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> Growing A Poetic Sensibility: Using "Sense of Place" in Teaching Poetry A Curriculum Unit Designed for Accelerated 10th-grade English students August 2011

Unit Abstract: This curriculum unit will be the first of several small units that comprise my sophomore English students' work with poetry. While students are exposed to poetry in every grade of English Language Arts in my district, in the sophomore year we put an emphasis on poetry, teaching a multitude of poetic terms and helping students learn, for the first time, how to analyze poetry. Poetry is one of the areas of emphasis on the state comprehensive assessment (MCAS), which students must pass to graduate, so I want my students to be very comfortable in thinking about and writing about poetry.

I have always struggled with teaching poetry. I love it, but have not yet figured out how to help my students love it, too. Usually, I find that students arrive to 10th grade with resentment of and/or apathy toward poetry. So, my guiding premise for this unit is that by playing with "sense of place" in reading published poems and writing their own poetry, students will gain a better understanding of poetic inspiration, poetic tradition, and even the joy of poetically crafted language. My theory is that students will learn to see that poets often react to—or interact with—the places that shape their lives, and thus, poetry will seem more relevant. Based on several tenets from *Walden*, the unit hopes to develop students into lovers of poetry *and* keen observers of—and participants in—nature.

Unit Goals and Objectives: As mentioned in the abstract above, teaching poetry to high school students is a challenge, especially if one's goal is to help students learn to *like* poetry. The curriculum at my school requires intensive study of poetry with sophomores, primarily with the goals of cementing students' understandings of various figurative language devices and some more prominent poetic structures prior to the MCAS test in the spring. I have found, however, that focusing on literary terms as the structure for teaching poetry is pretty deadly – students find little enjoyment in the poems even though they learn to identify the poetic elements within them.

The "Approaching Walden" course introduced to me the concept of "sense of place," which I have employed more casually and not exactly with that terminology in my 9th-grade personal narrative unit. As we worked through the week at "Approaching Walden," it became clear to me that I could apply much of the sense of place thinking to my instruction of sophomore poetry, and that perhaps this focus on "place" and all that it reflects about a writer's inner musings might be a great "hook" to pull students into poetry. Sophomores are so egocentric, and yet the abstractness of many poems prevents them from seeing that many poets are inwardly-focused, as well. By examining a number of published poems that have strong sense of place, I can help students see the place on the surface of the poem but also understand the ethical, philosophical, intellectual, spiritual, etc., internal ideas that "inhabit" that space in the poems.

It would be too redundant to focus only on sense of place in the teaching of all poetry concepts during sophomore year. However, the curriculum unit described here will be the first in a series

of poetry units I'll work on with students. While some of the poems utilized are ones I have taught before, I'm really excited by this entirely new spin on introducing poetry.

Within this curriculum unit, I have tried to achieve several goals, including the following:

- asking students to pay more attention to their "local" worlds—their home surroundings, the inspiring spaces in their towns, even the "place" of our school.
- introducing students to the work of poets who pay attention—in close detail—to their worlds.
- teaching students terms for types of imagery and figurative language which are often utilized in writing about "place."
- helping students understand the interconnection between the places individuals inhabit and the ideas we explore and nurture.
- enrolling community members as guides to teach students more about the inspiring spaces in the towns that feed our school, and encouraging students to make frequent use of such spaces.
- requiring students to write a series of "sense of place" poems of their own, and possibly to contribute one of their poems to a local space

Duration of Unit: The unit described below contains lessons for approximately 10-15 48-minute class periods. Once every 8 days, I teach class for a 62-minute "long block;" which could be useful for several of the lessons.

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Unit Outline:

When we start this unit, students will have just finished studying Sandra Cisneros' <u>The House on Mango Street</u>, which is comprised of a series of short vignettes that are all about place and the protagonist's connection to place.

Lesson 1: Understand what it means to have a sense of place

- Discuss sense of place generally and in The House on Mango Street
- Read a short essay about sense of place (Collier, G., "Wyoming Bound")
- Homework: Students write reflection about a place that shapes them

Lesson 2: Introduce poetry with sense of place

- Examine a poem with sense of place and similar themes to <u>Mango Street</u> and "Wyoming Bound"
- Discuss why "sense of place" might be such a prominent theme in fiction, essay, poetry, etc.
- Examine art with a sense of place
- Homework, Day 1: Students closely examine another poem with sense of place.
- Introduce types of imagery.
- Homework, Day 2: Work with poem; incorporate more types of imagery.

Lesson 3: Continue building concept of poetry with sense of place

- Refresh concepts of metaphor, simile, personification, hyperbole with Billy Collins' "Introduction to Poetry"
- Read Thoreau quote about observation
- Visit 4-5 school spaces, both interior and exterior; students practice creating metaphors, similes, personification, and hyperbole
- Homework, Day 1: Students write a poem about one school space, practicing literary devices and imagery
- Read published poems with focus on interior/exterior spaces
- Homework, Day 2: String journaling to lead to poems later.

Lesson 4: Expand concept of sense of place

- Examine poets' development of internal ideas (psychological, emotional, mental) by exploring the natural world
- Read Galway Kinnell or Mary Oliver poems and complete the questions (finish for homework on Day 1)
- Teach new literary terms focused on sound in poetry: alliteration, assonance, consonance, onomatopoeia
- Receive final project assignment (work on starting for homework, Day 2)

Lesson 5: Developing a local sense of place

- Merge students' interest in place, helpful community resources, and relevance
- Collaborate with community conservation commissions to arrange a field trip
- Take short hike with a naturalist (or conservation commission member), then find spots to sit and write for extended period of time (30 minutes or more).
- Assign students to find a space that is under heavy human influence in some way. Must do 30 minutes or more of writing in that place, paying attention to the details of the place.
- Introduce opportunities for students to get involved place-based activities in their towns.

Culminating Unit Experience: Poetry Reading (see final project, Appendix N)
Opportunity for Extension: Students write letters to appropriate community members, asking to exhibit their poems in a public space

Unit Plan: Lesson Details

<u>Lesson 1:</u> Understanding what it means to have a sense of place (1+ class period)

Prior to starting this unit, my students will have begun thinking about "sense of place" with two texts: Judith Ortiz Cofer's short story "American History" and Sandra Cisneros' novella The House on Mango Street. During their reading of Mango Street, students will have completed a Venn diagram comparing the experience of each protagonist within her neighborhood (Appendix A). Additionally, at the end of their reading of Mango Street, students will have created a project focused on Esperanza's complicated closing sentiments, in which she finally realizes that she will create a way to leave Mango Street, as she has desired for years, but that she will leave in order to return in a way that benefits those who don't get a chance to leave. In short, students will have thought about how a person can feel both connected and critical of their home-place.

At the beginning of this poetry unit, I would like to have students transfer that thinking about place away from these fictional characters and toward their own lives. To start this process, I will work with students for a few minutes to define "sense of place." Students will be asked to create definitions for this concept, first independently, and then by comparing and collaborating with a partner. These shared definitions will be discussed by the class until we can create a fairly unified and detailed idea of "sense of place." As this "defining" discussion takes place, we will refer to Ortiz Cofer's short story and Cisneros' novella.

Then, I will have students read a short memoir essay called "Wyoming Bound" by Gaydell Collier (Appendix B). Students will read for 10 to 15 minutes, until they reach the end of the essay, where Collier writes:

The important thing is to touch the earth and stand in the wind, to know you are part of a whole—not superimposed like asphalt. On the plains, in the mountains, you learn that you are as important as the beaver, the hawk, the dragonfly—but not more so. You are part of the circle.

Does the land mold you into this acceptance? Or are you drawn to the land because of who you are? (p. 5)

After reading the essay, students will write for approximately 12 minutes in their class journals about these two closing questions. After 3-4 minutes of writing time, I will expand the prompt by asking them whether, in <u>The House on Mango Street</u>, Esperanza was "part of the circle" of her neighborhood and whether she was molded by her environment. After another 3-4 minutes, I will ask students to write about how they have been molded by the environment of their own neighborhoods.

Following the writing time, the class will discuss these questions from a general point of view and then more specifically with regard to Esperanza and themselves. Then, together, we will view "The Walden Story" at the World Wide Waldens website (http://worldwidewaldens.org). At the end of the class period, students will be assigned the following reflective writing prompt:

Somewhere in your world, you have a place to which you are drawn because of who you are, just as Ms. Collier implies in her final line of "Wyoming Bound." Your place may also be an outdoor, natural space, or it may be an interior space: a part of your home, a sports venue where you spend lots of practice time, a quiet, private spot somewhere... If you can, take yourself to this place to write a

response to the following questions. If you can't go to your place, then try to close your eyes and mentally put yourself there.

Prompting Questions: Why is <u>this</u> place the place to which <u>you</u> are drawn? What is <u>your</u> "sense of place" in this location? What influence does this place have on your mind, your heart, your soul? Is the sanctity, or specialness, of this place threatened by anything? If so, what would help to protect it?

Spend 20-25 minutes writing your response to these questions and your thoughts about this place. Work to truly express your thoughts, not allowing your concerns about paragraph, sentence structure, spelling, etc., get in your way. Your reflection will be assessed on the detail and thoroughness with which you express your ideas about the place.

(The assignment handout is below, as Appendix C.)

Students may choose to share their writing with classmates during the next day's class session.

<u>Lesson 2:</u> Finding Sense of Place in Poetry and Art (2-3 class periods)

<u>Class 1:</u> Class will start with a class reading of Elizabeth Canfield's poem "For the Grandchildren, Coming to the Ranch" (Hasselstrom, Collier, & Curtis, 1997) (Appendix D). I selected this poem because it shares themes with "Wyoming Bound" and <u>Mango Street</u>, especially in the consideration of how we may be shaped by the ways we choose to interact with and learn from our environments.

After reading the poem, the class discussion will briefly focus on how the poem creates a sense of place, and what the speaker wishes for her grandchildren to learn. Then, students will be asked to brainstorm why "sense of place" might be such a prominent theme in fiction, essay, poetry, etc. We'll extend the discussion to include visual arts and music, as well. Students' ideas will be gathered on the white board, pulling together the thinking they did from Lesson 1 and from today's lesson.

For the rest of the class period, students will work in groups of 2-3 in the computer lab to explore "sense of place" in a visual art. Group assignments will include the following:

Paintings:

"Christina's World" by Andrew Wyeth and "Nighthawks" by Edward Hopper "Unscheduled Stop" by Charles Russell and "The Gulf Stream" by Winslow Homer The "Waterlilies" series by Claude Monet Chinese and aboriginal landscape paintings by varied artists

Photographs:

selected photos from the Yosemite series by Ansel Adams selected photos from Depression/Dust Bowl series by Dorothea Lange selected photos from Australia by Peter Lik selected photos from East Africa by Nick Brandt urban landscapes by a variety of artists Students groups will be asked to complete the following questions while viewing the art assigned to them:

- 1) For each painting/photograph, list details that stand out to you about the "place." In other words, which elements of place did the artist want to emphasize in the painting or photograph?
- 2) What overall mood is conveyed about this place through the details of the photograph or painting? In other words, what *sense* of place did the artist create through his/her photograph or painting?
- 3) How might a different artist have conveyed a different sense of place while still focusing on this same location? Use your group's creativity to come up with a minimum of three ideas. (See Appendix E for full handout)

At the beginning of class on the next day, student groups will briefly display the art they studied and share with their classmates the "sense of place" discoveries they made.

Homework after this lab time will include work with another poem. Students will be provided with four poems that emphasize "sense of place" in different ways ("The Snow Man" by Wallace Stevens; "Catching the Scent" by Anne Haines; "Center" by Billy Collins; "The Sound of Night" by Maxine Kumin). They will be asked to read all four poems, to select one and analyze the words and phrases that create the strongest sense of place in the poem, and then to write their own "sense of place" poem using one phrase "borrowed" from their selected poem. Please see the full assignment below, as Appendix F.

<u>Class 2</u>: First, students will share their discoveries of sense of place in the various works of art studied during the previous class period.

Then, students will work together in groups focused on the four poems assigned for homework. Students will compare their choices of words/phrases that created the sense of place in the poems. Each group will be given a large sheet of butcher paper on which to list these powerful pieces of the poems. When they are finished, we will hang these pieces of paper around the room.

Then, students will be asked to refresh their memory about the definition of "imagery" in literary terms. Once this definition is on the whiteboard, students will receive a handout listing a number of literary terms that we will study over time, including the seven different types of imagery for which they are responsible (Appendix G). We will define each type of imagery, and then try to identify each type on the lists of powerful sense of place words and phrases they selected from their four poems. Class time will end with a discussion of why poetic imagery helps to create a sense of place.

Homework following this class period will be for students to craft another short poem, inspired by one of the pieces of art with which they worked. In the poem they write, they must create phrases that develop sense of place by using at least three different types of imagery. The full assignment is included below, as Appendix H.

<u>Lesson 3</u>: Exploring Interior and Exterior Places Poetically (2-3 days)

<u>Class 1:</u> In this lesson, done during a 62-minute long block, students will continue to learn poetic devices and terms while also exploring sense of place in both natural (exterior) and manmade (interior) spaces.

To begin, students will be quizzed on the following four literary terms, all of which they have learned in previous years of English Language Arts: metaphor, simile, personification, and hyperbole. Students will add definitions for these terms to their list of literary devices (Appendix G). Then, we will read together Billy Collins' poem "Introduction to Poetry" and find examples of these four devices used in the poem (Appendix I).

For the remainder of the class period, I will take students to several locations on the school campus. In each location, students will be instructed to write poetic metaphors, similes, personifications, or hyperboles describing elements that contribute to the sense of place in each location. (See Appendix J for the handout.) Locations will include both natural and man-made spaces, such as the following:

- a courtyard built in the center of our building in which there are student/faculty created gardens and sculptures
- a small, old cemetery that borders the school grounds
- the back corner of the soccer field
- the foyer to the school gymnasium
- the school cafeteria

Prior to departing the classroom to travel to these places, students will read the following quote from Henry David Thoreau's journal of 2 July 1857: "Many an object is not seen, though it falls within the range of our visual ray, because it does not come within the range of our intellectual ray, i.e., we are not looking for it. So, in the largest sense, we find only the world we look for." (Walden Woods Project). We will discuss the importance of looking really closely at the small details of a place to appreciate its true essence – and to be poetic about it. Students will be instructed to do this kind of "close-looking" in each of the places we visit on the school campus.

Homework, as noted on the handout for the school spaces tour, will be to write a short poem about one of these school spaces (Appendix J).

Class 2: Students will share the poems they created for their chosen interior or exterior school spaces. As a class, we will celebrate the passages that show close examination and contemplation of the environment, as well as those passages which utilize the identified figurative language. Then, we will examine several published poets' interior/exterior space poems, including: "In Cold Storm Light" by Leslie Marmon Silko (exterior space), "The Sacred" by Stephen Dunn (interior space), "Mirror" by Sylvia Plath (interior space), "Lost" by David Wagoner (exterior space), "Root Cellar" by Theodore Roethke (interior space), and "Blackberry Eating" by Galway Kinnell (exterior space) (Appendix K). Each poem will be a "station" in the classroom, and students will rotate through the stations in groups, identifying the "close observations" about place in each poem, as well as the figurative language devices on which we have worked so far. During this activity, we'll talk deliberately about how close-reading of literature can be a lot like looking at the details of one's environment: we see more when we open our minds more to observation. Then, we will talk about any differences or similarities students see in the poems about interior spaces and the poems about exterior spaces.

In preparation for homework, I will read, with students, the following Thoreau journal excerpt from August 19, 1851: "How vain it is to sit down to write when you have not stood up to live! Methinks that the moment my legs begin to move, my thoughts begin to flow, as if I had given vent to the stream at the lower end and consequently new fountains flowed into it at the upper. A thousand rills which have their rise in the sources of thought burst forth and fertilize my brain...Only while we are in action is the circulation perfect. The writing which consists with habitual sitting is mechanical, wooden, dull to read" (Cramer, 2012).

Students will be instructed to select one interior space at home and one exterior space near home to encircle with a 10-foot length of string, which I will provide to each student. Students will journal for 30 minutes in each location about the details their observation captures within that 10-foot circumference, and the broader contemplation that is inspired by their close observation (The full assignment is attached below as Appendix L.) (Adapted from the String Journal assignment by Janet Burne, Reading Memorial High School, Reading, MA.)

<u>Lesson 4</u>: Using Outdoor Spaces to Understand Our Internal Selves (2-3 days)

<u>Class 1:</u> After working in the previous days to understand the benefits of closely examining external spaces, students will be ready to make the next step into recognizing that contemplation of the natural (or man-made) world helps us to understand our internal selves. We'll start with another quote from Thoreau, this time from "The Ponds" in *Walden*: "A lake is the landscape's most beautiful and expressive feature. It is earth's eye; looking into which the beholder measures the depth of his own nature" (Thoreau, H.D., *Walden*, p.125). Students will be asked to brainstorm ways an individual might find "the depth of his own nature" in a lake, or in some other natural—or manmade—object he observes. Their ideas will be surface in discussion and charted on the whiteboard.

Then, students will randomly select one of two packets of poems to read for our activity. The first packet will be poems 1, 2, 5, and 10 of Galway Kinnell's series "When One Has Lived a Long Time Alone;" the second packet will be four poems by Mary Oliver: "Wild Geese," "The Summer Day," "The Owl Who Comes," and "Mockingbirds" (Appendix M). With the packet they choose, students will also receive a handout asking several questions that encourage them to examine the poems for ways the poets used observation of the natural world to contemplate something meaningful about themselves, humanity, existence, etc. (Appendix M). Students will complete this work for homework.

<u>Class 2</u>: When students return to class the next day, each will receive a copy of the packet with which they did <u>not</u> work on the previous day, and will be given time to read the poems in the packet. Then, the class will discuss a couple of the poems from both packets. All the poems will be available for prepared for projection from the computer, and students will come to the front of the room to teach their classmates the discoveries they made about the ways natural observations lead to internal discoveries for the poets.

After this discussion, students will take out their lists of literary terms (Appendix G) and will learn/refresh their definitions for four terms focused on sound in poetry: alliteration, assonance, consonance, onomatopoeia. With the remaining class time, students will look back at the Oliver and Kinnell poems, as well as poems from earlier lessons, to find examples of these devices at work.

At the end of class, students will receive the unit project assignment (Appendix N), on which they will have one week to work. Their homework will be to read over the assignment and to brainstorm about the places they might choose to go to generate each of the four poems.

<u>Lesson 5</u>: Finding Inspiration in Local Places (2+ days)

As the high point of the unit, students will participate in a field trip to a local conservation area in one of the three towns served by our school district. All three towns have active conservation commissions and large plots of conservation land, so field trips can vary in location from one year to the next.

The goal of the field trip will be to get students out into a place of natural beauty, with the help of community members who are active in these town-owned and preserved lands. Ideally, community member(s) will be willing to talk with students about the history of the conservation land and the prominent natural elements there, leading us on a hike that allows students to find beauty they didn't realize was a part of their towns. (Hopefully, these community members can also tell students how they can be more active stewards of their town conservation lands.) Following the hike, the student group will either convene in a large open area (depending upon which town's conservation land we are using) or will be split into several smaller groups (depending on chaperone support) and will be give 30-45 minutes of time to write contemplatively about the nature they viewed in this place. (Students will have been assigned to bring their classroom journals on the field trip.) Students will know their final project assignment at this point, so the writing they do during the field trip will be direct preparation for this project.

Upon our return to school, or during the next class meeting, students will participate in the World Wide Waldens Activity 2: Green Life Snapshots (Appendix O) to define their personal environmental ethic. As they complete this exercise, I will encourage them to employ this thinking as they work on the poems for their final project. Together, we will read Pablo Neruda's poem, "Keeping Quiet" (Appendix P), discussing the individual's role in preserving his environment. We'll talk once again about how critical special spaces have been for the writers of all the poems we have studied to date, as well as how important is the preservation of students' "special places," natural or otherwise, in order to allow them to find themselves in those spaces.

Finally, I will orally assign students to repeat our field trip activity on their own, but in a local space that is under heavy human influence in some way. Just as we did on the field trip to the conservation land, students must do 30 minutes or more of writing in the human-influenced place, paying attention to the details of the space. This work will be due for me to look over two days after it is assigned (allowing students a little extra time to get themselves to locations that are not at home).

Culminating Unit Experience and Extension (1 + days)

On the day the final project is due, each student will present his/her poetry booklet and read one of his/her sense of place poems to the class. After all students have read, we will talk about whether we, as a class, have a shared environmental ethic or sense of place.

To extend the impact of the unit for students who are excited by it, an extension will be offered in which I will work with interested students to approach community leaders about incorporating

one of their poems into an appropriate public space in their town. There are lots of possibilities here: poems could be slid into sign-posts at trailheads; poems could be painted on the side of an town building, as murals; poems could be displayed at town parks or orchards or farms. While I will help students with the presentation of these ideas to the appropriate community members, the motivation to do this extension will have to come from the student. In other words, this will not be a "display" of Mrs. Hera's students' poems, but rather, Student X has chosen to display her/his poem at Such-and-Such site. Those students who take the initiative to pursue this extension will earn extra credit for their work on this curriculum unit.

Materials and Resources Required:

Lesson 1 – Materials needed:

Copies of "Wyoming Bound" by Gaydell Collier (Appendix B)

Student classroom journals

Writing prompt for homework (Appendix C)

Lesson 2 – Materials needed:

Copies of "For the Grandchildren: Coming to the Ranch" by Elizabeth Canfield

Computer lab with internet access, and preferably a teacher-created catalogue of links to each photograph/painting featured

Handout for art study (Appendix E)

Handout for sense of place poem study (Appendix F)

Handout for literary terms (Appendix G)

Handout for art/sense of place poem assignment (Appendix H)

Lesson 3 – Materials needed:

Access to a variety of interior/exterior spaces on the school campus

Students' copies of the literary terms handout (Appendix G)

Copies of Billy Collins' "Introduction to Poetry" (Appendix I)

Copies of the "Poetry of School Spaces" handout (Appendix J)

Copies of interior/exterior space poems (Appendix K)

10-foot lengths of string for each student

String Journaling assignment (Appendix L)

Lesson 4 – Materials needed:

Copies of the Galway Kinnell and Mary Oliver poem packets, along with the assignment (Appendix M)

Students' copies of the literary terms handout (Appendix G)

Copies of the final unit assessment (Appendix N)

<u>Lesson 5 – Resources needed:</u>

Relationships with local conservationists or naturalists

Students' classroom journals

World Wide Waldens handout (Appendix O)

Copies of Pablo Neruda's "Keeping Quiet" (Appendix P)

Assessment Rubric(s): Please see each assignment in the appendices for the assessment rubrics and grade weights.

MA Curriculum Frameworks for English Language Arts and Literacy:

This unit addresses the following Massachusetts Standards for English Language Arts (2011) for high school:

College and Career Readiness Anchor Standards for Reading:

- 1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- **4.** Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
- **5.** Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
- **6.** Assess how point of view or purpose shapes the content and style of a text.
- **9.** Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
- 10. Read and comprehend complex literary and informational texts independently and proficiently.

Specific Reading Standards for Literature

- 2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- **4.** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.
- **5.** Analyze how an author's choices concerning how to structure a text, order events within it and manipulate time create such effects as mystery, tension, or surprise.
- 7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

College and Career Readiness Anchor Standards for Writing:

- 1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- **2. MA.3.A.** Write fiction, personal reflections, poetry, and scripts that demonstrate awareness of literary concepts and genres.
- **4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **5.** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- **10.** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Specific Writing Standards

- 1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- 3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
 - a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
 - d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- **MA.3.A.** Demonstrate understanding of the concept of point of view by writing short narratives, poems, essays, speeches, or reflections from one's own or a particular character's point of view (e.g., the hero, anti-hero, a minor character).
- **4.** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **5.** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

College and Career Readiness Anchor Standards for Speaking and Listening:

- 1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- **6.** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Specific Speaking and Listening Standards:

- 1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics*, *texts*, *and issues*, building on others' ideas and expressing their own clearly and persuasively.
 - a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
 - c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
 - d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

College and Career Readiness Anchor Standards for Language:

- 1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- 2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- **3.** Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- **4.** Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
- 5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- **6.** Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

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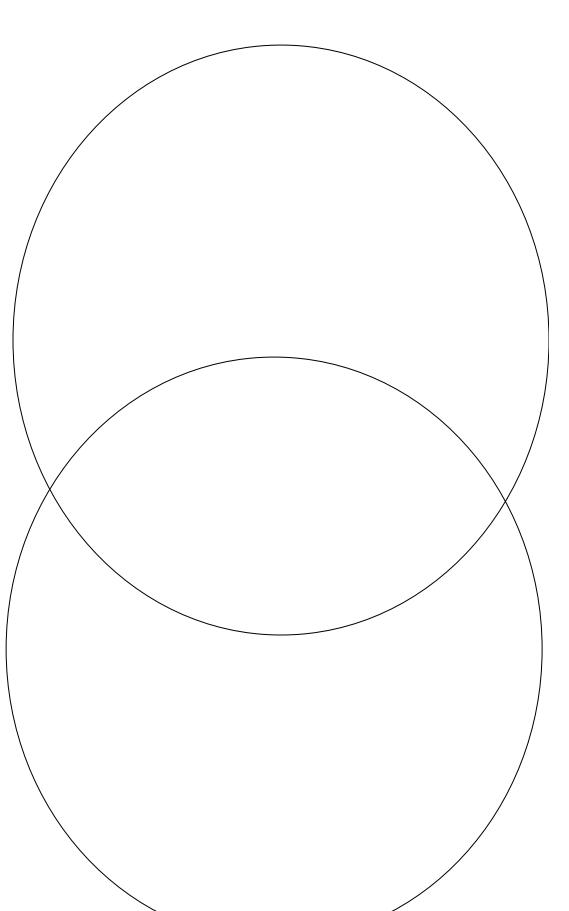
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Esperanza's neighborhood and her experience

Your name:



From Leaning into the Wind, edited by Linda Hasselstrom, Gaydell Collier, and Nancy Curtis. Boston, MA: Houghton Mifflin, 1997.

GAYDELL COLLIER Wyoming Bound

I wasn't born here on the High Plains. I'm here because, even as a child, I knew I had to come home. Raised in the suburbs of New York City — amid neat houses, each centered in its patch of lawn bordered by concrete sidewalks — I sought the untenanted fields beyond. I'd walk to school singing, "Afoot and light-hearted, I take to the open road . . . the long brown path before me leading wherever I choose . . ." but with heavy heart I'd trudge along gray asphalt. Riding in the back seat of our old Dodge, I observed out in the haze, not amber waves of grain but gray, cracked, dried fields of tar and slate. And I knew — even before I was twelve — that I would come

I loved books, and I read horse and dog stories set in Wyoming, My Friend Flicka and Thunderhead among them. I sat in my room with the door closed and drew wonderfully detailed maps of Wyoming while my brother played with other children outside. I listened to The Lone Ranger (because of Silver and Scout) and Sergeant Preston of the Yukon ("Good boy, King!") and peopled the Wyoming mountain ranges and river basins with myself — a dozen myselfs — all riding horses into the wind, free and exultant, or else—afoot and light-hearted — striding down and beyond the open road.

I knew Wyoming very well, yet I knew nothing. I knew I had to go there, had to live there, that Wyoming was my home no matter how mis-

guided and misplaced my parents might be. I spoke to them about it. I

explained the desperate importance of going to Wyoming in words that were clear to me, but apparently unconvincing to them. My father was the building manager of Bowling Green Offices at 11 Broadway. What does real estate by the square foot have to do with the vastness of Wyoming? But my

tather, when not forced to be a realist, was a reader and a dreamer — a

I remember, the year I was twelve, when we discussed his upcoming summer vacation. I begged to go to Wyoming and he finally countered with an exasperated "Well, if you want to go to Wyoming so much, why don't

you make the money to take us there!" That year we went to Cutchogue and rented a sea-smelly cabin and dug clams. And I read my books.

He never remembered saying it. I never forgot. Up in my room, among my Wyoming maps, among my books, I began my secret campaign. I bought a gray metal strongbox where I could lock away every quarter saved from my dollar-a-week allowance, every wage earned from baby-sitting at fifty cents an hour. Slowly my little hoard grew. No one suspected. I still bought a few favorite comics and an occasional ice cream cone — who would notice the ones I didn't buy?

Birthdays passed. I took riding lessons and guitar lessons, did well in school, and lived a more or less normal adolescent life. I wrote poems and stories — entirely fictional works set here, there, and anywhere, but never in Wyoming. Wyoming belonged to my real self, not to fiction.

Early in the spring when I was going on sixteen, the subject of summer vacation came up, and again I mentioned Wyoming — this time with just a faint touch of optimism. The time had come.

"Wait," I told my parents. "We can go to Wyoming!" I dashed upstairs for my strongbox. I hadn't counted the money lately but the box was heavy and I'd worked hard. They said nothing as I unlocked the box. With pride and melodrama, I opened it and dumped it into the middle of the dining room table, dollar bills and coins tumbling and rolling. My parents were as bewildered as they were astonished. Where had it come from? What in the world was it all about?

"Don't you remember?" I asked my father. "Don't you remember you said I should make enough money to take us to Wyoming?"

Well, of course he didn't remember. But I went to bed in triumph. Nearly two hundred dollars! My parents stayed up very late afterwards.

It was many years before I really understood what had happened that night — and when I did understand I could hardly believe how much love and sacrifice had been exchanged for a pitiful pile of coins and bills.

My father mortgaged the house. He bought a new car. He must also have mortgaged his life for years to come—he somehow bargained for eight weeks of vacation all in one summer—an unheard-of extravagance at that time. And once these monumental acts were accomplished, it was announced that in that summer of 1951, we would take our trip—a magnificent family odyssey that would go to national parks and the Pacific coast, that would cover the West, and that would climax with a whole week

in Wyonung.

The planning was glorious. My father and I spent weekends crawling around the living room floor poring over spread-out maps, adding milearound the living room floor poring over spread-out maps, adding milearound the living room floor poring over spread-out maps, adding milearound the living room floor poring over spreading what had to be seen at all costs, what could be missed. My mother left it to us except for one stipulation. Wyoming had to be last. How could the reality ever match up to these incredible expectations? The disap-

pointment that was bound to be Wyoming could never be allowed to taint the rest of the trip. I had no such apprehensions and agreed happily —I had always been one to save the best for last. And I was to plan the Wyoming part myself. I selected several dude ranches on the basis of my own formula — a ratio of the most horses to the fewest people.

And at last we were on our way, heading north into Canada, through the Soo, back into the States, through Glacier Park up to Banff and Lake Louise, over the mountains into British Columbia and down the redwood coast to Santa Barbara, across the desert to Las Vegas and the Grand Canyon, up through Utah, and finally — finally — entering Wyoming's southwest corner and sliding up to Teton and Yellowstone.

What more need I tell you? We stayed a short time at Wapiti and then settled in at the H Bar V, south of Douglas, a piece of paradise on earth.

Wyoming a disappointment? No, I had come home; the only disappointment was in leaving — at the very last minute, so that my father, exhaustion showing in dark smudges under his eyes, had to drive home nonstop in order to make it to work Monday morning.

My heart stayed in Wyoming. I mourned the distance, but had no doubts that whatever destiny was mine would be found or made in my state.

Within four years I returned for good — this time on my own. I married and we raised our children beside the Laramie River, where they could walk or ride a horse through sagebrush and native grasses beyond the open road, where they had to walk to the privy and haul in wood for heating and cooking, where they could climb Jelm Mountain and look out over a hundred miles and see only an occasional rooftop because the sun glinted off its metal.

The important thing is to touch the earth and stand in the wind, to know you are part of a whole — not superimposed like asphalt. On the plains, in the mountains, you learn that you are as important as the beaver, the hawk, the dragonfly — but not more so. You are part of the circle.

Does the land mold you into this acceptance?

Or are you drawn to the land because of who you are?

CINDY FRENCH Child of the Land

Ever since I was a small child, I realized that there were two kinds of people. I used to pretend that some were children of the land and some were children of the sky. And even as an adult, I sometimes think it might be true. I think children of the land have a close, almost spiritual feeling toward the land, a oneness with nature that manifests itself in awe of nature's beauty

Appendix C

English 10 ACC	Your name:
Mrs. Hera	

Somewhere in your world, you have a place to which you are drawn because of who you are, just as Ms. Collier implies in her final line of "Wyoming Bound." Your place may also be an outdoor, natural space, or it may be an interior space: a part of your home, a sports venue where you spend lots of practice time, a quiet, private spot somewhere... If you can, take yourself to this place to write a response to the following questions. If you can't go to your place, then try to close your eyes and mentally put yourself there.

Prompting Questions: Why is <u>this</u> place the place to which <u>you</u> are drawn? What is <u>your</u> "sense of place" in this location? What influence does this place have on your mind, your heart, your soul? Is the sanctity, or specialness, of this place threatened by anything? If so, what would help to protect it?

Spend 20-25 minutes writing your response to these questions and your thoughts about this place. Work to truly express your thoughts, not allowing your concerns about paragraph, sentence structure, spelling, etc., get in your way. Your reflection will be assessed on the detail and thoroughness with which you express your ideas about the place.

(15 points, due tomorrow)

Appendix D

For the Grandchildren, Coming to the Ranch Elizabeth Canfield

Soon summer, returning, will bring you here again, And during these sweet days of early spring Coming after winter's stringent pause, I hurry to make ready for you, To gather gifts that will bring my own renewal As I watch your days of childhood move along.

You'll kneel to see each flower,
Hear the songs of birds and frogs and crickets,
Find excitement in the rivulets
That follow thunderstorms,
Not pick up baby kittens until
Their eyes come open, and transfer
Tiny tadpoles from the dwindling puddles
Into the larger pond, so they may live.
You'll care about the little horse
Who carries you so cheerfully,
And leave horsehair from the currycomb
Where birds can find it to build nests.

You'll learn that wild things must be free, Yet know your lot is to be tamed By such small things as making beds And brushing teeth and cleaning bathrooms And finding hampers for the dirty clothes.

With sorrow you will see
There's no happy ending for the hawk
Who hit the highline,
Or the little lamb who couldn't nurse—
That the race is not always to the swift
Nor the battle to the strong.
I hope you learn that only under truth
Do we find solid ground.

I'll strive to guard you from
The permanent self-pitying adolescence
Where so many grown-ups stay,
And help you keep a measure of innocence—
Not enough to make you gullible, but sufficient
To guarantee you hope,
And a sense of wonder
As you step out to find your way.

(From <u>Leaning into the Wind</u>, edited by Linda Hasselstrom, Gaydell Collier, and Nancy Curtis. Boston, MA: Houghton Mifflin, 1997.)

Appendix E

English Mrs. He	10 ACC	Students in your group:
W118. 110	ia .	
Paintir	ng/Photogra	ph #1:
1)	-	ainting/photograph, list details that stand out to you about the "place." In other tich elements of place did the artist want to emphasize in the painting or h?
2)	painting?	rall mood is conveyed about this place through the details of the photograph or In other words, what <i>sense</i> of place did the artist create through his/her h or painting?
3)		nt a different artist have conveyed a different sense of place while still focusing me location? Use your group's creativity to come up with a minimum of three

Paintin	g/Photograph #2:
1)	For this painting/photograph, list details that stand out to you about the "place." In other words, which elements of place did the artist want to emphasize in the painting or photograph?
2)	What overall mood is conveyed about this place through the details of the photograph or painting? In other words, what <i>sense</i> of place did the artist create through his/her photograph or painting?
3)	How might a different artist have conveyed a different sense of place while still focusing on this same location? Use your group's creativity to come up with a minimum of three ideas.

Appendix F

English 10 ACC Mrs. Hera

Your name:	

Read carefully all four of the attached poems:

- "The Snow Man" by Wallace Stevens
- "Catching the Scent" by Anne Haines
- "Center" by Billy Collins
- "The Sound of Night" by Maxine Kumin

Then, select the one that you like best to be the focus of your homework assignment. Re-read the poem you have chosen, carefully paying attention to all of the words. In fact, it would be best to read the poem aloud, so that you can *hear* it as well as see it. On your third or fourth reading, underline the words and phrases that <u>you</u> think contribute to the poem's "sense of place."

Now, draw a picture that shows the "place" of the poem. Try to represent the place that has developed in your imagination, based upon your reading of these powerful words and phrases. Use colored pencils or crayons to make your drawing detailed; no one-color sketches, please.

Finally, select <u>one</u> phrase from the poem to borrow. You will use it to write your own short poem (10-14 lines) that develops a different "sense of place" from that image. You may start your poem with the borrowed line or you can simply work it somewhere into your poem. Don't worry about using a formal poetic structure, rhyming, etc., unless you'd really like to do so. Your focus for this point should be specifically on developing a detailed sense of place using carefully selected words and phrases.

Your work will be assessed on your careful attention to detail in all steps of this process. (15 pts.)

The Snow Man by Wallace Stevens

One must have a mind of winter To regard the frost and the boughs Of the pine-trees crusted with snow;

And have been cold a long time To behold the junipers shagged with ice, The spruces rough in the distant glitter

Of the January sun; and not to think Of any misery in the sound of the wind, In the sound of a few leaves,

Which is the sound of the land Full of the same wind That is blowing in the same bare place

For the listener, who listens in the snow, And, nothing himself, beholds Nothing that is not there and the nothing that is.

Catching the Scent by Anne Haines

Summer evenings, I was put to bed before dark. I'd kneel on the mattress to look out the window and watch my mother talking to the neighbor across the fence, standing near the roses that bloomed though we never took care of them. The evening light was long and soft falling across the lawn. I couldn't hear my mother's voice and she didn't turn to see me watching. That summer I began to see her life as separate from mine.

in long light, among roses. Later,I'd wake in the dark and lift my face into night air, the insistent breeze of far places. At the edge of town cars chummed on the speedway, their sound punctuated by the rasp of cicadas calling tto each other.

In moonglow and in half-sleep, I imagine the night as an open place stretching out around me. I cannot see the roses but smell them blooming on dark wind.

Center by Billy Collins

At the first chink of sunrise, the windows on one side of the house are frosted with stark orange light,

and in every pale blue window on the other side a full moon hangs, a round, white blaze.

I look out one side, then the other moving from room to room as if between countries or parts of my life.

Then I stop and stand in the middle, extend both arms like Leonardo's man, naked in a perfect circle.

And when I begin to turn slowly I can feel the whole house turning with me, rotating free of the earth.

The sun and moon in all the windows move, too, with the tips of my fingers, the solar system turning by degrees

with me, morning's egomaniac, turning on the hallway carpet in my slippers, taking the cold orange, blue, and white

for a quiet, unhurried spin, all well and compass, axis and reel, as wide awake as I will ever be.

The Sound of Night by Maxine Kumin

And now the dark comes on, all full of chitter noise. Birds huggermugger crowd the trees, the air thick with their vesper cries, and bats, snub seven-pointed kites, skitter across the lake, swing out, squeak, chirp, dip, and skim on skates of air, and the fat frogs wake and prink wide-lipped, noisy as ducks, drunk on the boozy black, gloating chink-chunk.

And now on the narrow beach we defend ourselves from dark. The cooking done, we build our firework bright and hot and less for outlook than for magic, and lie in our blankets while night knickers around us. Crickets chorus hallelujahs; paws, quiet and quick as raindrops, play on the stones expertly soft, run past and are gone; fish pulse in the lake; the frogs hoarsen.

Now every voice of the hour—the known, the supposed, the strange, the mindless, the witted, the never seen—sing, thrum, impinge, and rearrange, endlessly; and debarred from sleep we wait for the birds, importantly silent, for the crease of first eye-licking light, for the sun, lost long ago and sweet.

By the lake, locked black away and tight, we lie, day creatures, overhearing night.

	Appendix G	
English 10	Your name:	
Mrs. Hera		
	Element of Control Handler Desday	

Figures of Speech Used in Poetry

Write the definition and then write an example that will help you remember the meaning of the term. Do not lose this handout – you will need it for the rest of the year!

1.	denotation and connotation
	denotation=
	connotation=
2.	simile
3.	metaphor
4.	personification
5.	imagery visual imagery
	auditory imagery
	olfactory imagery
	gustatory imagery

	tactile imagery
	kinesthetic imagery
	organic imagery
6.	allusion
7.	irony verbal irony
	dramatic irony
	situational irony
8.	hyperbole
9.	understatement
10.	. oxymoron

11. allegory

12.	paradox
13.	symbolism
14.	metonymy
15.	synecdoche
16.	apostrophe (not punctuation)
17.	onomatopoeia
18.	rhyme scheme
19.	poetic meter

20. metric foot

21.	iambic pentameter
22.	couplet
23.	quatrain
24.	stanza
25.	octet/sestet
26.	sonnet
27.	alliteration
28.	consonance
29.	assonance
30.	scansion

Your name:

Appendix H

English 10 Mrs. Hera

Now that you have been introduced to the seven types of imagery, your homework is to craft another short poem (12-15 lines), inspired by one of the pieces of art with which you and your team worked yesterday. In your poem, you must create phrases that develop the sense of place you perceive in the painting or photograph by using at least three different types of imagery.		
Your poem will be assessed on the following criteria:		
Effective, detailed use of a variety of types of imagery (three types or more)	/10	
Creative development of sense of place from the work of art (Please note which work of art your poem is focused on)	/10	
Careful attention to writing details (punctuation, spelling, neatness)	<u>/5</u>	
TOTAL:	/25	

Appendix I

Introduction To Poetry

I ask them to take a poem and hold it up to the light like a color slide

or press an ear against its hive.

I say drop a mouse into a poem and watch him probe his way out,

or walk inside the poem's room and feel the walls for a light switch.

I want them to waterski across the surface of a poem waving at the author's name on the shore.

But all they want to do is tie the poem to a chair with rope and torture a confession out of it.

They begin beating it with a hose to find out what it really means.

Billy Collins

Appendix J

English 10	Your name:	
Mrs. Hera		
	Sense of Place in School Spaces	

We will travel to 4-5 spaces around the NRHS campus today. In each spot, we will spend 8-10 minutes, during which you should sit quietly and think about how to express your sense of each place. Then, you will write samples of various poetic devices to express that sense of place. Remember that the goal is to look closely at details and contemplate them; you should not

merely summarize the whole space.
You will have only a short period of time in each place to write your poetic devices, so get yourself settled quickly and look actively for inspiration. Remember to be respectful in each place we visit and be quiet as we travel through the hallways.
In the cemetery , write:
one metaphor
one simile
one hyperbole
At the soccer field, write:
one simile
one personification
one hyperbole
In the courtyard, write:
one metaphor

one personification OR of	one nypei	roore
---------------------------	-----------	-------

In the cafeteria and/or the gymnasium foyer, w	vrite:	
one simile		
one metaphor		
one personification		

For homework: Select one of the locations above to be the focus of a short poem that you write about that place. The goal of your poem should be to try to convey your sense of that space to someone who has never been there – and do so through details and close examination. Do not focus on describing only the physical qualities of that space, but instead, use a few physical details you noticed to lead you to a deeper, more meaningful contemplation of the "meaning" of this place. Remember the quote we started with today: Henry "Many an object is not seen, though it falls within the range of our visual ray, because it does not come within the range of our intellectual ray, i.e., we are not looking for it. So, in the largest sense, we find only the world we look for." (Thoreau, H.D., *Journal*, July 2, 1857).

Your poem must include at least two of the poetic devices you worked with in that space, although you are welcome to revise or create new examples for your poem. You should also be careful to include several types of imagery in your poem. Your work will be assessed on the following criteria:

Careful completion of the exercises in each location	/10
Effective, detailed use of literary devices and imagery in final poem	/10
Creative development in poem of sense of place through close observation_	/10
Careful attention to writing details (punctuation, spelling, neatness)	/5
TOTAL: Be prepared to share your poem with classmates tomorrow. ©	/35

Appendix K

Exterior and Interior Poems

In Cold Storm Light by Leslie Marmon Silko

```
In cold storm light
I watch the sandrock
       canyon rim.
       The wind is wet
           with the smell of piñon.
       The wind is cold
          with the sound of juniper.
                  And then
                      out of the thick ice sky
                         running swiftly
                         pounding
                         swirling above the treetops
                      The snow elk come,
                      Moving, moving
                             white song
                             storm wind in the branches.
And when the elk have passed
       behind them
              a crystal train of snowflakes
              strands of mist
                      tangled in rocks
                      and leaves.
```

Lost by David Wagoner

Stand still. The trees ahead and bushes beside you Are not lost. Wherever you are is called Here, And you must treat it as a powerful stranger, Must ask permission to know it and be known. The forest breathes. Listen. It answers, I have made this place around you. If you leave it, you may come back again, saying Here. No two trees are the same to Raven. No two branches are the same to Wren. If what a tree or a bush does is lost on you, You are surely lost. Stand still. The forest knows Where you are. You must let it find you.

The Sacred by Stephen Dunn

After the teacher asked if anyone had a sacred place and the students fidgeted and shrank

in their chairs, the most serious of them all said it was his car, being in it alone, his tape deck playing

things he'd chosen, and others knew the truth had been spoken and began speaking about their rooms,

their hiding places, but the car kept coming up, the car in motion, music filling it, and sometimes one other person

who understood the bright altar of the dashboard and how far away a car could take him from the need

to speak, or to answer, the key in having a key and putting it in, and going.

Mirror by Sylvia Plath

I am silver and exact. I have no preconceptions. Whatever I see I swallow immediately Just as it is, unmisted by love or dislike. I am not cruel, only truthful—
The eye of a little god, four-cornered.
Most of the time I meditate on the opposite wall. It is pink, with speckles. I have looked at it so long I think it is a part of my heart. But it flickers. Faces and darkness separate us over and over.

Now I am a lake. A woman bends over me,
Searching my reaches for what she really is.
Then she turns to those liars, the candles or the moon.
I see her back, and reflect it faithfully.
She rewards me with tears and an agitation of hands.
I am important to her. She comes and goes.
Each morning it is her face that replaces the darkness.
In me she has drowned a young girl, and in me an old woman Rises toward her day after day, like a terrible fish.

Blackberry Eating by Galway Kinnell

I love to go out in late September among fat, overripe, icy, black blackberries to eat blackberries for breakfast, the stalks very prickly, a penalty they earn for knowing the black art of blackberry-making; and as I stand among them lifting the stalks to my mouth, the ripest berries fall almost unbidden on my tongue, as words sometimes do, certain peculiar words like *strengths* or *squinched*, many-lettered, one-syllabled lumps which I squeeze, squinch open, and splurge well in the silent, startled, icy, black language of blackberry-eating in late September.

Root Cellar by Theodore Roethke

Nothing would sleep in that cellar, dank as a ditch,
Bulbs broke out of boxes hunting for chinks in the dark,
Shoots dangled and drooped,
Lolling obscenely from mildewed crates,
Hung down long yellow evil necks, like tropical snakes.
And what a congress of stinks!-Roots ripe as old bait,
Pulpy stems, rank, silo-rich,
Leaf-mold, manure, lime, piled against slippery planks.
Nothing would give up life:
Even the dirt kept breathing a small breath.

Appendix L

English 10	Your name:	
Mrs. Hera		
	String Journals	

Henry David Thoreau wrote: "How vain it is to sit down to write when you have not stood up to live! Methinks that the moment my legs begin to move, my thoughts begin to flow, as if I had given vent to the stream at the lower end and consequently new fountains flowed into it at the upper. A thousand rills which have their rise in the sources of thought burst forth and fertilize my brain...Only while we are in action is the circulation perfect. The writing which consists with habitual sitting is mechanical, wooden, dull to read."

Over the next two days, you must complete both parts of this assignment. Do one part each day.

Part I: With the piece of string you received in class today and your journal, take a walk **by yourself** – in other words, "stand up to live." After at least 10 minutes of walking in your neighborhood or in some natural outdoor space (a park, a hiking path, etc.), make a circle with your string and sit down within the circle. In this spot, you will write an exterior journal for 30 minutes, practicing your close observation skills. As did the poems we worked with in class today, the thinking you write in this journal activity should move from observing closely some details specific to the environment within the circumference of your string to thinking deeply about ideas that are inspired by that close observation. A 30-minute description of all the detailed features of the space encircled by your string is not acceptable for this project; rather you must notice and then *react to* small elements within the space to which you have limited your view.

Part II: With the piece of string and your journal nearby, do a household task that your parents/guardians have been nagging you to do. Perhaps you need to clean your bedroom, or help clean out the garage, or scrub the kitchen floor. After working for 10-15 minutes, make a circle with your string in the space in which you have been working and sit down within the circle. In this spot, you will write an interior journal for 30 minutes, practicing your close observation skills. Again, your writing should move from close observation of the physical details to contemplating deeper ideas motivated by what you have seen and done there.

Be sure to spend a full 30 minutes of writing time in each place. Shorter lengths of time will not allow you to develop the philosophical and interesting thinking that you'll need for this assignment. It will be very clear to me if you have not invested the appropriate time/effort on this assignment.

Your journals will be evaluated on the following qualities:

Thoughtfulness inspired by the action and cont	emplation	
Close attention to detail in observation and tho	ught	/10
Thorough completion of all steps of the proces	s	/10
	TOTAL:	/40

Appendix M

Packet 1: Selections from "When One Has Lived a Long Time Alone" by Galway Kinnell

1

When one has lived a long time alone, one refrains from swatting the fly and lets him go, and one is slow to strike the mosquito, though more than willing to slap the flesh under her, and one hosts the toad from the pit too deep to hop out of and carries him to the grass, without minding the poisoned urine he slicks his body with, and one envelops, in a towel, the swift who fell down the chimney and knocks herself against window glass, and releases her outside and watches her fly free, a life line flung at reality, when one has lived a long time alone.

2

When one has lived a long time alone, one grabs the snake behind the head and holds him until he stops trying to stick the orange tongue—which forks at the end into black filaments and flashes out like a fire-eater's breaths and bears little resemblance to the pimpled pink lump that mostly dozes inside the human mouth—into one's flesh, and clamps it between his jaws, letting the gaudy typs show, as children do when concentrating, and as very likely one does oneself, without knowing it, when one has lived a long time alone.

When one has lived a long time alone and listens at morning to mourning doves sound their kyrie eleison, or to the small thing spiritualizing upon a twig cry, "pewit-phoebe!" or to grasshoppers scratch their thighs' needfire awake, or to Peabody birds at midday send their schoolboys' whistlings across the field, and at dusk, their undamped chinks, as from marble cutters' chisels, or at nightfall to polliwogs just rearranged into frogs raise their ave verum corpus—listens to those who hop or fly call down upon us the mercy or other tongues—one hears them as inner voices when one has lived a long time alone.

10

When one has lived a long time alone, one wants to live again among men and women, to regurn to that place where one's ties with the human broke, where the disquiet of death and now also of history glimmers its firelight on faces, where the gaze of the new baby meets the gaze of the great granny, and where lovers speak, on lips blowsy from kissing, that language the same in each mouth, and like birds at daybreak blether the song that is both earth's and heaven's, until the sun rises, and they stand in the daylight of being made one: kingdom come, when one has lived a long time alone.

Packet 2: Selected Poems by Mary Oliver

Wild Geese

You do not have to be good. You do not have to walk on your knees for a hundred miles through the desert, repenting. You only have to let the soft animal of your body love what it loves. Tell me about despair, yours, and I will tell you mine. Meanwhile the world goes on. Meanwhile the sun and the clear pebbles of the rain are moving across the landscapes, over the prairies and the deep trees, the mountains and the rivers. Meanwhile the wild geese, high in the clean blue air, are heading home again. Whoever you are, no matter how lonely, the world offers itself to your imagination, calls to you like the wild geese, harsh and exciting-over and over announcing your place in the family of things.

The Summer Day

Who made the world? Who made the swan, and the black bear? Who made the grasshopper? This grasshopper, I mean the one who has flung herself out of the grass, the one who is eating sugar out of my hand, who is moving her jaws back and forth instead of up and down who is gazing around with her enormous and complicated eyes. Now she lifts her pale forearms and thoroughly washes her face. Now she snaps her wings open, and floats away. I don't know exactly what a prayer is. I do know how to pay attention, how to fall down into the grass, how to kneel down in the grass, how to be idle and blessed, how to stroll through the fields, which is what I have been doing all day. Tell me, what else should I have done? Doesn't everything die at last, and too soon? Tell me, what is it you plan to do with your one wild and precious life?

The Owl Who Comes

The owl who comes through the dark to sit in the black boughs of the apple tree

and stare down the hook of his beak, dead silent, and his eyes,

like two moons in the distance, soft and shining under their heavy lashes—

like the most beautiful lie—
is thinking
of nothing
as he watches

and waits to see what might appear, briskly, out of the seamless,

deep winter—
out of the teeming
world below—
and if I wish the owl luck,

and I do,
what am I wishing for that other
soft life,
climbing through the snow?

What we must do, I suppose, is to hope the world keeps its balance;

what we are to do, however, with our hearts waiting and watching—truly I do not know.

Mockingbirds

This morning two mockingbirds in the green field were spinning and tossing

the white ribbons of their songs into the air. I had nothing

better to do than listen. I mean this seriously.

In Greece, a long time ago, an old couple opened their door

to two strangers who were, it soon appeared, not men at all,

but gods.
It is my favorite story—
how the old copule
had almost nothing to give

but their willingness to be attentive and for this alone the gods loved them and blessed them.
When the gods rose
out of their mortal bodies,
like a million particles of water

from a fountain, the light swept into all the corners of the cottage,

and the old couple, shaken with understanding, bowed down but still they asked for nothing

beyond the difficult life which they had already. And the gods smiled as they vanished, clapping their great wings.

Wherever it was I was supposed to be this morning—whatever it was I said

I would be doing—
I was standing
at the edge of the field—
I was hurrying

through my own soul, opening its dark doors— I was leaning out; I was listening.

the In

Appendix M, cont.

	**	
English Mrs. He		
14113. 110	Using Nature to Understand Our Internal Selves in Poet	ry
	ll four poems in your selected packet once through. Then, go back to equally and make notes next to the poem as instructed below:	each poem
1.	Using a pen/pencil of one color, list in your own words the specific elegou think the poet observed closely to create this poem.	ements of nature
2.	Using a pen/pencil of a different color, write in your own words what speaker of the poem seems to appreciate because of what s/he has obs other words, what <i>internal ideas</i> does the poet realize in the poem? You paragraph or a bulleted list of ideas here—but push yourself to think of	erved in nature. In ou may write a
3.	Finally, select one of the four poems to be the focus of the following of the organization of the paper, write a minimum of two well-crafted paragraphs theory about <i>why</i> observing the particular element(s) of nature focused motivated the poet to understand the specific internal ideas you identified with it. Make sure that your paragraph starts with a statement that is the include lots of details from the poem in your explanation/proof of the	raphs posing a d on in this poem fied in your work thesis-like, and
Your v	work will be assessed on the following criteria:	
	ed examination of the poem and deep thinking shown in your rk for steps 1 and 2 above (the preparation to write).	
Well-d	eveloped argument in the paragraphs:	/30
arg	quable and important thesis	
stro	ong supporting ideas	
det	eful structure, including strong and arguable topic sentences, ailed explanation sentences, specific examples from the poem, ong concluding sentences, and transitions.	
Carefu	l editing/presentation	/10

paragraphs were obviously revised, edited, perfected, and proofread

TOTAL:

/60

An	pen	dix	N

Engl	ish	10
Mrs.	He	ra

Your	name:		

Final Sense of Place Poetry Assignment (100 points)

To finish up our work thinking about the way sense of place impacts poetry, you will write a mini collection of four poems, focusing on the skills we have covered to date.

Your f	our poems will need to do the following:
	One poem must create a sense of place about an outdoor, natural place. You may use a poem you have started in the homework exercises or create a new poem inspired by a new outdoor setting.
	One poem must create a sense of place about an outdoor, but strongly human-influenced setting.
	One poem must create a sense of place about an indoor setting. You may choose whether that indoor setting is heavily human-influenced or whether it is an indoor setting with strong connections to nature.
	One poem must create a clear link between an influence a natural place has had on your thinking about your internal self. If you choose, more than one of your poems may do this.
	All four poems must contain rich use of the figurative language we have worked on during the past several weeks: imagery, metaphor, simile, personification, and hyperbole. It is not necessary for you to use all of these devices in each poem, but each poem should use multiple examples of these elements.
	Three of the four poems must employ diverse use of the sound devices we have worked on recently: alliteration, assonance, consonance, and onomatopoeia. It is not necessary for you to use all of these devices in each poem, but each poem should use multiple examples of these elements.
	All four poems must represent your deep and sincere thinking about the world around you. Simple poems or immature themes will not be acceptable.
	All four poems must have effective titles and must be between 12 and 20 lines in length. If you feel you need to write a longer poem, please discuss this with me.

Your final, carefully-revised and edited poems must be presented in a booklet that you make. The booklet should have a creative title and cover, and should include decoration or illustration that echoes the natural or space-based ideas that are expressed in your poems. In other words, this final product should be a work of art and intellect – something for which you feel pride!!

On the day the project is due, you will read one of your four poems to the class and explain the significance of your title and cover. Please see the back side of this handout for the rubric I will use to assess your final project.

(Add schedule for work when project is assigned.)

TOTAL: /100

Appendix O

Activity 2: Green Life Snapshots

Goal

Learn the term environmental ethic and reflect on experiences or moments that have shaped your environmental ethic.

Time

30-45 minutes

Materials

- Blank pieces of paper
- Pencils, colored pencils or crayons

Before You Start

You can do this activity inside or, even better, outdoors. If outside, send group members off to sit quietly by themselves for 10 minutes to sketch, and then bring everyone back together to discuss snapshot drawings.

Instructions

1. Our ethics are the values and principles that guide our choices and actions. An environmental ethic includes those values and principles that shape our relationship with the natural world and inform decisions we make about how we will interact with nature and use Earth's resources.

When it comes to the environment, what do you believe and value - and what experiences have shaped or transformed your views?

Fold a blank piece of paper in half twice so that you have four square/rectangular areas. Label each one: First Memory, Early Childhood, Teen Years, and Future.

Childhood
Future

- 2. Next, draw a picture in each box a "snapshot" that shows an important memory, experience or moment in your environmental autobiography. For the Future box, draw a snapshot that shows how you hope to live or act at some point in the future. Don't worry about artistic skill. Stick figures are fine!
- 3. Once everyone finishes, show your snapshots to each other. How did these experiences shape the way you think about and interact with the environment? How many people had similar experiences? What are the differences?

Appendix P

Keeping Quiet Pablo Neruda

Now we will count to twelve and we will all keep still for once on the face of the earth, let's not speak in any language; let's stop for a second, and not move our arms so much.

It would be an exotic moment without rush, without engines; we would all be together in a sudden strangeness.

Fishermen in the cold sea would not harm whales and the man gathering salt would not look at his hurt hands.

Those who prepare green wars, wars with gas, wars with fire, victories with no survivors, would put on clean clothes and walk about with their brothers in the shade, doing nothing.

What I want should not be confused with total inactivity.

Life is what it is about...

If we were not so single-minded about keeping our lives moving, and for once could do nothing, perhaps a huge silence might interrupt this sadness of never understanding ourselves and of threatening ourselves with death.

Now I'll count up to twelve and you keep quiet and I will go.