialect, &amp; theme; e.g. traditional ballad, lyrical ballad, literary ballad</td>
</tr>
<tr>
<td>EPIC POEM</td>
<td>long narrative poem on a serious subject, presented in an elevated form style, as though for royalty; traces the adventures of a great hero, who embodies the culture</td>
</tr>
<tr>
<td>ELEGY</td>
<td>a poem that reflects on death, or mourns the loss of someone or something</td>
</tr>
<tr>
<td>ODE</td>
<td>a lyric poem of a serious or meditative nature that aims to elevate its subject</td>
</tr>
</tbody>
</table>
Organic Poetic Forms

Organic Poetry

• Free Verse
• Concrete Poetry
## Organic Poetic Forms

<table>
<thead>
<tr>
<th>FORM</th>
<th>DEFINITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>FREE VERSE</td>
<td>poetry that has no set pattern of rhythm and rhyme</td>
</tr>
<tr>
<td>CONCRETE POETRY</td>
<td>poetry that forms a picture of the topic or follows the contour of a shape that is suggested by the topic</td>
</tr>
</tbody>
</table>

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Poem by [Lucille Clifton](https://www.poets.org/poets/glossary-poetry/organic-poetic-forms)

i am not **done** yet

---

1 as possible as yeast
   as imminent as bread
   a collection of safe habits
   a collection of cares

5 less certain than i seem
   more certain than i was
   a changed changer
   i continue to continue
   where i have been

10 most of my lives is
   where i’m going
Sound Devices
(techniques that poets use to create a certain sound)

- onomatopoeia
- Rhyme & Rhythm
- repetition
- alliteration
- assonance
- consonance
# Sound Devices
(techniques that poets use to create a certain sound)

<table>
<thead>
<tr>
<th>TERM</th>
<th>DEFINITION</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ONOMATOPOEIA</td>
<td>the use of words whose sounds echo their meaning e.g. bang, meow, coo, giggle, hiss, groan, purr</td>
<td>A <strong>tap</strong> at the pane, the quick sharp <strong>scratch</strong>&lt;br&gt;And blue <strong>spurt</strong> of a lighted match,&lt;br&gt;-from “A Meeting at Night” by Robert Browning</td>
</tr>
<tr>
<td>RHYME</td>
<td>word pair or set whose accented vowel sound-and succeeding sounds- are identical; e.g. slant rhyme, end rhyme, internal rhyme</td>
<td>There will come soft rains and the smell of the <strong>ground</strong>,&lt;br&gt;And swallows circling with their shimmering <strong>sound</strong>,&lt;br&gt;And frogs in the pools singing at <strong>night</strong>,&lt;br&gt;And wild plum-trees in tremulous <strong>white</strong>;&lt;br&gt;-from “There Will Come Soft Rains” by Sara Teasdale</td>
</tr>
<tr>
<td>RHYTHM</td>
<td>the pattern of stressed and unstressed syllables</td>
<td><em>My heart / is like/ a sing / ing bird</em>&lt;br&gt;-from “A Birthday” by Christina Rossetti</td>
</tr>
</tbody>
</table>
### Sound Devices
(techniques that poets use to create a certain sound)

<table>
<thead>
<tr>
<th>TERM</th>
<th>DEFINITION</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>REPETITION</td>
<td>the use of a word, phrase, sound, or line more than once; a line or stanza that is repeated regularly is called a refrain</td>
<td><em>Break, break, break,</em> On thy cold gray stones, O Sea!</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- from “Break, Break, Break” by Alfred, Lord Tennyson</td>
</tr>
<tr>
<td>ALLITERATION</td>
<td>repetition of consonant sounds at the beginning of nearby words</td>
<td>The <em>scraggy</em> rock <em>spit</em> shielding the town’s <em>blue</em> bay</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-from “Departure” by Sylvia Plath</td>
</tr>
<tr>
<td>CONSONANCE</td>
<td>repetition of consonant sounds within or at the end of words</td>
<td>And black are the waters that sparkled so green.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-from “Seal Lullaby” by Rudyard Kipling</td>
</tr>
<tr>
<td>ASSONANCE</td>
<td>repetition of vowel sounds in stressed syllables of words</td>
<td>The <em>waves</em> break fold on jeweled fold.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- from “Moonlight” by Sara Teasdale</td>
</tr>
</tbody>
</table>
Imagery
(language that evokes feelings by appealing to the senses)
# Imagery
(language that evokes feelings by appealing to the senses)

<table>
<thead>
<tr>
<th>Sense Affected</th>
<th>Words and Phrases that Appeal to the Senses</th>
</tr>
</thead>
</table>
| SIGHT / SEEING       | And homely. Here and there  
His brown skin hung in strips  
Like ancient wall paper  

  -from “The Fish” by Elizabeth Bishop |
| HEARING / SOUNDS     | As he defeated –dying-  
On whose forbidden ear  
The distant strains of triumph  
Burst agonized and clear!  

  -from “Success is Counted Sweetest” by Emily Dickinson |
| TOUCH / MOTION       | is a black and living thing  
is a favorite child  
of the universe  
feel her rolling her hand  
in its kinky hair  
feel her brushing it clean.  

  -from “The Earth is a Living Thing” by Lucille Clifton |
# Imagery
(language that evokes feelings by appealing to the senses)

<table>
<thead>
<tr>
<th>Sense Affected</th>
<th>Words and Phrases that Appeal to the Senses</th>
</tr>
</thead>
<tbody>
<tr>
<td>SMELL / SCENTS</td>
<td>The whiskey on your breath</td>
</tr>
<tr>
<td></td>
<td>Could make a small boy dizzy</td>
</tr>
<tr>
<td></td>
<td><em>from “My Papa’s Waltz” by Theodore Roethke</em></td>
</tr>
<tr>
<td>TASTE / FLAVORS</td>
<td>for a lost milk tooth. Each dollop of sherbet, later,</td>
</tr>
<tr>
<td></td>
<td>is a miracle,</td>
</tr>
<tr>
<td></td>
<td>like salt on a melon that makes it sweeter.</td>
</tr>
<tr>
<td></td>
<td><em>from “Grape Sherbet” by Rita Dove</em></td>
</tr>
</tbody>
</table>
Imagery
(lanugage that evokes feelings by appealing to the senses)
# Figurative Language

(language that goes beyond the literal meanings of words)

<table>
<thead>
<tr>
<th>FIGURATIVE LANGUAGE</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SIMILE</strong>&lt;br&gt;a comparison between two unlike things using the words <em>like, as, resemble, than,</em> or <em>as if</em></td>
<td>I remember how you sang in your stone shoes light-voiced <em>as</em> dusk or feathers.&lt;br&gt;-from “Elegy for My Father” by Robert Winner</td>
</tr>
<tr>
<td><strong>METAPHOR</strong>&lt;br&gt;a comparison between two unlike things but without the words <em>like,</em> or <em>as</em></td>
<td>The door of winter <em>is</em> frozen shut&lt;br&gt;-from “Wind Chill” by Linda Pastan</td>
</tr>
<tr>
<td><strong>PERSONIFICATION</strong>&lt;br&gt;a description of an object, an animal, a place, or an idea in human terms</td>
<td>Death, be not proud, though some have called thee&lt;br&gt;Mighty and dreadful, for thou are not so.&lt;br&gt;-from “Sonnet 10” by John Donne</td>
</tr>
<tr>
<td><strong>HYPERBOLE</strong>&lt;br&gt;an exaggeration for emphasis or humorous effect</td>
<td>Here once the embattled farmers stood&lt;br&gt;And fired the shot heard round the world.&lt;br&gt;- from “The Concord Hymn” by Ralph Waldo Emerson</td>
</tr>
</tbody>
</table>
Figurative Language
(language that goes beyond the literal meanings of words)
Figurative Language
(language that goes beyond the literal meanings of words)

Metaphor: My nosy neighbor is a spy plane hovering over our neighborhood.
Literary Vocabulary

**Theme**
The meaning or moral of a literary work about life.

**Tone**
The writer’s attitude towards a subject.

**Mood**
The feeling or atmosphere the writer creates, through word choice.

**Speaker**
In a poem, the voice that addresses or talks to the reader. The speaker is NOT necessarily the poet.

**Symbol**
A person, a place, or an object that represents, or stands for, something other than itself.
## Literary Vocabulary

<table>
<thead>
<tr>
<th>MOOD</th>
<th>TONE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Definition:</strong> The feeling or atmosphere that a writer creates for the reader. The use of connotation, details, imagery, figurative language, foreshadowing, setting, and rhythm can help establish mood.</td>
<td><strong>Definition:</strong> An expression of a writer's attitude toward a subject. Unlike mood, which is intended to shape the reader's emotional response, tone reflects the feelings of the writer. Tone can be serious, humorous, sarcastic, playful, ironic, bitter, or objective.</td>
</tr>
<tr>
<td>Mood words: paranoid, indifferent, weird, strange, funny, talkative, quiet, calm, passionate, flirtatious, delicate, chirpy, talkative, angry, puzzled, happy, sad, bold, giggly, jovial, mellow, nostalgic.</td>
<td>Tone words: admiring, animated, amused, angry, arrogant, cheerful, confused, cruel, depressed, disapproval, excited, humble, loving, malicious, modest, nasty, thoughtful, tragic, witty.</td>
</tr>
<tr>
<td>Example: Any Human to Another Excerpt by Contest Cullen</td>
<td>Example: The Pasture Excerpt by Robert Frost</td>
</tr>
</tbody>
</table>

Your grief and mine Must intertwine Like sea and river, Be fused and mingle, Diverse yet single, Forever and forever. (mood: sad)

I'm going out to clean the pasture spring; (tone: informing)
I'll only stop to rake the leaves away (tone: reservation)
(And wait to watch the water clear, I may); (tone: possibility)
I shall be gone long. – You come too. (tone: after thought; inviting)
## Literary Strategies

### Speaker
- Who is telling the events or speaking in the poem?
- How does the speaker describe himself, herself, or itself?
- How does the speaker’s choice of words help you understand him or her?

### Theme
- What is the topic of this poem?
- Does the writer give a stated or unstated message to readers about the subject?
- Which statement best describes the author’s approach to life?

### Symbol
- Identify an object, a place, a person, or an activity described in the poem.
- How does this symbol relate to what is happening in the poem?
- In your own words, explain what the symbol represents to the speaker.
Words to Describe TONE
(the writer’s attitude towards a subject)
Words to Describe TONE
(the writer’s attitude towards a subject)

Positive
• admiring
• humorous
• sympathetic
• proud
• optimistic
• grateful

Neutral
• sentimental
• matter-of-fact
• suspenseful
• objective
• tongue-in-cheek
• uncertain

Negative
• mocking
• disdain
• ironic
• defiant
• agitated
• contemptuous
# Words to Describe MOOD
(feeling or atmosphere a writer creates through word choice)

<table>
<thead>
<tr>
<th>Mood words with “E”</th>
<th>Mood words with “S”</th>
<th>Mood words with “T”</th>
<th>Mood words with “O”</th>
</tr>
</thead>
<tbody>
<tr>
<td>eerie</td>
<td>scary</td>
<td>tense</td>
<td>odious</td>
</tr>
<tr>
<td>elegiac</td>
<td>serious</td>
<td>tedious</td>
<td>ominous</td>
</tr>
<tr>
<td>exciting</td>
<td>somber</td>
<td>taciturn</td>
<td>obstinate</td>
</tr>
<tr>
<td>eagerness</td>
<td>solemn</td>
<td>terrifying</td>
<td>optimistic</td>
</tr>
<tr>
<td>easygoing</td>
<td>serene</td>
<td>threatening</td>
<td>objective</td>
</tr>
<tr>
<td>enthusiastic</td>
<td>suspenseful</td>
<td>thoughtful</td>
<td>obsessive</td>
</tr>
</tbody>
</table>
FCAT 2.0 Task Cards

MIDDLE /HIGH SCHOOL QUESTION TASK CARDS
DESCRIPTIVE, IDIOMATIC, and FIGURATIVE LANGUAGE
(LA.6-8/9-10.2.1.7)

DESCRIPTIVE LANGUAGE
What words/phrases create the tone of _____?
What word best characterizes the overall tone of the passage?
How does the author’s use of descriptive language help ___ know what to expect?
Explain how the author creates a mood of ______.

FIGURATIVE LANGUAGE
Read these sentences from the passage.
“_________”
Which literary device is used in the sentence above?
Read this line from the poem.
“_________”
What does the speaker mean in this line?
LA.9-10.2.1.5 The student will analyze and develop an interpretation of a literary work by describing an author's use of literary elements (e.g., theme, point of view, characterization, setting, plot), and explain and analyze different elements of figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, imagery).

details that may contribute to but do not significantly support the conflict, plot, theme, etc.;
facts, details, or ideas drawn from the text but unrelated to the test item;
inaccurate interpretations of character development, character point of view, plot development, setting, conflict, theme;
inaccurate interpretations of character, point of view, plot development, setting, conflict, or theme;
a summary statement that is unrelated to the overall theme; and
plausible but incorrect distracters based on the text.

Note: Theme is neither the plot nor the story's topic expressed in a word or phrase (e.g., the strength of love, the importance of nature, childhood, friendship). A theme should be stated in a complete sentence. For example, rather than a phrase such as the rewards of old age, this phrase should be in the form of a sentence: Old age can be a time of great satisfaction.
Grade 10 FCAT 2.0 Sample Poems
“Woman with Flower” / “Offspring” by Noami L. Madgett

Woman with Flower
I wouldn't coax the plant if I were you. 
Such watchful nurturing may do it harm. 
Let the soil rest from so much digging 
And wait until it's dry before you water it. 
The leaf’s inclined to find its own direction; 
Give it a chance to seek the sunlight for itself.

Much growth is stunted by too careful prodding, 
Too eager tenderness. 
The things we love we have to learn to leave alone.

Naomi Long Madgett, 1923-

Naomi Long Madgett, a native of Norfolk, Virginia, born 
July 5, 1923, earned a B.A. 
from Virginia State University (1945), an M.Ed. from Wayne 
State University (1955), and a Ph.D. from the Institute for 
Advanced Studies (1980). 
She was raised in New Jersey, 
Missouri, and New York, 
and since 1946 has lived in Detroit, where she worked 
in the forties and fifties as a reporter and later as a teacher in the public schools. A poet 
and publisher (Lotus Press), 
she is the author of the poetry collection Remembrance of 
Spring (1993) and nine other books.

Offspring
I tried to tell her: 
This way the twig is bent. 
Born of my trunk and strengthened by my roots, 
You must stretch newgrown branches 
Closer to the sun 
Than I can reach.

I wanted to say: 
Extend my self to that far atmosphere 
Only my dreams allow.

But the twig broke, 
And yesterday I saw her 
Walking down an unfamiliar street, 
Feet confident, 
Face slanted upward toward a threatening sky, 
And 
She was smiling 
And she was 
Her very free, 
Her very individual, 
Unpliable 
Own.
Sample Item 8 Analyze Words/Phrases

The Grade 10 sample item below is based on “Woman with Flower/Offspring”

Read these lines from “Woman with Flower.”

The leaf’s inclined to find its own direction; Give it a chance to seek the sunlight for itself.

Based on the rest of the poem, which sentence best restates the meaning of the lines above?

A. The leaf isolates itself from other leaves.
B. The leaf wants to create its own illusions.
C. The leaf prefers to seek its own destination.
D. The leaf avoids previously established paths.
The Grade 10 sample item below is based on “Woman with Flower/Offspring”.

In “Offspring,” how are the images of nature in the first stanza DIFFERENT from those presented in the second stanza?

A. While the images in the first stanza are realistic, those in the second stanza are surreal.
B. While the images in the first stanza are extraordinary, those in the second stanza are commonplace.
C. The images in the first stanza refer primarily to the speaker, while those in the second stanza refer to the general reader.
D. The images in the first stanza show the dependence of the daughter, while those in the second stanza demonstrate her independence.
Sample Item 37 Theme

The Grade 10 sample item below is based on “Woman with Flower/Offspring”.

Which line from the poem “Woman with Flower” most clearly reveals its theme?

A. “I wouldn’t coax the plant if I were you.”
B. “And wait until it’s dry before you water it.”
C. “Much growth is stunted by too careful prodding,”
D. “The things we love we have to learn to leave alone.”
Sample Item 38 Character Development

The Grade 10 sample item below is based on “Woman with Flower/Offspring”.

Which phrase **best describes** both the gardener in “Woman with Flower” and the speaker in “Offspring”?

A. devoted but anxious  
B. distressed but cautious  
C. attentive but impractical  
D. industrious but indecisive
Sample Item 39 Character Point of View
The Grade 10 sample item below is based on “Woman with Flower/Offspring”.

Which statement best expresses the speaker’s point of view in the first stanza of the poem “Offspring”?

A. Children are destined to fulfill their parents’ dreams.
B. Children should follow the path set for them by their parents.
C. Parents should teach their children about their family heritage.
D. Parents will be overshadowed by their children’s accomplishments.
Sample Item 45 Text Features

The Grade 10 sample item below is based on “Woman with Flower/Offspring”.

The text box that accompanies the poems “Woman with Flower” and “Offspring” was most likely included to

A. provide the poet’s biographical information.
B. document the poet’s publishing experiences.
C. authenticate the poet’s training in creative writing.
D. explain the poet’s inspiration for writing the poems.
**FCAT 2.0 Task Card Activity**

**Instructions:** 1. Ask two questions using the task card assigned by your teacher as your model;  
   2. Answer your questions with information found in the text;  
   3. Indicate where information is found (exact reference).

<table>
<thead>
<tr>
<th>Ask two questions</th>
<th>Answer your questions in complete sentences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
</tbody>
</table>

Where did you find the answer?  Page _________  Stanza _________  Line _________

| 2.                 |                                             |

Where did you find the answer?  Page _________  Stanza _________  Line _________

Ms. Alina Plasencia & Ms. Lourdes Pintado
### FCAT 2.0 Task Card Activity

**Instructions:** 1. Ask two questions using the task card assigned by your teacher as your model;  
  2. Answer your questions with information found in the text;  
  3. Indicate where information is found (exact reference).

<table>
<thead>
<tr>
<th>Ask two questions</th>
<th>Answer your questions in complete sentences</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What word best characterizes the overall tone of the poem?</td>
<td>The overall tone in this poem is nostalgic, melancholic, and solemn.</td>
</tr>
<tr>
<td>2. Why did the speaker and Death pass the School?</td>
<td>The School reminded the speaker of her past childhood.</td>
</tr>
</tbody>
</table>

Where did you find the answer?  
Page ___526____  Stanza ____1____  Line ___1-4______

Where did you find the answer?  
Page ___526____  Stanza ____3____  Line ___9______

Type of question:  
1. DESCRIPTIVE, IDIOMATIC, and FIGURATIVE LANGUAGE  
2. CAUSE/EFFECT

Ms. Alina Plasencia & Ms. Lourdes Pintado
<table>
<thead>
<tr>
<th>TITLE</th>
<th>AUTHOR</th>
<th>GENRE</th>
<th>GRADE LEVEL</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>I Am Offering This Poem</em></td>
<td>Jimmy Santiago Baca</td>
<td>Ballad</td>
<td>EDGE C</td>
</tr>
<tr>
<td><em>The Jumblies</em></td>
<td>Edward Lear</td>
<td>Narrative Poem</td>
<td>11TH GRADE</td>
</tr>
<tr>
<td><em>The Lowlands of Holland</em></td>
<td>Anonymous</td>
<td>Ballad</td>
<td>9th GRADE</td>
</tr>
<tr>
<td><em>My Husband Is Away on Service</em></td>
<td>Chinese Ode</td>
<td>Ode</td>
<td>8th GRADE</td>
</tr>
<tr>
<td><em>Good Night, Willie Lee, I’ll See You in the Morning</em></td>
<td>Alice Walker</td>
<td>Elegy</td>
<td>8th GRADE</td>
</tr>
<tr>
<td><em>The Odyssey</em></td>
<td>Homer</td>
<td>Epic Poem</td>
<td>11th GRADE</td>
</tr>
<tr>
<td><em>The Cross of Snow</em></td>
<td>Henry W. Longfellow</td>
<td>Sonnet</td>
<td>11th GRADE</td>
</tr>
<tr>
<td><em>Break, Break, Break</em></td>
<td>Lord Alfred Tennyson</td>
<td>Lyric Poem</td>
<td>11th GRADE</td>
</tr>
<tr>
<td><em>Beware: Do Not Read This Poem</em></td>
<td>Ishmael Reed</td>
<td>Free Verse</td>
<td>9TH GRADE</td>
</tr>
<tr>
<td><em>A Gentle Breeze</em></td>
<td>Shannon Lea</td>
<td>Concrete Poem</td>
<td>GOOGLE</td>
</tr>
<tr>
<td><em>1996</em></td>
<td>Rabindranath Tagore</td>
<td>Ballad</td>
<td>11th GRADE</td>
</tr>
<tr>
<td><em>The Owl</em></td>
<td>Edward Thomas</td>
<td>Lyric Poem</td>
<td>9th GRADE</td>
</tr>
<tr>
<td><em>Because I could not Stop for Death</em></td>
<td>Emily Dickinson</td>
<td>Lyric Poem</td>
<td>11th GRADE</td>
</tr>
</tbody>
</table>
Lesson Plan on Poetic Elements

Instructions:
1. Select a poem as a team (seven available poems)
2. Use the selected poem to create a lesson plan that includes these five activities:
   a) Imagery (sight, touch, smell, taste, hearing)
   b) Sound Devices (onomatopoeia, alliteration, assonance)
   c) Figurative Language (simile, metaphor, hyperbole, personification)
   d) Literary Vocabulary (tone, mood, theme, speaker, symbolism) (select one)
   e) FCAT 2.0 Task Cards (select 2 different task cards)
3. Model the Lesson Plan

BE CREATIVE!!!
Useful Websites

- Division of Bilingual Education and World Languages  
  [http://bilingual.dadeschools.net](http://bilingual.dadeschools.net)

- Language Arts Department  
  [http://languageartsreading.dadeschools.net](http://languageartsreading.dadeschools.net)

- FCAT 2.0 Item Specifications  
  [http://www.floridastandards.org](http://www.floridastandards.org)

- Pacing Guides  
  [http://curriculum_materials.dadeschools.net/pacing_guides](http://curriculum_materials.dadeschools.net/pacing_guides)

- Discovery Learning  
  [http://streaming.discoveryeducation.com](http://streaming.discoveryeducation.com)

- McDougal Littell CLASSZONE  
  [http://www.classzone.com](http://www.classzone.com)

- Florida Center for Reading Research  
  [http://fcrr.org](http://fcrr.org)
Contact Information

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  District Supervisor
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- Cary Perez
  District Supervisor
  305-795-1031
- Lourdes Menendez
  District Supervisor
  305-795-1033

Ms. Alina Plasencia & Ms. Lourdes Pintado
Thank You!!!

Have a Cruising Summer!