

MULTILITERACIES PROJECT LESSON PLAN

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Lesson Title: Poetry Stations	Date: TBD
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Grade Level: 10	Subject/Strand: ENG2D
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Topic: Creating Poetry	Length of Period: 75 minutes
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Lesson Plan Description:
 Students will be put into groups and work at a variety of poetry stations where they will be given resources to create poetry with prompts that target 6 modalities/learning styles. Students will spend 20 minutes at each station, so they will participate in 3 stations during this lesson. The other 3 stations would take place during the subsequent lesson.

CURRICULUM CONNECTIONS

<p>Ontario Curriculum Overall Expectations <u>Writing:</u></p> <ol style="list-style-type: none"> Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience; Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience. 	<p>Ontario Curriculum Specific Expectations <u>Writing:</u></p> <ul style="list-style-type: none"> 1.2 - Generating and Developing Ideas: generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies and print, electronic, and other resources, as appropriate; 2.2 - Voice: establish a distinctive voice in their writing, modifying language and tone skilfully to suit the form, audience, and purpose for writing; 2.3 - Diction: use appropriate descriptive and evocative words, phrases, and expressions to make their writing clear, vivid, and interesting for their intended audience.
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<p>Learning Goals: <i>We are learning to ...</i></p> <ul style="list-style-type: none"> create poetry using different mediums that emphasize a variety of learning styles. use our identities to inform our poetry. 	<p>Success Criteria: <i>I can ...</i></p> <ul style="list-style-type: none"> write meaningful poems using the resources and instructions that I have been given. include parts of my identity (ethnicity, gender, etc.) and my personal experiences in my poems.
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ASSESSMENT

Indicate purpose of the assessment: **FOR** **AS** **OF**

Indicate Achievement Chart categories being assessed:
 Knowledge and Understanding **Thinking** **Application** **Communication**

<p>Indicate Assessment Mode:</p> <p>FOR:</p> <ul style="list-style-type: none"> Observations: <ul style="list-style-type: none"> Written 	<p>Indicate Assessment Strategy:</p> <p>FOR:</p> <ul style="list-style-type: none"> Observations: <ul style="list-style-type: none"> Students will answer 	<p>Indicate Assessment Tool:</p> <p>FOR:</p> <ul style="list-style-type: none"> Observations: <ul style="list-style-type: none"> These will be noted by the teacher in
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<p>FOR/AS:</p> <ul style="list-style-type: none"> ● Exit Tickets: <ul style="list-style-type: none"> ○ Written/typed ○ See Appendix 3 <p>OF:</p> <ul style="list-style-type: none"> ● There is no assessment of learning in this lesson because this is the introductory lesson in this mini unit plan. ● Students will continue to practice the skills learned in this lesson over the course of the rest of the mini unit which will bring them to a culminating task where they will be formally evaluated. 	<p>questions and work in groups. The teacher will note their observations of student comprehension. This will help inform future lessons.</p> <p>FOR/AS:</p> <ul style="list-style-type: none"> ● Exit Tickets: <ul style="list-style-type: none"> ○ Students will fill out an exit ticket as a reflection of their experience with the poetry stations. This will allow the teacher to gauge student learning. The teacher will also provide the students with formative feedback to support them in their learning. ○ When the students reflect on their learning experience in the exit tickets, they are assessing their own learning. 	<p>their daybook.</p> <p>FOR/AS:</p> <ul style="list-style-type: none"> ● Exit Tickets: <ul style="list-style-type: none"> ○ Students will submit their physical print-out of the exit ticket or online equivalent to the teacher for formative feedback.
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CONSIDERATIONS FOR PLANNING

Prior Knowledge:

- Students will have basic reading and writing skills.
- Students will have knowledge of the elements of a poem, poetic conventions, and literary devices.
- Students will have examined traditional forms of poetry.

Resources / Materials:

Students	Teacher
<ul style="list-style-type: none"> ● Paper ● Pencils ● Laptops/tablets/cellphones 	<ul style="list-style-type: none"> ● Laptop, projector, projector screen/smartboard/whiteboard, speakers ● Paint chip sample cards (physical) ● Linguistic Prompts List (Appendix A1) ● Song List (Appendix A2) ● Exit tickets (physical printouts and digital versions; Appendix 3) ● Gestural Poems (Appendix A4) ● Magnetic poetry (physical) ● Magnetic poetry (digital) <ul style="list-style-type: none"> ○ http://magneticpoetryplayonline.com/original/

Safety Considerations:

The desks and chairs in the classroom will be arranged into 3 stations while being considerate of tripping and fire safety hazards.

THREE PART LESSON**Introduction / Minds On / Hook: Multiliteracies Slideshow (10 minutes)**

- The multiliteracies slideshow presentation will be shown to students as a means of introducing them to the poetry stations.
- This slideshow will walk through all the activities with example videos for each method of creating poetry.

Body of Lesson / Action: Poetry Stations (60 minutes)

Students will be divided into 3 groups. As a group, they will rotate between 3 poetry stations.

Station 1: Linguistic Station (20 minutes)

- A box will be on the table where students can draw a random prompt that involves different issues related to social justice. (Prompts can be found in the appendix under A1)
- Students will jot down notes related to their prompt on the paper provided for them, and can collaborate with those in their group.
- Students will be encouraged to make this a spoken word poem, and they will share it with their station members. Students can write the poem if they would prefer, however.

Station 2: Visual Station (20 minutes)

- Students will receive a random paint chip sample card.
- They will use the paint names to create a poem, where each line will be written in the corresponding square on the card.
- Afterwards, students will create a visual representation of their poem in the form of a moodboard using the colours on their sample card.
- They are encouraged to use *Canva* to create their moodboards (<https://www.canva.com/>).

Station 3: Audial Station (20 minutes)

- Students will be given a list of songs and they will be tasked with writing their own verse of the song. (Song list can be found in the appendix under A2)
- The verses need to make sense with the tempo and rhythm of the rest of the song and follow the rhyme scheme set up by the original artist.

Conclusion / Consolidation: Exit Tickets (5 minutes)

- The class will reconvene and students will fill out an exit ticket (see A3) about either their favourite station, their least favourite station, or their attitude towards poetry after having participated in the stations.
- This will allow the teacher to see how students are feeling with poetry thus far. The teacher will use this assessment FOR learning to help inform future lessons. The teacher will also provide the students with formative feedback to support their learning.
- The practice of reflecting serves as an assessment AS learning for the students because they are assessing their own learning.

Differentiated Instruction:

- Each of the stations targets a specific learning style, so all the students will be able to work with poetry that meet their specific learning needs.
- At the end of this mini unit, students will only be handing in 2 of their 6 poems, so those that cater to their learning style will be those that are formally evaluated.

- If students need more time to complete a poem, they may finish it for homework.
- For each station, students have the choice of completing the activity in a physical format or an online format.

Extension Activities:

- If a student finishes their poem early, they can try and create another one using a different prompt.
- They may also choose to share their creation with a partner for constructive feedback.

Next Steps:

The next class will continue the poetry stations with a focus on the Spatial, Gestural, and Tactile modes.

Activity 4: Gestural Station (20 minutes)

- Students will use their body, hand gestures, and facial expressions to physically act out a poem of their choosing.
- Students will be encouraged to use their surroundings, props, and whatever else they can if it is appropriate for their poem.
- Materials Required:
 - See A4 in appendix for poem examples.

Activity 5: Tactile Station (20 minutes)

- Students will use magnets with words (either physical versions or digital) and create free form poetry with these tools.
- This combines physical as well as linguistic modalities, and eliminates issues related to specifically structured poems.
- Thus, it provides a lot of creative liberty.
- Materials Required:
 - Magnetic poetry (physical)
 - Magnetic poetry (online: [http://magneticpoetryplayonline.com/original/.](http://magneticpoetryplayonline.com/original/))

Activity 6: Spatial Station (20 minutes)

- This station asks students to involve the environment in which they find themselves in their poetry by using the 5, 4, 3, 2, 1 method.
- This method requires students to mention 5 things they can see, 4 things they can touch, 3 things they can hear, 2 things they can smell, and 1 thing they can taste.
- The moments in time can be the present or they can be a memory.
- This encourages grounding and ties into mental health awareness as it is a coping mechanism for anxiety.
- Students can also play around with which sense has 5 points, which sense has 1 point, etc.

The lesson after that will provide students with the opportunity to select their favourite mode of creating poetry out of the 6 they were able to experience. They will use this mode to prepare a poem to be performed in front of the class during a Coffee House at the end of the week. This activity will allow students to gain the confidence to share their poetry with their peers in an encouraging environment. Their performance will be evaluated formatively by the teacher. The feedback students receive will assist them in their preparation of a summative comparative analysis and performance between 2 different modes of poetry.

REFLECTION

Although we have not yet done this lesson, we think that the first time we run it through, we will be able to tell if the time allotted for each station is too much or too little and whether the prompts and activities are well-suited for the grade level and strand we have chosen.

Here are some questions we would consider after having conducted our lesson:

- What went well during this lesson?

- When were students most engaged during this lesson?
- What could I have done to improve this lesson?
- What do students need more help with/which concept do I need to further expand upon?
- What can I take from this lesson to help me inform future lessons?
- Was there any student feedback on the lesson?

Appendix

A1 – Linguistic Station Prompts

1. Write a poem about...
2. How social media can positively influence social change.
3. How social media can negatively influence social change.
4. What it means to be involved in social justice.
5. The unseen effects of poverty.
6. How a person who needs medical care feels when they cannot find a doctor.
7. The importance of recognizing the Indigenous land on which we reside.
8. Why awareness about residential schools is critical.
9. Orange Shirt Day.
10. Write about today's environment from a cleaner, more sustainable future.
11. Write about today's environment from a dirty, unsustainable future.
12. Being a non-POC and your role in addressing racism and being anti-racist OR being a POC and facing racism.
13. How you have been treated based on your sex or gender.
14. The role you feel poetry can have in social justice.
15. How fast fashion is good or bad.
16. What freedom truly means to you.
17. How can we support the mental health of our peers.
18. Your struggles with mental health.
19. Write about a social justice issue personal to you.
20. Write about a social justice issue personal to you.
21. Write about a social justice issue personal to you.
22. Why change is a good thing for society (or bad).
23. What role social media has in the mental health of its users.

- 24. Why deforestation is bad for the environment.
- 25. The impacts of climate change.

A2 – Audial Station List of Songs

- 1. “This Is America” - Childish Gambino
 - a. <https://genius.com/Childish-gambino-this-is-america-lyrics>
- 2. “Same Love” - Macklemore and Ryan Lewis
 - a. <https://genius.com/Macklemore-and-ryan-lewis-same-love-lyrics>
- 3. “Where Is the Love” - Black-Eyed Peas
 - a. <https://genius.com/Black-eyed-peas-where-is-the-love-lyrics>
- 4. “Black or White” - Micheal Jackson
 - a. <https://genius.com/Michael-jackson-black-or-white-lyrics>
- 5. “Man in the Mirror” - Michael Jackson
 - a. <https://genius.com/Michael-jackson-man-in-the-mirror-lyrics>
- 6. “Imagine” - John Lennon
 - a. <https://genius.com/John-lennon-imagine-lyrics>
- 7. “From Little Things Big Things Grow” - Kev Carmody
 - a. <https://genius.com/Kev-carmody-from-little-things-big-things-grow-lyrics>
- 8. “True Colours” - Cyndi Lauper
 - a. <https://genius.com/Cyndi-lauper-true-colors-lyrics>
- 9. “You’ve Got to Run (Spirit of the World)” - Buffy Sainte-Marie and Tanya Tagaq
 - a. <https://genius.com/Buffy-sainte-marie-you-got-to-run-spirit-of-the-wind-lyrics>
- 10. “Wavin’ Flag” - K’naan
 - a. <https://genius.com/Knaan-wavin-flag-lyrics>

A3 – Exit Ticket

Name: _____

EXIT TICKET

After participating in today’s poetry stations, answer at least one of the following questions:

- 1. Which station was your favourite or least favourite? Why?
- 2. Has your attitude towards poetry changed after doing these stations? Why or why not?



“Hesitations Outside the Door” by Margaret Atwood

I’m telling the wrong lies,
they are not even useful.

The right lies would at least
be keys, they would open the door.

The door is closed; the chairs,
the tables, the steel bowl, myself

shaping bread in the kitchen, wait
outside it.

“Some One” by Walter de la Mare

Someone came knocking
At my wee, small door;
Someone came knocking,
I’m sure – sure – sure;
I listened, I opened,
I looked to left and right,
But nought there was a-stirring
In the still, dark night;
Only the busy beetle
Tap-tapping in the wall,
Only from the forest
The screech owl’s call,
Only the cricket whistling
While the dewdrops fall,
So I know not who came knocking,
At all, at all, at all.

“I Wandered Lonely as a Cloud” by William Wordsworth

I wandered lonely as a cloud
That floats on high o’er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

“The Wind” by James Reeves

I can get through a doorway without any key,
And strip the leaves from the great oak tree.

I can drive storm-clouds and shake tall towers,
Or steal through a garden and not wake the
flowers.

Seas I can move and ships I can sink;
I can carry a house-top or the scent of a pink.

When I am angry I can rave and riot;
And when I am spent, I lie quiet as quiet.

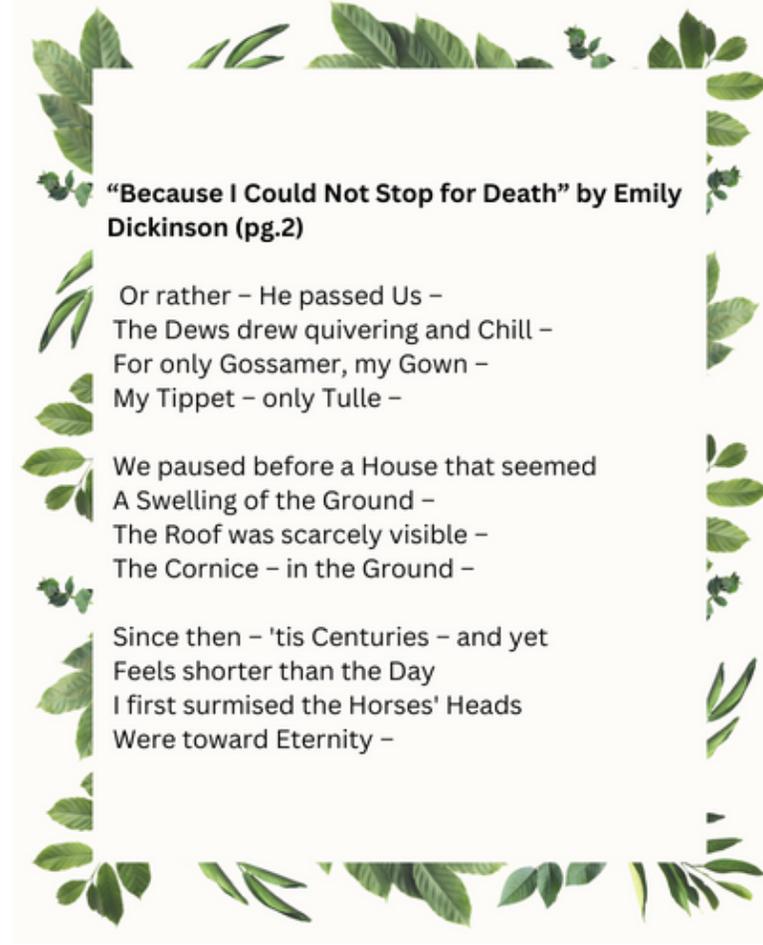


“Because I Could Not Stop for Death” by Emily Dickinson (pg.1)

Because I could not stop for Death –
He kindly stopped for me –
The Carriage held but just Ourselves –
And Immortality.

We slowly drove – He knew no haste
And I had put away
My labor and my leisure too,
For His Civility –

We passed the School, where Children strove
At Recess – in the Ring –
We passed the Fields of Gazing Grain –
We passed the Setting Sun –

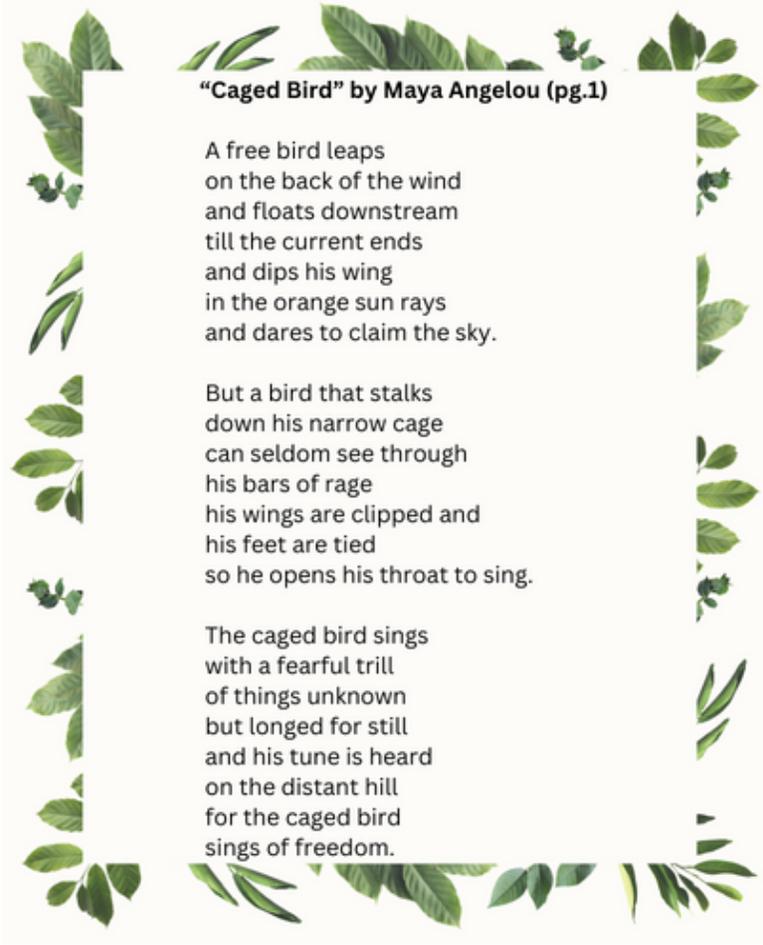


“Because I Could Not Stop for Death” by Emily Dickinson (pg.2)

Or rather – He passed Us –
The Dews drew quivering and Chill –
For only Gossamer, my Gown –
My Tippet – only Tulle –

We paused before a House that seemed
A Swelling of the Ground –
The Roof was scarcely visible –
The Cornice – in the Ground –

Since then – 'tis Centuries – and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity –



“Caged Bird” by Maya Angelou (pg.1)

A free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wing
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

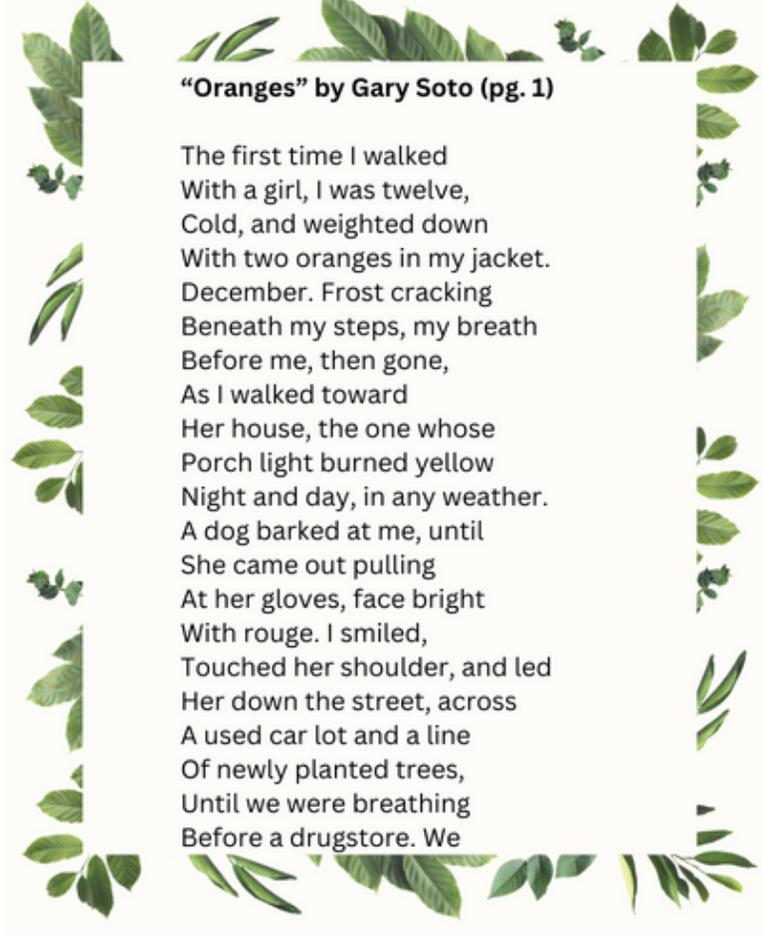


“Caged Bird” by Maya Angelou (pg.2)

The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn bright lawn
and he names the sky his own.

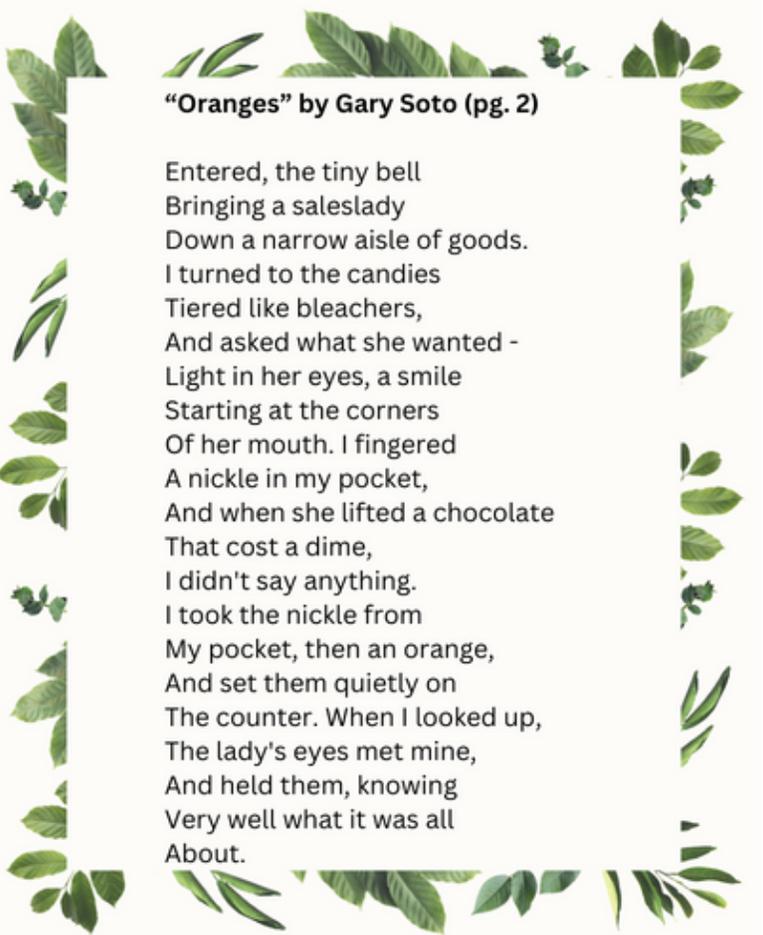
But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.



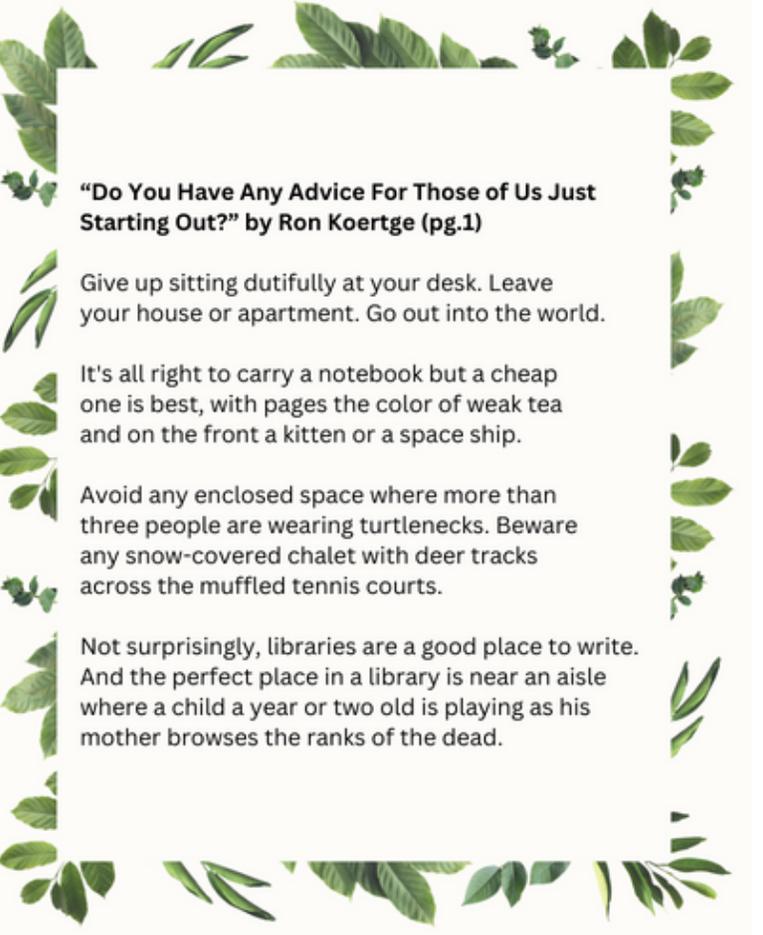
"Oranges" by Gary Soto (pg. 1)

The first time I walked
With a girl, I was twelve,
Cold, and weighted down
With two oranges in my jacket.
December. Frost cracking
Beneath my steps, my breath
Before me, then gone,
As I walked toward
Her house, the one whose
Porch light burned yellow
Night and day, in any weather.
A dog barked at me, until
She came out pulling
At her gloves, face bright
With rouge. I smiled,
Touched her shoulder, and led
Her down the street, across
A used car lot and a line
Of newly planted trees,
Until we were breathing
Before a drugstore. We



"Oranges" by Gary Soto (pg. 2)

Entered, the tiny bell
Bringing a saleslady
Down a narrow aisle of goods.
I turned to the candies
Tiered like bleachers,
And asked what she wanted -
Light in her eyes, a smile
Starting at the corners
Of her mouth. I fingered
A nickle in my pocket,
And when she lifted a chocolate
That cost a dime,
I didn't say anything.
I took the nickle from
My pocket, then an orange,
And set them quietly on
The counter. When I looked up,
The lady's eyes met mine,
And held them, knowing
Very well what it was all
About.



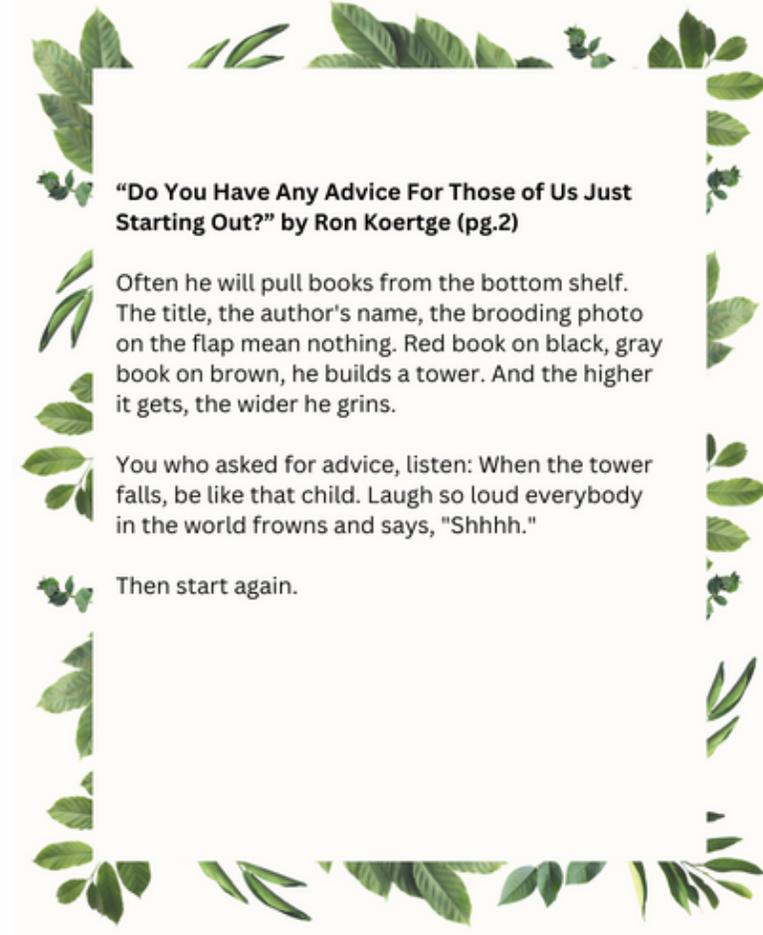
"Do You Have Any Advice For Those of Us Just Starting Out?" by Ron Koertge (pg.1)

Give up sitting dutifully at your desk. Leave your house or apartment. Go out into the world.

It's all right to carry a notebook but a cheap one is best, with pages the color of weak tea and on the front a kitten or a space ship.

Avoid any enclosed space where more than three people are wearing turtlenecks. Beware any snow-covered chalet with deer tracks across the muffled tennis courts.

Not surprisingly, libraries are a good place to write. And the perfect place in a library is near an aisle where a child a year or two old is playing as his mother browses the ranks of the dead.

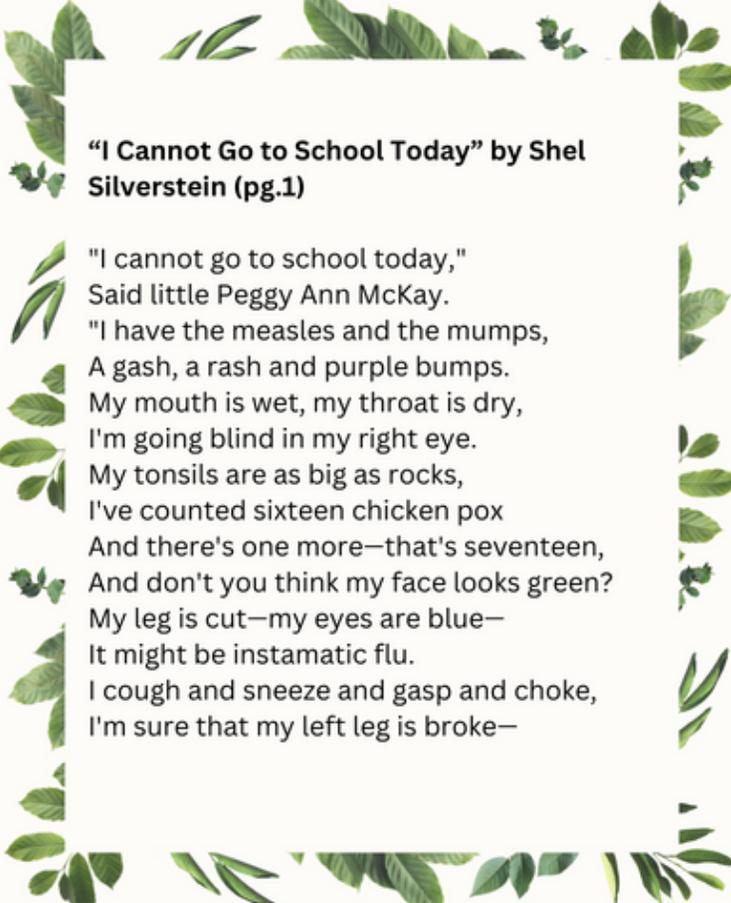


"Do You Have Any Advice For Those of Us Just Starting Out?" by Ron Koertge (pg.2)

Often he will pull books from the bottom shelf. The title, the author's name, the brooding photo on the flap mean nothing. Red book on black, gray book on brown, he builds a tower. And the higher it gets, the wider he grins.

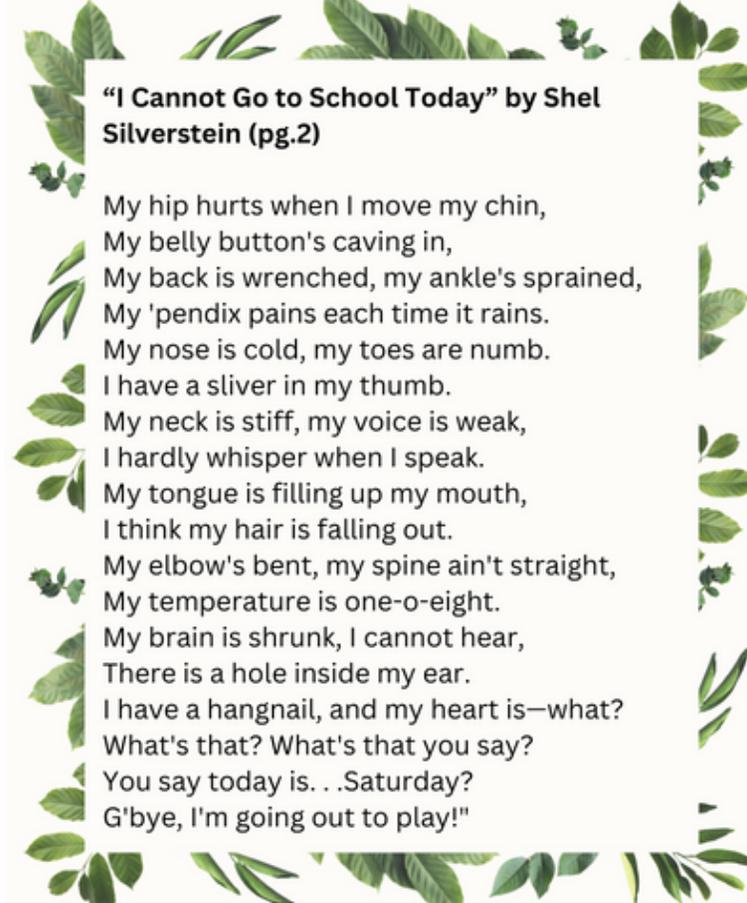
You who asked for advice, listen: When the tower falls, be like that child. Laugh so loud everybody in the world frowns and says, "Shhhh."

Then start again.



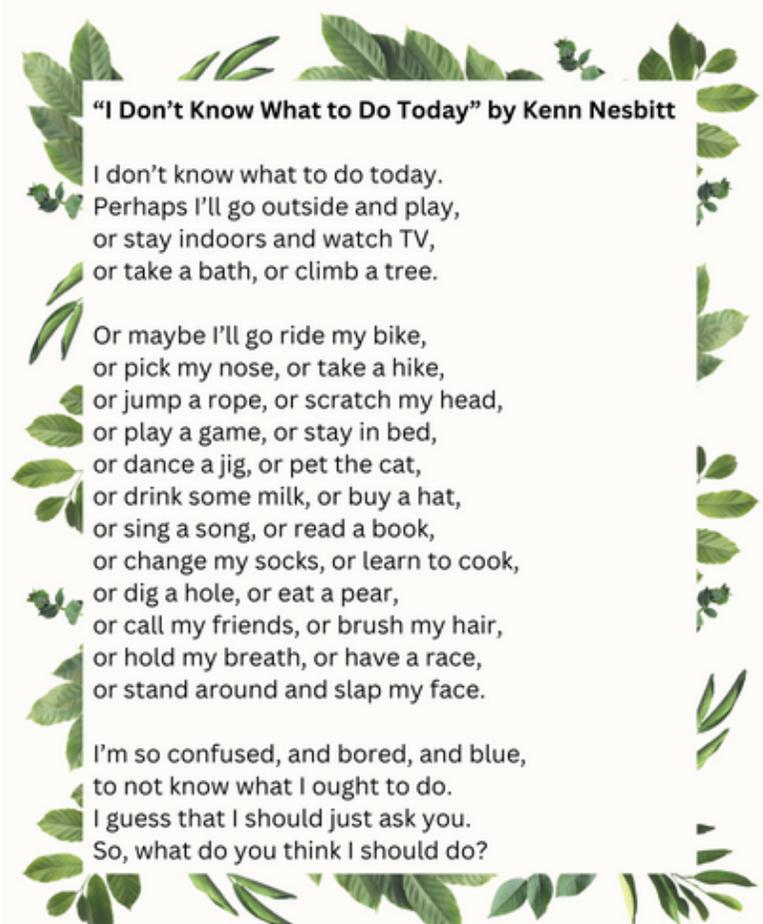
"I Cannot Go to School Today" by Shel Silverstein (pg.1)

"I cannot go to school today,"
Said little Peggy Ann McKay.
"I have the measles and the mumps,
A gash, a rash and purple bumps.
My mouth is wet, my throat is dry,
I'm going blind in my right eye.
My tonsils are as big as rocks,
I've counted sixteen chicken pox
And there's one more—that's seventeen,
And don't you think my face looks green?
My leg is cut—my eyes are blue—
It might be instamatic flu.
I cough and sneeze and gasp and choke,
I'm sure that my left leg is broke—



"I Cannot Go to School Today" by Shel Silverstein (pg.2)

My hip hurts when I move my chin,
My belly button's caving in,
My back is wrenched, my ankle's sprained,
My 'pendix pains each time it rains.
My nose is cold, my toes are numb.
I have a sliver in my thumb.
My neck is stiff, my voice is weak,
I hardly whisper when I speak.
My tongue is filling up my mouth,
I think my hair is falling out.
My elbow's bent, my spine ain't straight,
My temperature is one-o-eight.
My brain is shrunk, I cannot hear,
There is a hole inside my ear.
I have a hangnail, and my heart is—what?
What's that? What's that you say?
You say today is. . .Saturday?
G'bye, I'm going out to play!"



"I Don't Know What to Do Today" by Kenn Nesbitt

I don't know what to do today.
Perhaps I'll go outside and play,
or stay indoors and watch TV,
or take a bath, or climb a tree.

Or maybe I'll go ride my bike,
or pick my nose, or take a hike,
or jump a rope, or scratch my head,
or play a game, or stay in bed,
or dance a jig, or pet the cat,
or drink some milk, or buy a hat,
or sing a song, or read a book,
or change my socks, or learn to cook,
or dig a hole, or eat a pear,
or call my friends, or brush my hair,
or hold my breath, or have a race,
or stand around and slap my face.

I'm so confused, and bored, and blue,
to not know what I ought to do.
I guess that I should just ask you.
So, what do you think I should do?