

A Poet's World: Exploring Sense of Place within Poetry

9th Grade Poetry Unit

This curriculum unit was developed around the premise that writers derive inspiration from, and are heavily influenced by, the worlds they explore, celebrate, and sometimes criticize. Poets, in particular, use the tools of writing—diction, imagery, and other types of figurative language—to bring the worlds within their poetry to life. Whether it is Frost's wintry forests or Wordsworth's field of daffodils, poets have a powerful ability to describe, represent, and make magic out of the worlds they both inhabit and create. This poetry unit will help ninth graders grasp an understanding of the poems they are presented with by helping them connect with the "sense of place" within those poems. Simultaneously, students will learn to express their own "sense of place" through poetic forms that imitate the forms, structures, themes, and devices they see in the poems they will study. Ultimately, students will more deeply understand the use of literary methods and poetic devices, including sensory imagery, personification, metaphor, symbolism, and simile, and specifically will come to analyze how these devices lend themselves to creating meaningful "senses of place" within poetry for both the poet and the reader.

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Extended Abstract

This curriculum unit was developed around the premise that writers derive inspiration from, and are heavily influenced by, the worlds they explore, celebrate, and sometimes criticize. Poets, in particular, use the tools of writing—diction, imagery, and other types of figurative language—to bring the worlds within their poetry to life. Whether it is Frost's wintry forests or Wordsworth's field of daffodils, poets have a powerful ability to describe, represent, and make magic out of the worlds they both inhabit and create. This poetry unit will help ninth graders grasp an understanding of the poems they are presented with by helping them connect with the "sense of place" within those poems.

Simultaneously, students will learn to express their own "sense of place" through poetic forms that imitate the forms, structures, themes, and devices they see in the poems they will study. Ultimately, students will more deeply understand the use of literary methods and poetic devices, including sensory imagery, personification, metaphor, symbolism, and simile, and specifically will come to analyze how these devices lend themselves to creating meaningful "senses of place" within poetry for both the poet and the reader.

Students will begin the unit by reviewing definitions of major poetic devices and being introduced to examples of these devices so that they can begin identifying them in the works they read. Students will read poems in class in guided lessons, taking place in poetry circles and Fishbowls in which the question they each respond to is, "What do you notice?" As students begin considering what they notice within poems that relate to creating senses of place, they will be asked to draw images and create visual

interpretations of places within the poetry they read. Students will then be asked to write a personal reflection about a poem in which they connect poetic devices with sense of place.

Later, students will be asked to find their own sense of place by journaling outside in an area that means something significant to them. Eventually, students will turn these journals into Imitation Poems that imitate poems they choose in terms of their poetic devices, rhyme scheme, meter, and treatment of place. The ultimate goal of this unit is to provide students with a “hook” to connect to poetry through analyzing sense of place within poems and within their own art. Students will ultimately write a poetry Explication which compares their personal Imitation poem to a published poem, analyzing both method, meaning, and sense of place while conveying their personal and emotional reactions to the poems as part of the analysis.

Duration

This unit will take place over a five week period of time, in which students are spending both class time and time at home analyzing poems with strong senses of place within them and creating their own poetry based on their journaling efforts. The unit fits well within the parameters of the already established 9th grade “Poetry Unit” at Belmont High School, but serves to focus this unit around the concept of “sense of place.”

Unit Objectives

- Students will understand that...

- Poetry is a medium of written expression that can express a strong sense of place to which the poet and the reader may emotionally connect and understand larger symbolic themes.
- The figurative devices of symbolism, sensory imagery, personification, simile and metaphor create meaning within poetry, which readers can explore and discuss.
- Poetry often relates to themes surrounding sense of place and belonging, or the lack thereof.
- Poetry can offer an avenue for vivid self-expression and the passing on of messages about places to which people feel strong emotional connections.
- Students will be exposed to several kinds of creative, expository, and analytical modes of expression:
 - Journaling
 - Writing poetry
 - The analytical reflection
 - Imitation poems
 - Fishbowl seminars and small group discussions
 - Large group discussions
 - Explication analysis

Unit Outline

- I. Lesson One: “What do you notice?” (Week 1)**
 - a. Activator: Journaling, “My Places”
 - b. Poetic Devices Introduction
 - c. Readings: Frost’s “The Road Not Taken” (first class); Wordsworth’s “Daffodils” (second class)
 - d. In-class Fishbowl- “What do you notice?” from “The Road Not Taken”
 - e. Homework: online discussion board.
 - f. Small-group discussions: “What do you notice?” from “Daffodils” (second class)
 - g. In-class Journaling Reflection
 - h. Homework- “Practicing Imagery in Describing Place”

- II. Lesson Two: Visualizing Sense of Place (Week 1)**
 - a. Activator: “Visualizing and Sharing” (third class)
 - b. Readings: Poetry packet
 - c. “Creating the Visual”- Small group drawings and presentations (end of Week 1)
 - d. Reflection in Journals- “Thinking Ahead”
 - e. Visual Representation Assignment
 - f. In-class Presentations and Reflection. (due beginning of Week 2)

- III. Lesson Three: The Personal Reflection (Week 2)**

- a. Activator: Journaling
 - b. Personal Reflection Assignment:
 - i. Brainstorming
 - ii. 6 Habits Annotations
 - iii. Group- sharing, “My Favorite Line Is...”
 - c. Personal Reflection Assignment (due end of Week 2)
- IV. Lesson Four: Place as Inspiration (Week 3)**
- a. Activator: Journal
 - b. Brainstorming: “How to Create Sense of Place”
 - c. Sense of Journaling Take-home Assignment
 - d. Sharing Journals
 - e. Reflection: Large group discussion. (end of Week 3)
- V. Lesson Five: The Imitation Poem (Week 4)**
- a. Activator: “Poetic Devices and Designing Places”
 - b. First- drafting: Imitation Poem (first class)
 - c. Peer Review of Imitation Poems
 - d. Peer Feedback
 - e. Homework: Revision of Imitation Poems
 - f. Second Round of Peer Feedback
 - g. (Final Imitation Poem with reflection questions due last class)
- VI. Lesson Six: Writing the Explication (Week 5)**
- a. Activator: “Read-Along with Me” (first class)
 - b. Explication Assignment
 - c. Creating Explication Outline
 - d. Homework: Drafting Explication (due middle of Week 5)
 - e. Peer Review of Explication
 - f. Homework: Revision of Explication (due at the beginning of Week 6)
 - g. In-class Meta-cognitive Reflection and Poetry Unit Reflection (due at end of class, last day of Poetry Unit)

Lesson Details

Lesson One: “What do you Notice?”

Rationale

- This is the first lesson in the Poetry Unit, which will last approximately five weeks. Students have some knowledge of poetic devices from the eighth grade, but they usually need a refresher before diving into the poetry unit. Students will be given a

“Poetry Terms” packet and a packet of poems for the unit, and they are always encouraged to bring poems or poetic song lyrics into class for discussion of figurative language they see within them. In this two-day lesson, students will practice journaling, sharing work with a partner, large and small group discussion, and silent reflection about what they have learned. Students will be asked to simply “notice” things about the first “place-based” poems they encounter, which is a less intimidating approach to poetry than may traditionally be seen in the classroom. Through “noticing” things in a relaxed environment, students can explore the places and spaces within the poems on their own terms and at their own pace, and will later work to connect these organic observations to the poetic devices introduced in class.

- h. The Poetry Terms packet consists of the following poems, all of which convey a strong sense of place, in a variety of ways and with a variety of meanings attached to those places:
 - i. Milosz, “Gift”
 - ii. Smith, “In the Night Orchard”
 - iii. Stafford, “Traveling through the Dark”
 - iv. Wordsworth, “The World is Too Much with Us”
 - v. Cummings, l(one)
 - vi. Oliver, “Wild Geese”
 - vii. Poe, “The Raven”
 - viii. Frost, “Stopping by Woods on a Snowy Evening”
 - ix. Neruda, “Ode to my Socks”
 - x. Dunn, “The Sacred”
 - xi. Thomas, “Do Not Go Gentle...”
 - xii. Berry, “The Peace of the Wild Things”
 - xiii. Neruda, “Keeping Quiet”
 - xiv. Neruda, “Ode to an Apple”
 - xv. Gregg, “Let Birds”
 - xvi. Oliver, “The Summer Day”
 - xvii. Carver, “Happiness”
 - xviii. Wright, “Blessings”
 - xix. Shelley, “Ode to a Skylark”
 - xx. Roethke, “My Papa’s Waltz”

Objectives

- Students will understand that...

- Poetry is a medium of written expression that can express a strong sense of place to which the poet and the reader may emotionally connect and understand larger symbolic themes.
- The figurative devices of symbolism, sensory imagery, personification, simile and metaphor create meaning within poetry which readers can explore and discuss.
- Poetry often relates to themes surrounding sense of place and belonging, or the lack thereof.
- Poetry can offer an avenue for vivid self-expression and the passing on of messages about places to which people feel strong emotional connections.
- Students will be exposed to the following kinds of creative, expository, and analytical modes of expression in this lesson:
 - Journaling
 - Small group discussions
 - Large group discussions

Activities

- “My Places”: (5 minutes) As an activator, students will first be asked to complete a “Do Now” in their English journals. The prompt for the “Do Now” will be posted on the SMARTboard, and will inquire,
 - *“Think of a place that you strongly connect with in your life; how does that place make you feel something on an emotional level? What is special about this place? What kinds of feelings does it inspire in you when you are there, and why?”*
- Several student volunteers will be asked to read their journaling assignments to the whole class. Then students who have not read will share their special place by summarizing what they chose, and why. A large group discussion will follow, in which the teacher encourages students to define what “sense of place” may mean to them and to write this down in their journals. (15 minutes)

- Following the large group discussion, students will be given their Poetry Terms packet (see “Handouts” for Lesson 1). The teacher will lead a review of the terms in the packet, asking students which terms they already know, as students fill in the definitions together. (15 minutes)
- Students will receive their “Poems” packet (see list above) and will turn to the first poem—Robert Frost’s “The Road Not Taken.” Students will be asked to read the poem once silently to themselves. Then, students will be called upon to read the poem aloud twice (this allows readers to pick up on details the second time which they might not have noticed the first time). (20 minutes)
- Students will participate in a Fishbowl Seminar, in which six students sit in chairs in a circle in the middle of the room for Class Participation credit. Students will be asked the question, “What do you notice?” about Frost’s poem. Students in the outer circle are not allowed to speak, but are expected to take notes on the poem as they listen. Once a student inside the circle has spoken once, a student on the outside is allowed to “tap in” and participate in the Fishbowl. (30-35 minutes)
- For homework, students will be asked to go to the new Discussion Board thread on the class’s Edline account and respond to the question,
 - *“What place from your past or present would you choose to write a poem about that explores your sense of place, and why?”*
- **Continuation of Lesson 1:** In Day 2 of class, students will reflect together on what they saw on the online discussion board, which will be displayed on the SMARTboard at the front of the class. (10 minutes)
- Students will be divided into discussion groups of approximately 4 students each, and will be asked to lead their own “What do you notice?” circle about a new poem: William Wordsworth’s “Daffodils.” (15 minutes) One student will keep the conversation going as a “Discussion Leader,” while other students take notes on the poem during the discussion.
- In an in-class journaling reflection at the end of class, students will respond to the following prompt, which is on the board:
 - *“How do these two poets create a “sense of place” within their writing? What techniques could you borrow if you were to try doing so?”* (10 minutes)

- Students will then begin their homework assignment in class, which is to visualize and then write a highly descriptive, imagery-rich paragraph about a special place in their lives.
 - *Prompt: For homework, write a highly descriptive paragraph about a place that is special to you. Include at LEAST 3 types of imagery we discussed in class yesterday in your Poetry Terms packet. Be prepared to share this in class tomorrow. (15 minutes)*

Assessment

- Students will be assessed for Participation and Collaboration (see Rubric) during both classes, for both large and small group work.
- Students will be given two homework assessments—the online discussion board prompt and the imagery-based descriptive paragraph.
- The teacher will walk around the room and check on students' journaling reflections to ensure that students are on track and not struggling with the idea of sense of place.
- Students will be cold-called on during class to answer questions about the Poetry Terms packet, which they will have out on their desks, to ensure that they are paying attention and that the terms make sense to them at this point in the Unit.

Lesson Two: Visualizing Sense of Place

Rationale

- In addressing and exploring the concept of “sense of place,” students will practice the Visualization skill that is incorporated in the 6 Habits of Good Readers, which have already been introduced in previous units in this class. Students will be asked to work independently and in small groups to practice their Visualizing of a poem of their choosing from the poetry packet. They will create a visual representation of the poem's sense of place in small groups, focusing on transcending the literal level of representation and moving into the symbolic realm as practice for their final

assessment for this lesson. In the final visual assessment, students create their own artistic representations of a poem of their choosing (this poem may be from the Poems packet or may be one of their own choosing). Students will be encouraged to discuss the places within the poems they visualize, and to represent this understanding in symbolic interpretations of their senses of place.

Objectives

- Students will understand that...
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 - Poetry can offer an avenue for vivid self-expression and the passing on of messages about places to which people feel strong emotional connections.
- Students will be exposed to the following kinds of creative, expository, and analytical modes of expression in this lesson:
 - Visual representation of poetic devices
 - Small group discussions and collaboration
 - Large group discussions
 - In-class presentations of work

Activities

- “Visualizing and Sharing”: As a Do Now activator, students will be asked to close their eyes for 30 seconds and visualize a place that means something to them, whether it be a positive or negative experience. Students will then be asked to describe this place in as much detail as they can for one minute to their neighbor. (3 minutes)

- Students will be divided into groups and given large pieces of white drawing paper as well as buckets of crayons, colored pencils, and markers. Groups will choose a poem from the Poetry Packet and read it aloud together, twice. Students within groups will then follow this prompt:
 - *“Each of you should say what you “notice” about the poem and host a group discussion about (1) the sense of place the poem conveys, (2) how this place operates within the poem, and (3) what this place seems to mean to the poet, and to each of you.” (10 minutes)*
- After students feel prepared to move on, they will decide on a plan for a Visual Representation of the poem’s Sense of Place, following these directions on the board (30 minutes):
 - *“Create a visual representation of your poem’s Sense of Place, whatever that may mean to the members of your group. Try to work together to figure out what symbols or illustrations you might use, and especially try to push past the literal (for instance, drawing a bench in a poem about a bench) to the symbolic (what does that bench represent? Loneliness? Spirituality? Childhood? How can you draw something other than the bench, or along with the bench, to represent what the place in the poem means on a deeper, more figurative level?)*
- Small groups will present their illustrations to the class, along with an explanation of the symbolism and imagery they included in their artwork. (10 minutes)
- At the end of class, individual students will reflect on how they conveyed metaphorical meanings in their artwork. They will begin to write an Action Plan for their Visual Representation assignment, which they will work on at home for the next three nights (5 minutes).
 - The directions are as follows: *“Now create a visual representation of your poem’s Sense of Place, whatever that may mean to you, personally, as you read and reread the poem. Try to figure out what symbols or illustrations you might use, and especially try to push past the literal to the symbolic level of meaning in your visual representation. Acceptable media may include: a collage, a drawing, a painting, a mosaic, mixed-media, sculpture, creative video,*

photography (remember to push beyond the literal if choosing to explore this piece through photography).

- In class at the end of Week 2, students will present their pieces to small groups, including an explanation of the symbolic aspects of their visual representations of sense of place (30 minutes).

Assessment

- The teacher will walk around the room, monitoring participating and engagement while checking in with small groups as they work on their visual representations of their poem.
- The teacher will collect the final visual representation from each individual student and assess it based on the Visual Representation Rubric (see “Rubrics”)
- Students will be assessed on their presentation of their Visual to the class on the day it is due by receiving Participation credit for strong presentations and explanations of their work. Students will also receive Participation credit for asking clarifying questions about other student work.

Lesson Three: The Personal Reflection

Rationale

- To encourage students to connect on a personal level with a poem written by another author, students will be asked to write a 3 paragraph, first person Reflection on a poem of their choosing. Students will analyze what they like about the poem and begin their poetry analysis when asked to do a close reading of their favorite line in the poem and to comment on the devices used in that line to create meaning. In the Personal Reflection, students will be explicitly asked to reflect on

the “sense of place” created within the poem, and the role that place plays within the work. Students are thus asked to understand a poem through the concept of sense of place, and to begin to see the connection between method (poetic devices the poet uses) and meaning of the piece. This aligns with the Belmont English Department’s focus on students’ development of “method-to-meaning” thesis arguments.

Objectives

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 - Poetry often relates to themes surrounding sense of place and belonging, or the lack thereof.
 - Poetry can offer an avenue for vivid self-expression and the passing on of messages about places to which people feel strong emotional connections.
- Students will be exposed to several kinds of creative, expository, and analytical modes of expression:
 - Journaling
 - The analytical reflection
 - Small group discussions
 - Large group discussions

Activities

- As a Do Now activator, students will spend time journaling about which poem from the Poetry Packet they have connected with the most so far, in terms of its sense of place and its messages or meanings:
 - *Which poem so far have you connected with or enjoyed the most so far in our Poetry Unit? What about its sense of place and/or messages and meanings have you connected with, and why? What do you like most about it?* (5 minutes)
- The teacher will hand out the Personal Reflection assignment (see “Handouts”) and explain the upcoming Reflection process. Students will ask any clarifying questions they have about the assignment. (5-10 minutes)
- Students will have time (15 minutes) for in-class brainstorming about the upcoming Personal Reflection, which will be based on the poem they journaled about at the beginning of class, if they so choose.
- Students will look more closely at their poem and annotate it, using the 6 Habits of Good Readers annotation guide (see “Handouts”) (10 minutes)
- In small groups, students will share their favorite lines in preparation for the third paragraph of the Reflection assignment. (10-15 minutes)
- For homework, students will work on their Personal Reflections, which are due at the beginning of the last class of Week 2.
- After their rough drafts are due in class (on Day 3 of Week 2), students will take part in Peer Evaluation of each other’s Personal Reflections (see “Handouts”) (30 minutes)

Assessment

- The teacher will walk around the room and monitor students as they journal to check for participation, engagement, and understanding of the journal prompt.
- The teacher will check in with students as they brainstorm in small groups about their Personal Reflection assignment ideas.
- The teacher will check students’ 6 Habits Annotations for accuracy and understanding.

- Students will be observed for participation and engagement as they share and discuss their favorite lines in small groups.
- The Personal Reflection will serve as the most substantial measure of students' understanding of sense of place within poetry.

Lesson Four: Using Place as Inspiration for Journaling

Rationale

- Students may be able to speak about the importance of place, but it is arguable that they will not be able to truly understand the concept unless they find the importance of place in their *own* lives. In this lesson, students are asked to seek inspiration for the concept of “sense of place” which they will later use to write their Imitation poems—this combines the idea of sense of place with attempting to use the poetic devices in the Poetry Terms packet, which students are expected to know by the end of the Poetry Unit. In this lesson, students will be asked to sit reflectively (and without cell phones or other distracting forms of technology) in the place of their choosing, and after reflecting silently to themselves, to journal about their observations of what surrounds them and how they are reacting to those surroundings physically, intellectually, and emotionally.¹

Objectives

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 - Poetry is a medium of written expression that can express a strong sense of place to which the poet and the reader may emotionally connect and understand larger symbolic themes.

¹ Created via lessons developed by Janet Burne, Reading High School, MA.

- The figurative devices of symbolism, sensory imagery, personification, simile and metaphor create meaning within poetry which readers can explore and discuss.
- Poetry often relates to themes surrounding sense of place and belonging, or the lack thereof.
- Poetry can offer an avenue for vivid self-expression and the passing on of messages about places to which people feel strong emotional connections.
- Students will be exposed to several kinds of creative, expository, and analytical modes of expression:
 - Journaling
 - Large group discussions

Activities

- As a Do Now activator, students will sit in small groups and go around the group, each describing the place they will choose to go journal in this week (15 minutes)
- Students will brainstorm individually in their journals about what they should look for when trying to capture a “sense of place” in their journal entries. (10 minutes)
- As a large group, student volunteers will add criteria to the list of what to look for when journaling to the SMARTboard list, so that all students have a strong list of criteria to go home with. (10-15 minutes)
- Students will go home and journal in their “place” (see “Handouts” for journaling assignment and “Rubrics” for rubric).
- Students will share journal entries in class in two groups, which will sit in two different circles so as to fit the sharing into one class. (20-25 minutes)
- As a whole class, the students will reflect on the following prompt: “What did you feel about your journaling session outside? What was the writing experience like? What struck you most about the place you chose to sit?” (10 minutes)
- (Journaling assignment is due at the end of Week 3)

Assessment

- The teacher will walk around the room and check in with students as they participate in describing their special place to a partner at the start of class.
- Students will be checked on as they brainstorm in their journal for how to capture a “sense of place” in their next assignment.
- Students will be given participation credit as they share their journal entries in small groups in class.
- Students will be monitored for participation in the final large group discussion after taking part in the Sense of Place Journaling assignment.

Lesson Five: The Imitation Poem

Rationale

- To engage students in understanding the Poetry Terms of this unit to a greater degree, the teacher will ask students to create Imitation Poems based on two concepts: the students’ own unique places to which they emotionally feel connected, and the poetic devices used in an original poem which the students will be asked to imitate in their work. Through this exercise, students will create not only a sense of place in their work, but a poem that conveys sense of place through the methods learned in this unit and studied within the original poems. Students will ideally understand the poetry terms more fully through using their own examples of these literary methods to create meaning within their poetry that connects to place.

Objectives

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 - Poetry often relates to themes surrounding sense of place and belonging, or the lack thereof.
 - Poetry can offer an avenue for vivid self-expression and the passing on of messages about places to which people feel strong emotional connections.
- Students will be exposed to several kinds of creative, expository, and analytical modes of expression:
 - Journaling
 - Writing poetry
 - Small group discussions
 - Large group discussions

Activities

- As a Do Now activator, students will be given the following prompt, to respond to in their journals:
 - *“Think of a simile, an example of personification, and three types of imagery you might use to describe the place where you wrote your journal last week.”* (5 minutes)
- Students will go in a circle, each giving one example from their journal. (5 minutes)
- The teacher will lead the class in reading the Imitation Poem instructions and answering clarifying questions. (5-10 minutes)
- Students will get a chance to begin drafting their Imitation Poem while in class (20 minutes- class 1 of Week 4)

- As homework, students are instructed to work on finishing their first draft of the Imitation Poem.
- In class 2 of Week 4, students are put into groups of 3. They each bring their Imitation Poem draft and their original poem to the group. They are given the following questions to respond to in their groups:
 - *“In the poem you just read, what struck you as the most interesting or the strongest about it? Tell the writer your answer to this question, and please give details when you speak to him/her. Point directly to the lines in the poem you are discussing as you do so.”*
 - *“In the poem, what did you think about its ‘sense of place’? Was there one? If not, how could the writer create a stronger sense of place?”*
 - *“In the poem you just read, what examples of figurative language and poetic devices can you find? Tell the reader which ones you found, and show them where they might add more to make the poem convey a stronger message or meaning about its topic(s).”*
 - *“Does the poem use some of the same structure, devices, and themes as the original? Is the topic different?” (35-40 minutes)*
- Students will each be asked to write down two pieces of feedback for each poem they read, which the author of that poem should focus on during revision at home. (5 minutes)
- On the second day, students will break into different groups of 3 and undergo the same Peer Review process (seen above). Students are asked to revise their Imitation poems again that night for homework.
- On the day the poem is due, students will read their poems aloud in small groups and receive only positive feedback.
 - *Prompt: “Everyone should say what they like most about each poem, and/or what stuck out to them that relates to sense of place.”*
- On the last class of Week 4, students hand in their Imitation Poems and the responses to the Imitation Poem Reflection Questions that describe their work (see “Handouts”)

Assessment

- The teacher will walk around and check in on students as they journal at the start of class in preparation for their Imitation Poems.
- The teacher will check in with individual students as they begin drafting their Imitation poems in class.
- The teacher will check in with partnered students as they engage in Peer Review of the Imitation Poems in class.
- The teacher will check students' homework assignments to ensure that they are keeping up with the class and not struggling with the assignment.
- The Imitation Poem will be assessed based on the assigned Rubric.

Lesson Six: Writing the Explication

Rationale

- In this final lesson of the Poetry Unit, students will begin outlining and drafting their Poetry Explication. Straying from the original 9th grade Explication assignment, this assignment will combine students' analysis of their own work (the Imitation poem) with the poem they have imitated. Students will be asked to analyze the poetic devices within both poems, supporting their creative decisions within the Imitation poem. Students will be asked to connect their discussion of these poetic devices with the sense of place created within both poems, and to compare and contrast these two senses of place in their final argument. Students are thus looking at how method links to meaning in poetry, and are hopefully more affectively invested in the analysis because of their ownership of their Imitation poem.

Objectives

- Students will understand that...
 - Poetry is a medium of written expression that can express a strong sense of place to which the poet and the reader may emotionally connect and understand larger symbolic themes.
 - The poetic devices of symbolism, sensory imagery, personification, simile and metaphor create meaning within poetry which readers can explore and discuss.
 - Poetry often relates to themes surrounding sense of place and belonging, or the lack thereof.
 - Poetry can offer an avenue for vivid self-expression and the passing on of messages about places to which people feel strong emotional connections.
- Students will be exposed to several kinds of creative, expository, and analytical modes of expression:
 - Reflection
 - Small group discussions
 - Large group discussions
 - Literary analysis

Activities

- Week 5, Class 1: As a Do Now activator, students will partner up and read their original poem alongside their Imitation Poem. After one student reads the two poems, the other will comment on what they notice about the similarities and differences in both style and meaning between the two poems. (20 minutes)
- The class will go over the Explication assignment directions and rubric (see “Handouts”) (10 minutes).
- Students will begin working on this assignment by creating an outline, in whatever style works best for them- a bubble chart, web, free-writing, chart, or traditional outline. (20-25 minutes)
- For homework, students will begin drafting their Explications based on this outline.

- In Class 3 of Week 5, students will partner up and review each other's Explication rough drafts. They will each fill out a Peer Evaluation handout and provide 3 suggestions for revision for that night's work. (see "Handouts" for details) (30-35 minutes)
- On the day the Explication is due, students will spend the class time working on their Meta-cognitive Reflections about their Explication writing process, as well as a Poetry Unit Reflection, which will be hand-written in class and turned in at the end of the period. (full class period)

Assessment

- The teacher will check in with partners as they read their poems together at the start of the lesson.
- The teacher will check in with students as they participate in creating their Explication Outline.
- Students will receive participation credit for working together in peer reviewing one another's Explications.
- Students will be assessed based on their Explication, their Meta-cognitive Reflection, and their Poetry Unit Reflection (see "Rubrics" and "Handouts")

Materials

*Special Equipment: A projector or SMARTboard will aid in presenting poetry terms, prompts, and poems for class discussion up on the board.

Lesson Handouts **(Lesson 1)**

Poetry Terms Packet

Rhyme

Definition: the repetition of similar or identical sounds (the last stressed vowel and all that follows)

Term	Definition
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Rhyme scheme	
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Perfect rhyme	
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Near rhyme/slant rhyme	
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End rhyme	
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Internal rhyme	
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Alliteration	
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Assonance	
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Couplet	
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Elizabethan sonnet	
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Rhythm

Definition: the arrangement of stressed and unstressed syllables, which is used to create a pattern of sound

Term	Definition
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Meter

Iambic pentameter

Blank verse

Free verse

Imagery

Definition: a series of words that appeals to the senses

Term

Definition

Visual imagery

Auditory imagery

Tactile imagery

Olfactory imagery

Gustatory imagery

Figurative Language

Definition: using words to indicate a meaning other than the literal, "dictionary" definition

Term

Definition

Metaphor

Simile

Personification

Onomatopoeia

Understatement

Hyperbole

Symbol

Compressed Language

Definition: using as few words as possible to communicate as much as possible (choosing words that are packed with meaning)

Term

Definition

Enjambment

Allusion

(Lesson 3)

Personal Reflection

This is your chance to write three paragraphs about a poem in the first person. 1 pg, typed and double-spaced

- In the first paragraph, explain the reasons you like the poem, and why you have picked it for this assignment.
- In the second paragraph, explain the poem's "sense of place". Take your reader on a tour of the poem's setting(s), and state what you think the major ideas that the poet wants to express about that place are, or how you reacted to the places in the poem and why. What role does "place" play in the poem?
- The third paragraph should begin with "My favorite line in this poem is..." and then quote the line. Next, you should look closely at all the parts and possible poetic devices in that line and explain what you like about them and why- how do they create a sense of place within the poem?²

Personal Response Peer Evaluation

Writer's name:

Peer Evaluator:

² Created via lessons developed by the Belmont High School English Department, MA.

Please comment on how well the writer met each of the criteria. Rate each item by circling "NOT YET" or "YES". Even with a "YES", you should still provide comments and suggestions for how the writer can make the piece even better.

Personal Response

First paragraph explains, with detail, why the writer likes the poem:

NOT YET YES Comment:

Second paragraph gives an adequate explanation of the "sense of place" within the poem and how this lends itself to the poem's meaning.

NOT YET YES Comment:

Third paragraph identifies and explains devices used in favorite line

NOT YET YES Comment:

3 paragraphs, typed, double spaced

NOT YET YES Comment:

Follows conventions for personal writing (can use personal pronouns but should be proofread for style, grammar, and mechanics)

NOT YET YES Comment:



SIX HABITS OF SUCCESSFUL READERS

QUESTIONING: ASKING YOURSELF QUESTIONS ABOUT WORDS OR THINGS YOU DON'T UNDERSTAND OR JUST PLAIN WONDER ABOUT

RELATING: MAKING A CONNECTION BETWEEN WHAT YOU READ AND WHAT YOU KNOW FROM YOUR OWN LIFE OR KNOWLEDGE

PREDICTING: MAKING A GUESS ABOUT SOMETHING THAT MIGHT HAPPEN LATER ON

VISUALIZING: CREATING A MENTAL IMAGE TO GO WITH THE TEXT; MAKING A "MOVIE IN YOUR MIND"

INFERRING: MAKING A GUESS ABOUT SOMETHING THAT'S NOT EXPLAINED—"READING BETWEEN THE LINES"

SUMMARIZING: RETELLING, IN A FEW OF YOUR OWN WORDS, THE MAIN IDEAS OF WHAT YOU READ⁴

⁴ Created via lessons developed by the Belmont High School English Department, MA.

(Lesson 4)

Sense of Place Journaling Directions

- Go to the place you envisioned in class, if it is possible to get there. If not, pick a new place which you would like to explore and have some kind of affinity for, or emotional connection to.
- Bring your journal (leave your cell phones/iPods/iPads/computers at home or on “Silent”) and sit in that place for at least 15 minutes. Spend 10 minutes just looking about and observing things that exist in your “place.” Then, begin writing, and don’t stop until you have truly run out of new things to write about. Spend at least **15 minutes** writing in your journal (at least 4 pages are required for an “A” on the rubric’s Length category), describing not only the place you are in, but whatever thoughts you are having connected to that place. (This is not stream of consciousness- so do not begin talking about the football game last night if you are, for example, sitting by a pond).
- After journaling for at least 15 minutes, read what you wrote. Make sure you included sensory imagery in your journal. Bring this in to class tomorrow, and be prepared to read it to a partner. ⁵

(Lesson 5)

Imitation Poem Directions

⁵ Created via lessons represented by Janet Burne, Reading High School, MA.

This is your chance to imitate a poem you like while making changes to the original to reflect your poetic voice and your own “place”.

- Your imitation poem should replicate the format of the poem. This might include rhyme scheme, stanza length, line length, poetic devices, and general structure.



- Your imitation poem should also replicate the original poem’s treatment of “place”—just with your original touches, and your own place and topic (you may reflect themes from the original but *make sure to reflect upon your own topics in your poem!*). To do a good job with this, you will want to think about incorporating devices figurative language and imagery, powerful word choices, and tone that create the sense of place in the original poem.⁶

<p>My Papa’s Waltz By Theodore Roethke (original poem)</p>	<p>My Papa’s Plays (imitation poem)</p>
<p>The whiskey on your breath Could make a young boy dizzy;</p>	<p>Rehearsals in our household, They always started early;</p>

⁶ Created via lessons developed by the Belmont High School English Department, MA.

<p>But I hung on like death: Such waltzing was not easy.</p> <p>We romped until the pans Slid from the kitchen shelf; My mother's countenance Could not unfrown itself.</p> <p>The hand that held my wrist Was battered on one knuckle; At every step you missed My right ear scraped a buckle.</p> <p>You beat time on my head With a palm caked hard by dirt, Then waltzed me off to bed Still clinging to your shirt.</p>	<p>But I was often sleepy: And the script was changed yearly.</p> <p>We learned our lines with patience To fit in your performance; We didn't choose our roles, You used your stage to form us.</p> <p>It wasn't always easy, As I stumbled on the stage; But then I learned to gesture And take things page by page.</p> <p>But the curtain finally fell, And you ended your direction; Then you sent us on our own To create our own perfection.</p>
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Imitation Poem Reflection Questions- Please respond to the following questions. Type up your responses and hand these in with your Imitation Poem.

1. Name one feature from your poetry terms list that you decided to keep from the original poem. Think about rhyme and rhyme scheme, imagery, figurative language, etc.

(Example Model Answer) I decided to keep some of Roethke's rhyme scheme when I wrote my poem. He uses a regular rhyme scheme with mostly perfect rhymes, but he also includes some exceptions to this pattern. For example, he uses the near rhyme of "dizzy" and "easy" in the first stanza, and even though Roethke's pattern suggests "pans" and "countenance" should rhyme, they don't.

2. What did you like about this part or characteristic of the poem that made you keep it? You might also think about this question as asking what you think that part or characteristic contributed to the poem as a whole.

I really liked Roethke's use of rhyme in this poem; the rhyme scheme is mostly regular, which adds ambiguity to the poem because Roethke makes what could be a painful memory sound sort of harmonious. Nonetheless, he also uses the near rhyme of "dizzy" and "easy" in the first stanza to alert the reader that something about this waltz might not be quite right (as using *only* perfect rhyme might indicate).

3. Name one change you made to the topic or structure of the poem in order to make it your own work. How did you decide to make this change, or, why do you like the results?

In my imitation poem, I decided that although I would keep some of the structure of the original poem, I would change the metaphor about the father from one about dance to one about directing a play. Although the original poem uses an apparently happy activity to present a bittersweet (at best) memory, I decided that my imitation poem would take the idea of the father as a demanding director and point out how what might seem at first oppressive and stressful can actually turn out instructive and empowering. To show this, I used near rhymes in the first two stanzas when things weren't going too well for the speaker and switched to perfect rhymes in the last two stanzas to emphasize the happy ending.

4. What did you think was the sense of place within your original poem? Write a theme statement here.

Using the metaphor of a waltz, the speaker of Roethke's "My Papa's Waltz," reveals both the bitter memories of his home with his father, where his father was too rough with him, while also suggesting he still loves his father and is conflicted about his memories.

5. Name ONE specific phrase or line in your imitation poem that reveal this sense of place to your reader. (If you decided to change the theme in your imitation, explain that too.)

Just like how "My Papa's Waltz" ends with a note of tenderness ("Then waltzed me off to bed / Still clinging to your shirt"), I ended my imitation poem by showing how the father's attempts to mold the speaker actually eventually liberated him or her: "But the curtain finally fell, / And you ended your direction; / Then you sent us on our own / To create our own perfection."⁷

(Lesson 6)

Explication Directions

You will write a 4 to 5 paragraph Explication, or analysis, comparing your original Imitation Poem with the poem you chose to imitate and focusing on comparing the "sense of place" created within both poems. In your Explication, you

⁷ Created via lessons developed by the Belmont High School English Department, MA.

should include a “method-to-meaning” thesis statement at the beginning, in which you connect the similar figurative devices (methods) you and the other poet use, and how these methods created different “senses of place” (meaning) in the poems.

Then, use the rest of the paper to describe that sense of place in your Explication in detail, explaining what meaning it lends to the two poems. How does the poet you read treat the place he or she creates within the poem, as compared to how you treat place within your poem? Does sense of place come about as a result of strong imagery? Of personification? Of metaphor and/or simile? Do the poets like the places they create? Do they have messages for the reader about that sense of place? How does it create emotion (or not) in the poem, and why is this important? You don’t have to answer all of these questions- it is more important that you *explore the sense of place created within the two poems, including their similarities and differences.*

Remember to include the following in your Explication:

- Mention speakers, situations, and titles somewhere in the first paragraph (title goes in quotation marks for a poem)
- Use paragraph format
- Use slashes to separate quoted lines of the poems
- Go into detail and be explicit in your explanations
- Write at LEAST 2 pages, if not 3!
- Interpret only what the poets actually state
- Compare your poem’s methods and subsequent meaning with the methods and (possibly very different) meanings of the original poem you chose to imitate.
- Mention at least 3 poetic devices- e.g. different kinds of imagery, personification, simile, metaphor for each poem. ⁸

Explication Peer Evaluation

Please respond to the following questions:

1. Is the paper's **thesis statement** clearly connecting poetic devices to meaning, rather than serving as a simple comparison between the two poems?

⁸ Created via lessons developed by the Belmont High School English Department, MA.

2. What poetic devices are referred to in the Explication?
3. Does the writer do a strong job of analyzing sense of place within the poem? Do you get a clear sense of what “place” means in the poem, and how it creates meaning to the reader?
4. Where does the paper not make sense yet? Where is further clarification necessary?
5. How is the grammar/flow of the paper? Please mark areas that need editing for flow/grammar/clarification- you do not have to fix these issues, but you should try to locate problem areas.
6. What three recommendations do you have for this writer to work on tonight during their revisions?

Writing Self-Evaluation- Student Assignment

-
- **Evaluate your process in composing this essay. Discuss both the process of writing it, the product in all of its stages, and the way you felt as you went along. Respond to the prompts which apply to your work.**
- **PROCESS**
- What was easy and/or difficult for you?
- What propelled or interrupted your process?
- What did you use to inform your decision making as you wrote and revised?
- What parts of your process would you keep the same for future writing? What parts would you change, and why?
- **PRODUCT**
- What is strongest and weakest about your essay? Quote your own writing and use the language of the rubric to defend your position.
- How would you assess your organization within the essay?
- How would you assess your success with language within the essay?
- What is the purpose of your essay, and how well does your essay support this purpose?
- **EMOTION**
- Where did you feel successful and/or frustrated?
- What parts of your writing are you the most proud of? The most disappointed in?
- How did you feel during the process? Did these feelings change as you went along?
- What feedback have you received, and how did you feel about it?⁹

⁹ Created via lessons developed by members of the Belmont High School English Department, MA.

Reflection Questions
Poetry Project

Name: _____

As the culminating activity in your poetry project, please answer the following four questions. Each question is worth five points and will be graded for amount of detail (at least two specific quotations or specific references to poetic devices (with title and line #)).

1. Unit Understanding #1: Poets use musical devices like rhythm and rhyme to create emphasis within a poem. **Using one or two poems from your poetry project (your poet's poems and perhaps your imitation): identify two instances when the poet seems to have used either rhythm or rhyme (or both) to create emphasis. For each example, explain why the poet might have wanted to emphasize that word or phrase.**

2. Unit Understanding #2: Poets use figurative language and symbolism to present ideas in non-literal ways and with fewer words.

- **Using a poem from your poetry project: identify one instance when your poet seems to have used figurative language (similes, metaphors, personification, etc.) or symbolism.**
- **Then, explain what is being compared or represented.**
- **Finally, explain why the poet's figurative language or symbolism was a good way to convey an idea (and tell what that idea was!)**

3. Unit Understanding #3: Poets use imagery to evoke vivid experiences by appealing to the reader's senses.

- **Using a poem from your poetry project: identify two examples of vivid imagery.**
- **Then, explain what type of imagery is being used.**
- **Finally, make some inferences about why the poet might have wanted to present this part of the experience or poem particularly vividly. Think about the poem's overall message and the speaker's tone.**

4. Unit Understanding #4: Poets create tone to reveal attitude through vivid word choice.

- **Choose a poem from your poetry project that you thought did a really good job of communicating the speaker's sense of place, and explain what that sense of place was.**
- **Then, provide two examples of vivid word choice (these can be either words or phrases) that helped you infer the speaker's sense of place and attitude towards that place.**
- **Finally, explain why these word choices worked well, or—if you think you could do better—suggest an alternative word choice for one of the lines and explain your choice.**

Rubrics

(Lesson 2)

Visual Representation of Place Rubric

Requirements	A	B	C/D
Materials	Materials are appropriate for assignment and create a vivid, creative visual representation of the poem's sense of place	Materials are appropriate but create a less vivid and creative visual representation of the poem's sense of place	Materials are inappropriate for the assignment and do not create a vivid or creative visual representation of the poem's sense of place
Ideas	Visual representation operates on the symbolic level of representing the poem's sense of place, rather than the literal	Visual representation operates somewhat on the symbolic level, but largely on the literal level in representing the poem's sense of place	Visual representation operates only on the literal level of representing the poem's sense of place.

(Lesson 3)

Personal Reflection Rubric

Requirement	A	B	C	D
Length	3 + paragraphs	2 -3 paragraphs	2 paragraphs	1 paragraph
Voice	First person; reflects an outstanding exploration of the poem and connection to its themes and sense of place	First person; reflects a clear exploration of the poem and its connection to sense of place.	First person; reflects some attempt at exploring the poem and its sense of place.	First person or third person; reflects almost no attempt at exploring the poem and its sense of place.
Affect	Strongly explores the reader's emotional reaction to the poem	Clearly explores the reader's emotional reaction to the poem	Somewhat explores the reader's emotional reaction to the poem	Does not explore the reader's emotional reaction to the poem
Poetic Devices	Names at least 3 poetic devices and	Names at least 2 poetic devices and	Names at least 1 poetic device, and	Either does not name poetic

	suggests how those devices create sense of place in the poem	suggests how those devices create sense of place within the poem	attempts to suggest how those devices create sense of place within the poem	devices, or names them but not does attempt to suggest how those devices create sense of place within the poem.
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(Lesson 4)

Journaling Rubric

Requirements	A	B	C
Length	At least 4 pages	At least 2 pages	At least 1 page
Sensory imagery	Uses at least 3 forms of sensory imagery in description	Uses at least 2 forms of sensory imagery in description	Uses at least 1 form of sensory imagery in description
Ideas	Ideas are consistently clear, connected to sense of place, and indicate thoughtfulness and an understanding and exploration of the sense of place gained through this activity	Ideas are clear at times, and are somewhat connected to an understanding and exploration of sense of place.	Ideas are mostly unclear, and are not connected to an understanding and exploration of sense of place.

(Lesson 5)

Imitation Poem Rubric

Key Traits	A	B	C	D
Ideas	• The poem presents a fresh, original idea.	• The idea in the poem is clear.	• The idea in the poem is not always clear.	• The idea in the poem is not clear.
Voice	• The tone and voice are fresh and engaging.	• The tone and voice are engaging.	• The tone and voice are not engaging or individual.	• The voice lacks individuality.
Creates a Sense of	• Sensory details are fresh and memorable.	• Sensory details are appropriate and effective.	• Sensory details are sometimes present	• Vague words limit the meaning and fail to

Place	<ul style="list-style-type: none"> • Figurative language helps create unique, vivid, and concrete images. Poem uses at least 3 types of imagery, 1 simile, and 1 example of personification. 	<ul style="list-style-type: none"> • Figurative language is present and effective. Poem uses at least 2 types of imagery, 1 simile, and/or 1 example of personification. 	<ul style="list-style-type: none"> • Figurative language is attempted but is rarely effective. Poem uses at least 1 example of imagery, simile, and/or personification. 	<p>describe.</p> <ul style="list-style-type: none"> • Figurative language is absent.
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(Lesson 6)

Explication Rubric

	A	B	C	D
Introduction	Opening sentences identify the titles of the poems, the authors, and the situations (and includes a clear and insightful theme statement).	Opening sentences identify the titles of the poems, the authors, and the situations (and include a clear and reasonable theme statement).	Opening sentences identify the titles of the poems, the authors, and the situation (and include an attempt at a theme statement).	Opening sentences identify the titles and authors.
Organization	The writer uses effective paragraphing. Expertly uses topic sentences, transitions, and clinchers. Each body paragraph focuses on an idea.	The writer uses effective paragraphing. Consistently uses topic sentences, transitions, and clinchers. Each body paragraph focuses on an idea.	The writer uses paragraphing. May be missing one or two topic sentences or clinchers. Body paragraph ideas may be repetitive or unclear.	Writer does not use paragraphing, or paragraphing is unclear or confusing for the reader.

<p style="text-align: center;">Development</p>	<p>Each line in the poems is explained, in order (some sets of lines may be grouped as parts of sentences in the poem).</p> <p>The writer uses many direct quotes from the poem with lead-ins.</p> <p>The writer paraphrases the literal meaning as necessary.</p> <p>The writer explains the figurative meaning of lines by identifying poetic devices (like types of imagery) and referring to specific words to compare both poems.</p> <p>The explaining sentences for the quotes are thorough, specific, and accurately insightful.</p>	<p>Each (or almost each) line in the poems is explained, in order (some sets of lines may be grouped as parts of sentences in the poem).</p> <p>The writer uses several direct quotes from the poem, most of which have lead-ins.</p> <p>The writer paraphrases the literal meaning as necessary, perhaps with minor points of confusion.</p> <p>The writer attempts to explain the figurative meaning of lines by identifying poetic devices (like types of imagery) and referring to specific words to compare both poems.</p> <p>The writer provides explaining sentences for the quotes that include references to specific words and phrases from lines in the poem.</p>	<p>Many lines in the poems are explained, in order (some sets of lines may be grouped as parts of sentences in the poem).</p> <p>The writer uses some direct quotes from the poem.</p> <p>The writer paraphrases some of the literal meaning.</p> <p>The writer attempts to explain the figurative meaning of lines by identifying poetic devices (like types of imagery) but may not be specific.</p> <p>The writer provides explaining sentences for some of the quotes to compare the poems.</p>	<p>Some lines from the poems are explained.</p> <p>Explanations might be very unclear or inaccurate.</p> <p>The writer does not explain figurative meanings of lines or devices.</p> <p>The writer does not compare the two poems.</p>
<p style="text-align: center;">Style/ mechanics/ grammar</p>	<p>Follows conventions for formal writing Sentence variety and word choice are used to enhance idea development</p>	<p>Follows conventions for formal writing but may have one or two minor errors Sentence structures and word choice are used to enhance clarity</p>	<p>Mostly follows conventions for formal writing and grammar but may have some minor or major errors such as fragments or run-ons</p>	<p>Contains many minor and major errors in formal writing and grammar conventions</p>

Self-Evaluation (Meta-cognition) Rubric

	Thorough/Complete	Partial/Satisfactory	Not Present to Barely Present
Self-Monitoring/Self Management (The ability to manage one's further cognitive/writing development) "process"	At least 5 categories are mentioned, including at least 2 specific references to ideas/strategies within the piece.	3-4 categories are mentioned, including at least 1 specific reference to ideas/strategies within the piece.	Less than 3 categories are mentioned, and 0 specific references to ideas/strategies are given.
Self-Evaluation/Self-Assessment (The ability to assess one's own cognition/writing) "product"	At least 5 categories are mentioned, including at least 2 specific references to the written product	At least 3 categories are mentioned, including 1 specific reference to the written product.	Up to 2 categories are mentioned; 0 specific references to the written product are given.
Metacognitive Experience (The ability to think about and manage the emotional aspects of cognition/writing process) "affect"	At least 2 categories are mentioned, including at least 1 emotional response connected to its trigger from the process/product	At least 1 category is mentioned; 0 specific emotional responses are mentioned.	0 mention of categories or specific emotional responses.

* Coding Categories for Assessing Student Reflections

PROCESS

- What was easy during the process
- What was difficult during the process
- How ideas changed throughout
- Improvement: how did the piece improve? How can it still improve?
- Goal setting- during process and for future revision
- Writing to learn about the literature
- Assimilation and use of Teacher/Peer Feedback
- Future intentions for improvement
- Problem-solving methodology

EMOTION IN PROCESS

- Feelings about extrinsic evaluation and requirements
- Feelings about or acknowledgment of intrinsic evaluation or expectations
- Emotional Response to Writing Process/Piece
- Feeling successful during writing
- Feeling frustrated during writing
- What student is proud of
- What student is disappointed in

PRODUCT

- What is strong about the product
- What is weak about the product
- Reference to intended audience
- Places where writing seems clear
- Places where writing seems confusing
- Quoting oneself > self- assessment of quotes and essay sections (specificity)
- Purpose of Written Piece: Reference to assignment/rubric
- Organization/Structure: reference to Introduction, Conclusion, body paragraphs, argument. (terminology)
- Style: flow, voice, etc
- Development of argument/writing *within* the Piece
- Teacher feedback: what student wants teacher to focus on when reading the piece.

(All Lessons)

Collaboration Rubric	
A- Thorough Understanding	<ul style="list-style-type: none"> • Consistently and actively works toward group goals. • Is sensitive to the feelings and learning needs of all group members. • Willingly accepts and fulfills individual role within the group. • Consistently and actively contributes knowledge, opinions, and skills. • Values the knowledge, opinion and skills of all group members and encourages their contribution. • Helps group identify necessary changes and encourages group action for change.
B - Good Understanding	<ul style="list-style-type: none"> • Works toward group goals without prompting. • Accepts and fulfills individual role within the group. • Contributes knowledge, opinions, and skills without prompting. • Shows sensitivity to the feelings of others. • Willingly participates in needed changes.
C - Satisfactory Understanding	<ul style="list-style-type: none"> • Works toward group goals with occasional prompting. • Contributes to the group with occasional prompting. • Shows sensitivity to the feelings of others. • Participates in needed changes, with occasional prompting.
D - Needs Improvement	<ul style="list-style-type: none"> • Works toward group goals only when prompted. • Contributes to the group only when prompted. • Needs occasional reminders to be sensitive to the feelings of others. • Participates in needed changes when prompted and encouraged.

State Standards

Massachusetts State Standards for English Language Arts

From: <http://www.doe.mass.edu/frameworks/current.html>

The lessons, assessments, and in-class activities fulfill, but are not necessarily limited to, the following Massachusetts state standards:

Reading Standards for Literature 6–12

Key Ideas and Details, Grade 9

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
matters uncertain.

2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, in the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Craft and Structure, Grade 9

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative

Writing Standards 6–12, Grade 9

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and disti

b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quota

c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the re

d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.

e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

f. Provide a concluding statement or section that follows from and supports the information or explanation pres

Text Types and Purposes, Grade 9

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

Production and Distribution of Writing

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach,

Comprehension and Collaboration, Grade 9

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.

Works Cited

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