

TITLE OF LESSON

American Literature Unit 1 Lesson 6 – Analogy  
*How Do You Use Analogy in Writing?*

---

TIME ESTIMATE FOR THIS LESSON

One class period

---

ALIGNMENT WITH STANDARDS

California – Eng 11-12: R1.0-3, 2.0, 3.0-5, W1.0-5, 1.9, W/01.0-2, L/S1.0

---

MATERIALS

Overhead Projector  
“Incident” – Reading (made into an overhead transparency)  
**American Literature Unit 1 Vocabulary List Key** – Teacher Page  
**Analogy Word Problems** – Teacher Page  
**Really, Really Bad Analogies** – Teacher Page

---

LESSON OBJECTIVES

- To define “analogy”
  - To complete the “analogy” item on the **Vocabulary Worksheets**
  - To revise “Incident” poems using the **Poetry Toolbox**
  - To review the ground rules for discussions
- 

FOCUS AND MOTIVATE STUDENTS – WARM-UP ACTIVITY

- 1) Homework Check – Stamp/initial all homework assignments. Do not collect the homework, as they will need it for their class activities today. Students who have returned the American Literature Permission Form will need to be given alternative assignments. Make sure you contact their parents with regards to your decision about how you will handle the assignments given to them.
- 2) **Daily Log** – Tell students to copy the Daily Log below.
- 3) **Sustained Silent Reading** – Read for fifteen minutes. Ask if anyone can compare their book to something they have already read. If not, ask if they can compare their book to a movie, a TV show, or even an object of some kind, just to make a comparison. They should explain why it is like whatever they have compared it to.

Date	Journal	Lecture Discussion	Activity	Readings	Homework
		Analogy Word Problems	1. Define and practice Analogy 2. Peer Revision of poems		1. Rewrite “Incident” Poems. 2. Think of 3 ways that poetry could be used in a dictionary. 3. Complete <b>Vocabulary Worksheets</b> (Item 10). 4. Continue reading novels.

---

ACTIVITIES – INDIVIDUAL AND GROUP

1. **Group Definition** – Tell students to take out their Unit 1 Vocabulary List and their **Vocabulary Worksheets**. Before they turn them in, they are going to learn about the final Item (10) on the worksheet, the “analogy” item. Ask if anyone knows what an analogy is. Ask students to write down a guess. Tell them that they must write

down something, and any guess is acceptable. Give them just a minute to do this, and then call on students to offer guesses. Write their guesses on the board. Finally, ask someone to look up the definition in a dictionary. One of the definitions should say something like this: “a similarity in some way.” Explain that when someone makes a comparison – for example, through simile or metaphor – they are “drawing an analogy,” showing how the two things (seemingly different) are similar. Take no more than five minutes to define the word. Then read your **Really, Really Bad Analogies** (Teacher Page) to students or choose a few of your personal favorites to read to the students. In pairs, ask students to create one really, really bad analogy. Give them no more than five minutes for this. Then ask each pair to read their analogy. Collect them and compile a group list of really, really bad analogies for all of your classes. Have it ready to go for tomorrow’s class.

2. Analogy Word Problems Lecture – Using the **Analogy Word Problems** (Teacher Page), deliver your guided lecture. Have students take out a sheet of paper and prepare to take notes.
3. Tell students that they must use their notes on this lecture to complete Item 10 on their **Vocabulary Worksheets**. Explain that this means they must take the words (proponents, proficiency, pejorative) and place them in a relationship with another word. They must also come up with another pair of words that expresses the same kind of relationship. They may turn in the worksheets tomorrow. Have them turn in their Vocabulary Lists now. Tell them they will have a quiz on this vocabulary, and the strategies from the **Vocabulary Worksheets**, in Lesson 9. Collect their vocabulary lists and correct them tonight using the **American Literature Unit 1 Vocabulary List Key**.
4. Review Ground Rules for Discussions – Remind students of the class policy for discussions involving offensive language.
5. Model **Revision** of Poems – Ask students to bring out their “Incident” poems and their **Poetry Toolbox**. Put up an overhead of the poem “Incident” and tell students that you are going to model the revision of a poem. Write directly on the transparency and use the toolbox as you jot questions down on the poem. Tell students you are going to “write aloud,” that is, you will say aloud the questions you want them to ask as they revise a partner’s poem. Tell them that all the questions you model, you want them to use while revising their poem. They will be revising a partner’s poem next. Start by checking for all the information you asked students to include in their poem: Did the poet describe the specific time and place where the incident happened? If not, write a note that asks the author to do that (In this case, you are writing to the author of the poem, “Incident.”) Did the poet conclude by saying what they thought or felt about the incident now? If not, write a note that asks the poet to do that. Write notes directly on the overhead, showing where these questions are answered. Then ask the questions suggested by the toolbox: What is the message/theme of this poem? What images does the poet use? What evidence do I find of the poet’s voice? How have they used layout to convey a message? How have they used rhythm and rhyme to draw the reader in? What mood or tone does the poet set? Ask the class to help you answer these questions, using notes from their Toolboxes. If it appears that the author has not included one of the devices, write the author a note that asks him to do so. And if students are feeling generous, they should suggest where to place it and provide a suggestion for how it might be worded. As you ask and answer these questions, write notes directly on the poem overhead, pointing out where the poet has done all of the above (e.g. comment, “The poet sets a happy mood at the beginning of the poem with the words “heart-filled, head-filled with glee,” then changes the mood in the second verse” and circle the words that set the mood). They will have all done this with the poem already, so just take a minute or so to do this part of the revision. Then point out the section “metaphor/simile” on the toolbox. See next step for discussion of this.
6. Drawing Analogies – Point out to the students that Cullen does not really use any metaphors or similes in this poem. He could have chosen to use an analogy, to compare the whole experience to something else (e.g., this memory hangs over me like a heavy weight), or to have included metaphors or similes throughout the poem. Continue to “write aloud,” asking, “Where could the poet have used an analogy in this line or verse? Could he have said he was “as small as” something? Like what?” Have students help you answer the prompts about analogy, and write the suggestions on the poem overhead where the students think they should be placed in the poem. When you have finished, ask the students to add the definition of the literary device called analogy to their poetry toolbox. Remind them that analogy is not just a device used in poetry, it can be used in any piece of writing to create a picture in the reader’s mind and help to elaborate any issue or point the author is trying to

make. From now on, they will be responsible for remembering to add analogy to their list of tools or devices that authors use and they will be responsible for using it in their own writing to improve a piece.

7. **Peer Revision** – Tell students to find a partner for revision. The partners should revise each other’s poems, as modeled, asking questions prompted by the format requirements and the devices from the poetry toolbox. Then the partner should write suggestions for analogies in the poem. Tell students that they will be rewriting the poems tonight, and they will need to add a verse which uses analogy, comparing the experience to something. So they need to make sure their partner gives them some good, specific suggestions about what might be added to the poem. They will take this poem through the drafting process for a formal letter grade. So they must get some good feedback today on how to improve it. If they do not, they should find a partner who will give them suggestions for improvement. Ultimately, the piece is their responsibility. So they should be sure the revisions are detailed and extensive. Spend the rest of the period on revision. If students finish early, they can begin the second draft of their incident poem. Remind them that the suggestions of a partner are just that, suggestions. It is up to the author, as to whether or not they use them. However, they must improve their piece of writing, as their grade depends on it. All authors can stand to make a piece of writing better. No author’s piece is perfect, as any good writer will tell you. So they should be prepared to re-work the entire piece.
  8. **Review Homework** – Tell students to use their partner’s suggestions as they rewrite their poems tonight. Tomorrow, they will turn in the first draft of the poem, with suggestions for changes written on it, and the second draft. They must also think of three ways that poetry like this could be included in a dictionary. Because their final project is a dictionary, they should always be thinking of ways to demonstrate word meanings and language change through the writing they produce in class. Tell them that you will have a class brainstorm about this, and they should be prepared to contribute their ideas. They must also complete their **Vocabulary Worksheets**.
- 

#### HOMEWORK

- 1) Draft 2 – Rewrite “Incident” poems.
  - 2) Think of 3 ways that poetry could be used in a dictionary and write them down.
  - 3) Complete **Vocabulary Worksheets**.
  - 4) Continue reading novels.
- 

#### GROUP ROLES

None

---

#### DOCUMENTATION FOR PORTFOLIO

##### **Unit 1**

None