

Poetry 11
Theme and Image: An Anthology of Poetry/Book 1

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Unit Rationale

This poetry unit will be taught in a Grade eleven class. Students will analyze poetry, be able to identify literary devices, and explore issues based on themes, such as, love, death, war, myth, legend, Canadian identity, identity, and man's world. A variety of poets, along with the historical context, will be examined. Students will create personal responses to poems and be able to write their own poetry. They will be able to enhance their oral communication skills through presentations, readings of the poems, and participation in class discussions. To effectively engage with the text and the identified elements, this unit would last for an estimated three weeks or twelve to fifteen 80 minute lessons. The objective of this unit is to increase knowledge, which will be assessed through homework assignments, midterm and unit tests. Through exploring different genres and themes of poetry and connecting them to real world situations, students may gain an appreciation of poetry.

Resources

The Lyric Voice: Poetry

Inside Poetry

Theme and Image: An Anthology of Poetry/Book 1

The Forms of Poetry

My Best Poetry

Literature and the Writing Process, 4th Edition

www.rubistar.4teachers.org

Assessment and Evaluation Criteria:

Homework	15%
Oral Participation	10%
Group Presentation	15%
Portfolio	5%
Literary Essays (In-class/Take-home)	10%
Poetry Unit Test	20%
<u>Literary Terms Test</u>	<u>15%</u>
Total	100%

Prescribed Learning Outcomes:

Comprehend and Respond (Strategies and Skills)

It is expected that students will:

- describe and apply a variety of literary devices and techniques to create particular effects, including figurative language, symbolism, parody, and irony

Comprehend and Respond (Comprehension)

It is expected that students will:

- paraphrase the main ideas, events, or themes in a variety of sophisticated literary, technical, and informational communications
- develop coherent and plausible interpretations of sophisticated or abstract materials
- interpret ambiguities in written, oral, or visual works and support their interpretation with evidence from that work

Comprehend and Respond (Engagement and Personal Response)

It is expected that students will:

- make connections between their own values, beliefs, and cultures and those reflected in literature and mass media
- support a position, interpretation, or response by citing specific details, features, and information from what they have read, viewed, or heard
- demonstrate an appreciation of the power and beauty of language, past and present

Communicate Ideas and Information (Knowledge of Language)

It is expected that students will:

- evaluate the conventions of language used in a variety of literary and non-literary forms

Communicate Ideas and Information (Improving Communication)

It is expected that students will:

- monitor their own spelling, grammar, mechanics, and syntax using strategies and techniques including the use of electronic technology

Communicate Ideas and Information (Presenting and Valuing)

It is expected that students will:

- demonstrate pride and satisfaction in using language to create and express thoughts, ideas, and feelings in a variety of written, oral, visual, and electronic forms
- create presentations in forms that are appropriate to a variety of subjects, audiences, and purposes, including informing, persuading, and entertaining

Lesson 1: Introduction to Poetry

Objective:

Students will be exposed to different forms of poetry and different themes. The primary objective of this lesson is to instill students' interest in poetry. They will communicate their ideas on various poems through personal response and develop an insight into the role of the poet. Students will be able to begin analyzing a poem.

Materials:

CD Player

"Poets" by Tragically Hip (CD & Lyrics Handout)

"found poem" by Joy Kogawa (Overhead)

"beware: do not read this poem" by Ishmael Reed (Overhead or Handout)

"How to Read a Poem" (Handout)

"Things to Consider When Reading a Poem" (Handout)

Procedure:

1. Introduce poetry unit. Give overview. *5 min.*
2. Distribute lyrics and play "Poets" (3:59 min.) by Tragically Hip. *5 min.*
3. Students volunteer ideas on what they think the song is about. May touch on the role of the poet, craft of poetry, etc. *10 min.*
4. To illustrate that poetry is everywhere, demonstrate how found poems are written by providing examples. "found poem" by Joy Kogawa *10 min.*
5. Students write a found poem using the lyrics they were given (or they can leaf through any texts they may happen to have with them). *15 min.*
6. Volunteers share their poems. Point out how language/mood/meaning varied even with same words. *10 min.*
7. With so many different readings, how does one go about discussing a poem? Hand out "How to read a poem" and "Things to consider when reading a poem" to students. *5 min.*
8. Demonstrate how handouts can be used. Read (twice) "Beware: Do Not Read this Poem" by Ishmael Reed then discuss as a class. *20 min.*
9. Write a response to the poem in class. *10 min.*

Homework: Find ten poems by leafing through the poetry text that capture your interest and note them down. (You may also bring poems that are not in the text as long as you have a copy of it.) Put poems in folder.

Assessment:

Students will be graded on completion of found poem, class participation, and written response.

“Poets” by Tragically Hip

(Drum Intro)

(Guitar starts up, followed by another)

Spring starts when a heartbeat's poundin'

When the birds can be heard above the reckoning carts doing some final accounting

Lava flowing in Super Farmer's direction

He's been gettin' reprieve from the heat in the frozen-food section, ya

Don't tell me what the poets are doing

Don't tell me that they're talkin' tough

Don't tell me that they're anti-social

Somehow not anti-social enough, all right

And porn speaks to it's splintered legions

To the pink amid the withered corn stalks in them winter regions, yeah

While aiming at the archetypal father

He said with such broad and tentative swipes why do you even bother, yeah

Don't tell me what the poets are doing

Those Himalayas of the mind

Don't tell me what the poet's been doing

In the long grasses over time

{ Instra }

Don't tell me what the poets are doing

on the street and the epitome of vague

Don't tell me how the universe is altered

When you find out how he gets paid, all right

If there's nothing more that you need now

Lawn cut by bare-breasted women

Beach bleached towels within reach for the women gotta make it that'll make it by swimmin'

(Guitar, drum ends)

“found poem” by Joy Kogawa

uazusu shoji

who was twice wounded

while fighting with the princess pats

in w.w.1

had purchased nineteen acres of land

under the soldiers' settlement act

and established a chicken farm

his nineteen acres

a two-storied house

four chicken houses

an electric incubator

and 2,500 fowls

were sold for \$1,492.59

after certain deductions

for taxes and sundries were made

mr. shoji received a cheque

for \$39.32

“beware: do not read this poem” by Ishmael Reed

tonite , thriller was
abt an ol woman , so vain she
surrounded herself w/
many mirrors

it got so bad that finally she
locked herself indoors & her
whole life became the
mirrors

one day the villagers broke
into her house , but she was too
swift for them . she disappeared
into a mirror

each tenant who bought the house
after that , lost a loved one to
the ol woman in the mirror :
first a little girl
then a young woman
then the young woman/s husband

the hunger of this poem is legendary
it has taken in many victims
back off from this poem
it has drawn in yr feet
back off from this poem
it has drawn in yr legs

back off from this poem
it is a greedy mirror
you are into this poem . from
the waist down

nobody can hear you can they ?
this poem has had you up to here
belch
this poem aint got no manners
you cant call out frm this poem
relax now & go w/ this poem
move & roll on to this poem
do not resist this poem
this poem has yr eyes
this poem has his head
this poem has his arms
this poem has his fingers
this poem has his fingertips

this poem is the reader & the
reader this poem

statistic : the us bureau of missing persons reports
 that in 1968 over 100,000 people disappeared
 leaving no solid clues
 nor trace only
a space in the lives of their friend

Lesson 2: Love/Death

“How Do I Love Thee?” by Elizabeth Barrett Browning

Objective: SWBAT identify the theme of a poem and connotations associated with love and hate.

SWBAT identify different types of sonnets, rhyme scheme, rhyming couplet, stanza, quatrain, sestet, octave.

SWBAT write a parody.

Materials:

- *Theme and Image* p. 57
- handout on forms of sonnet

Procedure:

1. Hook – Brainstorm ideas and connotations on love with the class. (5 min.)
Based on the theme of love, write a round robin (free verse or rhyme). Divide students into groups of four. (10 min.)

** A **round robin** is when one student free writes on a topic (love). Cover the lines written with exception of the last line. Based on the last line the second person will continue to write. When finished, leave the last line showing. Pass on to the third person. Continue same procedure with the fourth person.*

Share round robins. (10 min.)

2. Define **theme** and **connotation**. (5 min.)
Theme: The general idea or insight about life that a writer wishes to express in a literary work. A simple theme can often be stated in a single sentence.

Connotation: All the emotions and associations that a word or phrase may arouse. For example, the word springtime usually makes people think about such things as youth, rebirth, and romance.

3. “How Do I love Thee?” Sonnet 43 from the *Songs from the Portuguese* by Elizabeth Browning (*Theme and Image* p. 57)
(50 min.)
 - give bio. and historical contextGo over handout. Explain what sonnet is and the different forms (Italian/Petrarchan and Shakespearean Sonnet).
 - explain rhyme scheme
 - rhyming couplets, stanzas, quatrain, sestet, octave
 - discuss the poem, applying the above terms

HW: Write a parody: How Do I Hate Thee?

Assessment: Students will be graded on completion for their parody of “How do I Love Thee”.

SONNET

A fourteen line lyric poem, usually written in rhymed iambic pentameter. A sonnet generally expresses a single theme or idea. Sonnets vary in structure and rhyme scheme, but are generally of two types: the *Petrarchan* or *Italian sonnet* and the *Elizabethan* or *Shakespearean sonnet*.

The *Italian sonnet* is form that originated in Italy in the thirteenth century. The Italian sonnet has two parts, an octave (eight lines) and a sestet (six lines). Its rhyme scheme is usually *abbaabba cdecde*. The two parts of the Italian sonnet play off each other in a variety of ways. Sometimes the octave raises a question that the sestet answers. Sometimes the sestet opposes what the octave says, or extends it. The Italian sonnet is often called the Petrarchan sonnet because the Italian poet Francesco Petrarch used it so extensively. He dedicated more than three hundred sonnets to a woman named Laura.

The *Shakespearean sonnet* consists of three quatrains and a concluding couplet, with the rhyme scheme *abab cdcd efef gg*.

A less important sonnet form is the Spenserian sonnet. Its rhyme scheme is *ababbcbccdcdee*.

Other literary terms you should know:

Quatrain: Usually a stanza or poem of four lines. A quatrain may also be any group of four lines unified by a rhyme scheme. Quatrains usually follow an *abab*, *abba*, or *abcb* rhyme scheme .

Rhyme scheme: The pattern of rhymes in a poem.

Couplet: Two consecutive lines of poetry that rhyme. Shakespeare frequently closes a scene with a couplet. For example, in *Macbeth*:

Hear it not, Duncan; for it is a *knell*
That summons thee to heaven or to *hell*.
(I, 7)

Make all our trumpets speak; give them all *breath*.
Those clamorous harbingers of blood and *death*.
(V, 6)

Sestet: A six-line poem or stanza. Usually the term sestet refers to the last six lines of an Italian sonnet. The first eight lines of an Italian sonnet form an octave.

Octave: An eight-line poem or stanza. Usually the term octave refers to the first eight lines of an Italian sonnet. The remaining six lines form a sestet.

Parody: The humorous imitation of a work of literature, art, or music. It often achieves its humorous effect through the use of exaggeration or mockery. In literature, parody can be made of a plot, a character, a writing style, or a sentiment or theme.

Lesson 3: Magic and Mystery

“La Belle Dame Sans Merci” by John Keats

Objective: Students will be able to compare an original version and revised version of John Keats’ “La Belle Dame Sans Merci” and discuss the effects of the changes to the poem. Have students state and justify their preferences. SWBAT to define ballad, romanticism, and sentimentality. SWBAT understand the connections between artwork and poetry and how they are inspirations of each other.

Materials:

- Stanza cut outs of John Keats’ original “La Belle Dame Sans Merci”
- Copies of the original and revised versions of the poem

Procedure:

1. Hook: Show an artwork based on the poem. Brainstorm ideas/impressions of the picture and connect them to dreams and fairytales. Share dreams in class and typical fairytale themes. (5 min)
<http://www.artmagick.com/paintings/enlarge.aspx?pid=1688&path=cowper/cowper1>
<http://www.artmagick.com/paintings/enlarge.aspx?pid=1452&path=waterhouse/waterhouse125>
<http://www.artmagick.com/paintings/enlarge.aspx?pid=2100&path=crane/crane9>
2. Have the class work in groups of 3 or 4 and arrange the pre-cut stanzas in a logical and ‘poetic’ order. (10 min)
3. Have each group read their versions aloud and ask the groups to justify the order they established. (5 min)
4. Distribute the original version of the poem. Ask 2 volunteers to read the poem aloud. (5 min)
5. Have students write about their impressions of the poem in their journal. Consider these questions: What do you see? What do you hear? What do you feel? What examples of language helped you make some meaning in the poem? What do you think the original poem is about? (10 min)
6. Define a ballad and the qualities that make a ballad. Introduce the second edition of the poem. Ask 2 volunteers to read aloud. (5 min)
7. Ask students to work in the same groups and highlight the differences between the 2 poems. Consider and discuss the most significant changes between the poems in change in words, grammar, and order of stanzas. Have the students discuss their preference and justify. (10 min)
8. Regroup the class and discuss why most critics prefer the original edition of the poem and why it was more sentimental than the revised edition. (10 min)
9. Show and compare the previous artwork and other artworks by Sir Frank Dicksee and John William Waterhouse. (5 min)
10. Discuss the atmosphere of the paintings. Discuss the elements in the artwork, which show that Keats is a “romantic” poet. Ask students to find lines from each poem which are most clearly reflected in the art works. Is one version of the poem more accurately portrayed in these paintings? (15 min)
11. Assign homework: 1) write a ballad first and then find a painting or picture to supplement the poem. Justify their choices; 2) find an inspirational artwork, write a ballad based on the artwork; or 3) Find a ballad and 2 artworks that are inspired by the poem. Compare the artworks to the poem and discuss how one reflects the poem more accurately than the other.

Questions to Consider:

Refer to handout

Assessment: Students will be graded on class participation.
Students will be graded on the assignment.

Lesson 4: Literary Essay

“As in the Beginning” by Mary Di Michele

Objective: SWBAT write a literary essay.

SWBAT analyze a literary work, specifically a poem.

SWBAT integrate quotes into their work.

Materials:

- handout: Figuring out the Unknown
How to Read a Poem
Responding to Poetry - formally
Paragraph Format
Using quoted material
Responding to Poetry - informally
“Quotes that jolt/flow”
- overhead: “As in the Beginning” by Mary Di Michele

Procedure:

1. Go over handouts: How to Read a poem, Figuring Out the Unknown, and Responding to Poetry – informally.
2. Poetry Carousel: Divide students into 6 groups of 5. Follow instructions on handout. Use Responding to Poetry – informally (30 min.)
3. Read “As in the Beginning”. Go over Responding to Poetry – Formally handout. (50 min.)
4. Give out worksheets on quotes.

HW: worksheets on quotation marks.

Assessment: Students will be graded on homework given on quotation marks.
Students will be given marks for participation in their groups.

Lesson 5: Canadian identity (multiculturalism, stereotype, segregation, labelling)

Molson Canadian commercial “Joe’s Rant”

“What I Remember of the Evacuation” by Joy Kogawa

“History Lesson” by Jeannette Armstrong

“equal opportunity” by Jim Wong-Chu

Objective:

Students will be able to make associations between heritage and identity through the use of poetry. They will reflect on their own identities. The “Canadian” identity will be explored through different perspectives.

- Materials:**
- Molson Canadian commercial “Joe’s Rant” (Handout, possibly video or CD)
 - “What I Remember of the Evacuation” by Joy Kogawa (Handout)
 - “History Lesson” by Jeannette Armstrong (Handout)
 - “equal opportunity” by Jim Wong-Chu (Handout)
 - Fortune cookies

Procedure:

1. Volunteers to wear headbands but do not read what is written on them. Other students cannot tell the volunteers what the headband says and treats them according to what the headbands say. Headbands might read: “Ignore me” or “I’m the smart one” or “I can’t speak English.” *5 min.*
2. Students listen to Joe’s Rant and, in groups or as a class, they discuss what they agree/disagree with in the rant about being Canadian. What does it mean to be “Canadian?” *20 mins.*
3. Debrief headbands. How did it feel to be treated this way? What kind of language was used? How does this treatment help or hinder group productivity? *15 mins.*
4. How are the experiences of being “Canadian” portrayed by other poets? Students explore Jeannette Armstrong’s “History Lesson,” Jim Wong-Chu’s “equal opportunity,” and Joy Kogawa’s “What I Remember of the Evacuation.” *15 mins.*
5. Students write a response dealing with these issues and assumptions of being Canadian. Also note the speakers’ tone. *20 mins.*
6. Fortune cookie is distributed to each student and homework is explained. *5 mins.*

Homework: Using the philosophy in the fortune cookie, be creative and write a poem. Alternately, write an “I am _____” poem.

Assessment:

Students will be assessed on their participation, in-class written responses, and completion of the poem for homework.

I am Canadian!
Joe's Rant (from Molson Canadian)



Hey,
I am not a lumber jack or a fur trader,
and I don't live in an igloo or eat blubber or own a dog sled,
and I don't know Jimmy, Sally or Suzie from Canada although I am certain they're really, really nice, uh,
I have a Prime Minster not a president,
I speak English and French, not American,
and I pronounce it about, not a boot,
I can proudly sew my country's flag on my back pack,
I believe in peace keeping, not policing, diversity, not assimilation,
and that the beaver is a truly proud and noble animal.
A toque is a hat, a chesterfield is a couch.
And it is pronounced zed, not zee, zed.
Canada is the second largest landmass,
the first nation of hockey,
and the best part of North America.
My name is Joe, and I am Canadian!!!

“What Do I Remember of the Evacuation”
by Joy Kogawa

What do I remember of the evacuation?
I remember my father telling Tim and me
About the mountains and the train
And the excitement of going on a trip.
What do I remember of the evacuation:
I remember my mother wrapping
A blanket around me and my
Pretending to fall asleep so she would be happy
Though I was so excited I couldn't sleep
(I hear there were people herded
Into the Hastings Park like cattle.
Families were made to move in two hours
Abandoning everything, leaving pets
And possessions at gun point.
I hear families were broken up
Men were forced to work. I heard
It whispered late at night
That there was suffering) and
I missed my dolls.

What do I remember of the evacuation?
I remember Miss Foster and Miss Tucker
Who still live in Vancouver
And who did what they could
And loved the children and who gave me
A puzzle to play with on the train.
And I remember the mountains and I was
Six years old and I swear I saw a giant
Gulliver of Gulliver's Travels scanning the horizon
And when I told my mother she believed it too
And I remember how careful my parents were
Not to bruise us with bitterness
And I remember the puzzle of Lorraine Life
Who said "Don't insult me" when I
Proudly wrote my name in Japanese
And time flew the Union Jack
When the war was over but Lorraine
And my friends spat on us anyway
And I prayed to the God who loves
All the children in his sight
That I might be white.

“The History Lesson”
by Jeannette C. Armstrong

Out of the belly of Christopher's ship
a mob bursts
Running in all directions
Pulling furs off animals
Shooting buffalo
Shooting each other left and right.

Father mean well waves his makeshift wand
forgives saucer-eyed Indians
Red coated knights
gallop across the prairie to get their men
and to build a new world

Pioneers and traders bring gifts
Smallpox, Seagrams and Rice Krispies
Civilization has reached the promised land.

Between the snap crackle pop of smoke stacks
and multi-coloured rivers
swelling with flower powered zee
are farmers sowing skulls and bones
and miners pulling from gaping holes
green paper faces
of smiling English lady
The colossi in which they trust
while burying
breathing forests and fields
beneath concrete and steel
stand shaking fists
waiting to mutilate
whole civilizations
ten generations at a blow.

Somewhere among the remains
of skinless animals
is the termination
to a long journey
and unholy search
for the power
glimpsed in a garden
forever closed
forever lost.

“equal opportunity” by Jim Wong-Chu

in early canada
when railways were highways

each stop brought new opportunities

there was a rule

the chinese could only ride
the last two cars
of the trains

that is

until a train derailed
killing all those
in front

(the chinese erected an altar and thanked buddha)

a new rule was made

the Chinese must ride
the front two cars
of the trains

that is

until another accident
claimed everyone
in the back

(the chinese erected an altar and thanked buddha)

after much debate
common sense prevailed

the chinese are now allowed
to sit anywhere
on any train

Lesson 6: Identity - Societal Influence (cont...)

“Caged Bird” by Maya Angelou

Objective: Students will be able to think critically about society and discuss how society impacts sense of self on others. SWBAT make connections between the song “I get out of all you boxes” and the poem “Caged Bird” and between self and outside world. SWBAT draw a caged bird and show implications of the metaphor/symbolism of the drawing for society.

Materials:

- Photocopies of Maya Angelou's “Caged Bird”
- Tape of Lauren Hill’s “I get out of all you boxes”
- Colour paper and crayons

Procedure:

1. Play Lauren Hill, “I get out....” Ask students to write in their journal the meaning of boxes and how they are an implication for society. (5 min)
2. Discuss with students what boxes might imply. Define symbol and metaphor and give examples. (10 min)
3. Distributes crayons and paper. Ask students to draw a bird. (10 min)
4. Ask students to describe the picture to a partner and discuss the symbol/metaphor of the drawing. (5 min)
5. Debrief as a class: ask volunteers to share their drawings and responses. Discuss the mood of the picture and why certain colours were used. (10 min)
6. Ask students to draw a cage around the bird. (5 min)
7. As a class, discuss the differences and similarities of physical and emotional cages. Make connections between the meaning of their cages and song/real world. (10 min)
8. Hand out text of “Caged Bird” (5 min)
9. Ask a student to read the poem aloud. Ask another volunteer to read it again. Students listen and consider the following questions when responding to the poem in their journal. (10 min)
10. Collect drawings. Assign homework. (5 min)

Questions to Consider:

What are boxes? What are cages? How are they created or removed? Do you know anyone who feels societal pressure? How do you think society impacts us? Are you a caged bird or someone trapped in a box? Are cages always bad? Do they sometimes have benefits? If so, what are these?

Assessment: Students will be graded on class participation.
Students will be graded on inclusion of all elements within the drawing of a caged bird.
Students will write a response as a bird. They will imagine themselves as a caged bird and write about their thoughts/feelings.

Lesson 7: Visuals/imagery, Poetry in Media/Ads

Objective:

Students will be able to identify the use of poetic language in the “real world” texts that surround them such as in advertisements. They will demonstrate an understanding of symbols in our language and in poetry. Students will consider the effect or role of visuals in poems.

Materials:

Jin-Me Yoon’s artwork
Hat/Bucket
Excel Corporate Logos spreadsheet
Lap-top & projector
Examples of digital poetry

Procedure:

1. Without speaking, greet class by typing to them on the laptop. Use ‘web’ language (e.g. how r u, =D, wut’s goin on, etc.). As them to play a game in trying to identify as many logos as possible. *10 mins.*
2. Introduce class to “digital poetry.” (<http://www.claycrystal.com/Pomegraphics.htm>, <http://www.as.wvu.edu/%7Esbaldwin/>, <http://www.overthere.com.au/daughter/indexbelly.html>) Ask students what they think of this type of poetry. Does it work? Does the web (and it’s tools) enhance conventional forms of poetry or takes away from it? Lead into discussions on visuals in artwork. *20 mins.*
3. Students will then be shown a visual (artwork by Jin-Me Yoon). They are to write 10 words down on individual slips of paper. These slips are put into the hat/bucket, mixed, and randomly drawn out by each student. They are to start making a poem/collage with the 10 words as a means of incorporating visuals with poetry. They will take these home if necessary. *20 mins.*
4. Students read “The Road Not Taken” and discuss **symbols**, something that means more than what it is (whereas, “image” is something that means only what it is and “metaphor” means something other than what it is). A symbol is simultaneously literal and figurative. Pair response writing: What do the two roads symbolize? Does the speaker feel that he has made the wrong choice in taking the road “less traveled by?” If not, why will he “sigh?” What does he regret? Why does the choice between two roads that seem very much alike matter so much? *20 mins.*
5. Explain homework assignment: Poetic language in ads. *10 mins.*

Homework: Find two ads by different companies or for the same product and copy down the words that are used to sell. In a paragraph, compare the ads for their effectiveness. Choose a TV or magazine ad that bothers you. Study it carefully and write a letter to the company presenting suggestions for improvement or invent you own ad for that product or a product of your choice. Finally, assume that a store is selling poems on the shelves. Create an ad that is designed to sell one of the poems that you like.

Assessment:

Students will be assessed on participation, collage, written response, and homework assignment.

Example of Jin-Me Yoon's Art



Lesson 8: Myth/Legend

“My Last Duchess” by Robert Browning

Objective: SWBAT gain insight into the Victorian Age and context of “My Last Duchess”.

SWBAT identify literary terms, such as allusion, alliteration, and personification.

SWBAT think critically, analyze the poem, work in groups, and present their work within an allotted time frame (one class).

Materials:

- overhead notes on the Victorian Age
- handouts on Robert Browning’s background
- text containing the poem “My Last Duchess” which includes a picture of the Duchess

Procedure:

1. Show overhead notes on the Victorian Age. Get them to take notes on important facts i.e. The influence of the Victorian Age on poetry. *10 min.*
2. Give handouts on Robert Browning. Discuss his writing style and what or who influenced his writing. *10 min.*
3. Define literary terms mentioned above. Give examples. *10 min.*
4. Read “My Last Duchess”. *10 min.*
5. Get two volunteers to read the poem out loud.
6. Assign students into groups of four for discussion of poem. Number the students. *20 min.*
7. Get them to read the poem silently, and write down notes. While they are doing this, hand out question/discussion sheet.
8. Assign the question numbers they will be answering.
9. Also, art is a motif in this poem; discuss the use of art in poetry.
10. In their groups they will discuss and share answers.
11. Bring class together for presentation of answers. Each group will present their analysis. *20 min.*

Questions to consider:

1. What is a dramatic monologue?
2. Who is the speaker? Who is the speaker addressing?
What is the situation? Are there any allusions?
3. What was the Duchess like? Do we feel empathy for her?
What does the Duke mean when he says, “she had/A heart...too soon made glad” (lines 21-22)?
4. In lines 45-46: “This grew; I gave commands; / Then all smiles stopped together.”

What seems to be the Duchess' fate? Why does Browning suggest his fate so indirectly and ambiguously?

What kind of language does the Duke use? (e.g. Colloquial, elevated)

5. The Duke asks the envoy to notice another work of art, a bronze sculpture showing "Neptune... / Taming a sea horse..." (lines 54-55). What does this work of art suggest about the theme of the poem as a whole?

HW: Students study for the literary terms quiz.

Assessment: Students will be graded on participation in their groups.

Students will be graded on completion of questions assigned.

Lesson 9: Legend (Narrative poem)

“Lady of Shalott” by Alfred Lord Tennyson

** adapted from Sharon Perras' lesson*

Objective: SWBAT identify a narrative poem and elements associated with it.
SWBAT demonstrate their artistic ability.

Materials: - handout on Arthurian Legend of Lancelot and Lady Elaine.
- *Theme and Image* p. 142

Procedure:

1. Literary Terms quiz (15 min)
2. Hook: Read Arthurian Legend and discuss link to “Lady of Shalott”. (5 min.)
3. Ask volunteers to read out “Lady of Shalott”. (25 min.)
Discuss poem.
3. Answer the following questions: (35 min.)
 1. Identify the following narrative features in the poem: setting, complication, crisis.
 2. Draw a graph of the plot structure of the narrative, marking on the graph 4 or 5 important events or incidents in the story. Divide the graph into introduction, rising action, crisis, falling action, and conclusion.
 3. Find an example of the use of contrast in the poem. Carefully explain the 2 sides of the contrast, and show how that contrast contributes to the effectiveness of the poem.
 4. Juxtaposition is the technique of placing 2 words or phrases or lines side by side to create a certain effect or to convey a particular idea w/o additional explanation. Give an example of this technique in the poem and comment on the author's purpose in using it.
 5. In a short paragraph describe 3 or 4 facets of the Lady of Shalott's character, by referring to several of the following: what the poet says about her, what she herself comments, what she does, and what another character says about her.
 6. Why is Lancelot described in terms of dazzling light and burning heat? Give reasons and illustrations to support your answer.
 7. Show what the following objects represent or symbolize and give reasons to back your ideas: the tower, the mirror, the tapestry, Camelot, Lancelot's shield.
 8. In a paragraph using careful illustrations, tell how the theme of freedom is developed in the poem.

HW: This poem was one of the most often illustrated by Victorian painters. This must mean that there is something 'drawable' about the poem; therefore, each student will illustrate their visual representation of the poem. Some symbols shown in the poem are a tower, a mirror, a tapestry, Camelot, and Lancelot's shield. Write a paragraph describing your visual representation and why you used the images or colours, if applicable.

Assessment: Students will be given marks on their visual representations.

Lesson 10: War

Wilfred Owen's "Dulce Et Decorum Est" and e. e. Cummings' "next to of course god"

Objective: Students will be able to be familiar with the structure of a sonnet. SWBAT critically think about the social themes of war, patriotism, and propaganda speeches as present-day concern. SWBAT to discuss the debate of pro-war (ie patriotism) and anti-war (ie sacrifice of human lives) arguments. Students will consider the perceptions of warfare in these poems, WWI, and the present-day US/Iraq wars.

Materials:

- Photocopies of Cummings' "next to of course god" and refer to Inside 67 for Owen's "Dulce Et Decorum Est"
- Clips of Bush's speech regarding American's pro-war position
- Video clips of sacrificed soldiers/victims in "Bowling for Columbine" and clips of chaotic looters and crimes in Iraq?

Procedure:

1. Hook: Introduce the Killer game. (10 min)
2. Debrief as a class. Relate the game to US/Iraq war. Who is the killer? Who is the victim? How did the victim feel? What evidence did the accused have of the killer? (5 min)
3. Show clips of Bush's propaganda speech about American's determination to tear down Iraq and Saddam's allies. (15 min)
4. Discuss Bush's speech. Refer to Owen's poem (Inside 67). Ask a student to read the poem. Ask another to read the poem again, but with emotions of the speaker. Compare Owen's anti-war statement against Latin saying that it is sweet and honourable to die for one's country. (10 min)
5. Show clips of "Bowling for Columbine" and Iraq victims. (15 min)
6. Introduce "next to of course god" and provide handout of the text. Review the different types of sonnets. Discuss satire, political clichés, and irony. (15 min)
7. If time allows, have students answer questions in partners. If not, have them answer the questions for homework.

Questions to Consider:

- State the main theme of the poem, giving reference to support your idea.
- Why does the poet use slogans and snatches of song-titles in the first part of the poem? Why does he not bother to complete the phrases or titles?
- For both poems, describe and comment on the suitability of the kind or level of language that poet uses, giving worthwhile examples from the poems.
- In what 2 ways does the poet make the last line of the poem stand out from the rest of it? Why does he do this? What does the use of the word "rapidly" suggest about the speaker?
- Why could this poem be called a "modern sonnet"? Which kind of traditional sonnet does it more closely resemble, the English or the Italian? Why?
- After carefully examining the first four lines of the poem, comment on the suitability of the rhythm.
- Do you agree or disagree with the 2 poets' attitude towards the situation described in the poem? Build a case for or against this attitude, using well-reasoned argument.

Assessment: Students will be graded on class participation.
Students will be graded on the completion of the questions.

Lesson 11: Perspectives (Music/Rap Songs)

Objectives:

Students will be able to demonstrate their ability to see things through different perspectives. Students will engage in discussions on social justice.

Materials:

Superman comparison and contrast chart handout
Smallville and Superman video clips
“Superman” songs on CD & Lyrics (by Five for Fighting and Crash Test Dummies)
“Tears in Heaven” by Eric Clapton on CD & Lyrics
CD Player
“On my First Son” by Ben Jonson handout
“Copper Moon” handout


Procedure:

1. Give out handout of chart for similarities and differences in portrayals of Superman. *5 mins.*
2. Show clips of Smallville and Superman. Students to record observations on handout as they watch. *10 mins.*
3. Play Superman songs by Five for Fighting and Crash Test Dummies. Students record observations while listening. *10 mins.*
4. Class discusses what they noticed. *10 mins.*
5. Students read “On My First Son” and listen to “Tears in Heaven.” Give background information. How do these themes branch through time? Which artwork do they deem most effective? *15 mins.*
6. Use perspective to look at larger issues. Students read “Copper Moon.” Give background information. *10 mins.*
7. How is the issues treated by the poet? What message does she convey? Is her means of communication effective in getting her message across? Is poetry a medium of aesthetic art or a means of attaining social justice? Start as class discussion then write individual responses. *20 mins.*

Assessment:

Students will be assessed on the completion of the Superman handout, participation, and thoroughness of written responses to questions on “Copper Moon”.

✈️ Compare and Contrast Superman! ✈️

	Classic Superman	Smallville	Crash Test Dummies	Five for Fighting
Classic Superman				
Smallville				
Crash Test Dummies				
Five for Fighting				

“Superman” by Crash Test Dummies

Tarzan wasn't a ladies' man
He'd just come along and scoop 'em up under his arm
Like that, quick as a cat in the jungle
But Clark Kent, now there was a real gent
He would not be caught sittin' around in no
Junglescape, dumb as an ape doing nothing

Superman never made any money
For saving the world from Solomon Grundy
And sometimes I despair the world will never see
Another man like him

Hey Bob, Supe had a straight job
Even though he could have smashed through any bank
In the United States, he had the strength, but he would now
Folks said his family were all dead
Their planet crumbled but Superman, he forced himself
To carry on, forget Krypton, and keep going

Superman never made any money
For saving the world from Solomon Grundy
And sometimes I despair the world will never see
Another man like him

Tarzan was king of the jungle and Lord over all the apes
But he could hardly string together four words: "I Tarzan, You Jane. "

Sometimes when Supe was stopping crimes
I'll bet that he was tempted to just quit and turn his back
On man, join Tarzan in the forest
But he stayed in the city, and kept on changing clothes
In dirty old phonebooths till his work was through
And nothing to do but go on home

Superman never made any money
For saving the world from Solomon Grundy
And sometimes I despair the world will never see
Another man like him

(2x)

“Superman” by Five for Fighting

I can't stand to fly
I'm not that naive
I'm just out to find
The better part of me

I'm more than a bird ...I'm more than a plane
More than some pretty face beside a train
It's not easy to be me

Wish that I could cry
Fall upon my knees
Find a way to lie
About a home I'll never see

It may sound absurd ...but don't be naive
Even Heroes have the right to bleed
I may be disturbed ...but won't you concede
Even Heroes have the right to dream
It's not easy to be me

Up, up and away ...away from me
It's all right ...You can all sleep sound tonight
I'm not crazy ...or anything ...

I can't stand to fly
I'm not that naive
Men weren't meant to ride
With clouds between their knees

I'm only a man in a silly red sheet
Digging for kryptonite on this one way street
Only a man in a funny red sheet
Looking for special things inside of me

It's not easy to be me.

“Tears in Heaven” by Eric Clapton

Would you know my name
if I saw you in heaven ?
Would you feel the same
if I saw you in heaven ?
I must be strong and carry on
'Cause I know I don't belong here in heaven ...
Would you hold my hand
if I saw you in heaven ?
Would you help me stand
if I saw you in heaven ?
I'll find my way through night and day
'Cause I know I just can't stay here in heaven ...
Time can bring you down , time can bend your knees
Time can break your heart , have you begging please ...
Beyond the door there's peace I'm sure
And I know there'll be no more tears in heaven ...
Would you know my name
if I saw you in heaven ?
Would you feel the same
if I saw you in heaven ?
I must be strong and carry on
'Cause I know I don't belong here in heaven ...

“On My First Son” by Ben Jonson

Farewell, thou child of my right hand, and joy ;
My sin was too much hope of thee, lov'd boy.
Seven years thou wert lent to me, and I thee pay,
Exacted by thy fate, on the just day.
Oh, could I lose all father now ! For why
Will man lament the state he should envy?
To have so soon 'scaped world's and flesh's rage,
And if no other misery, yet age !
Rest in soft peace, and, asked, say, Here doth lie
Ben Jonson his best piece of poetry.
For whose sake henceforth all his vows be such
As what he loves may never like too much.

Lesson 12: Man's World

Percy Bysshe Shelley's "Ozymandias" and Ogden Nash's "Kindly Unhitch That Star, Buddy"

Objective: Students will be able to question the emperors' perceptions of themselves in society of 18th century. SWBAT make connections between Shelley's "Ozymandias," and Nash's "Kindly Unhitch That Star, Buddy." SWBAT justify their responses of questions related to vanity, success, and materialism.

Materials:

- Copies of Shelley's "Ozymandias," Eliot's "The Hollow Men," and Nash's "Kindly Unhitch That star, Buddy"
- Pictures of statues created by Egyptians emperors/kings themselves. I.e. Ramses

Procedure:

1. Hook: Introduce Anticipation guide and have students answer and justify each of the following questions: Do you think society is dominated by man? Do you think it's vain to have a statue/portrait of yourself? Is money the determinant of success? Is success important to you? Is education important? (10 min)
2. Regroup class and facilitate discussions of the question. (10 min)
3. Show pictures of great monuments and buildings by Ramses. Briefly give history/accomplishment of Ramses. Discuss why kings built architectures and statues of themselves. I.e. vanity, egotism, sign of success (5 min)
4. Hand out Ozymandias. Show a web of the poem. Discuss the appropriateness of diction/imagery (controlling images, figurative language, understatement, overstatement, irony, paradox) in "a shattered visage," "sneer of cold command," "the heart that fed," and "that colossal wreck" using the visual. Consider the following questions. (10 min)
5. Discuss what determines success. Provide text of "Kindly Unhitch that Star, Buddy." Ask 2 volunteers to read the poem. (5 min)
6. Have students work in groups and discuss the following questions. (10 min)
7. Debrief as a class and discuss each group's responses. (15 min)
8. Assign homework. (5 min)

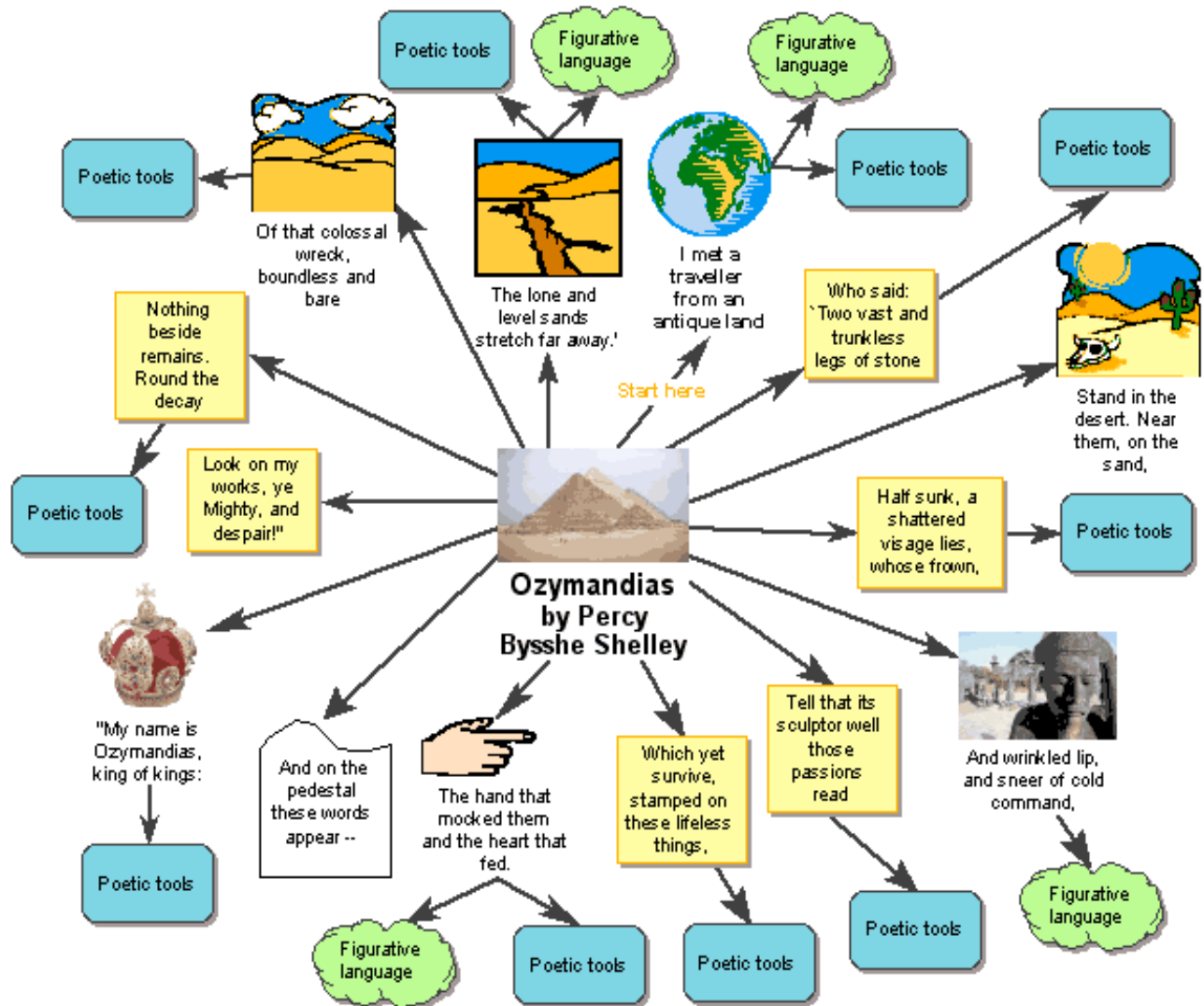
Questions to Consider:

- Write a brief paragraph on the character of Ozymandias, giving key references from the poem.
- What 3 periods of time are crossed in the poem? Give illustrations. Why is time emphasized in this way?
- Show how the sculptor mocked Ozymandias. What were Ozymandias' reactions while the sculptor worked on his statue? Indicate the irony here.
- What effects are created by the juxtaposition (placing beside) of the inscription on the monument and the description of the desert which surrounds it?
- Give 2 or 3 examples, show how irony is revealed through an economy of language.
- What is the significance of the title? How does the poem help to give meaning to the title?
- What is the main theme of the poem? Give illustrations to support your answer. Comment on the humour in the phrase, "bailiffim and sheriffim." What picture of modern society is implied by the reference to these individuals?
- How do most people interpret the meaning of success, according to stanza 2? What is your own understanding of the word? Write a short paragraph on this subject.

- Give evidence from the poem to show that there really is a secret to success.
- Show how humour is created in stanzas 2 and 3.
- How does the pace of stanza 4 differ from the rest of the poem? Give illustrations.
- What use has the poet made of idioms? Give one or two examples and comment on their effectiveness.
- What is satire? Contrast the type of satire in this poem with that in “The Unknown Citizen” by W. H. Auden.

Assessment:

Assign “The Hollow Men” to read. Write a paragraph (use literary essay format) in which you show how monuments reveal the nature of the persons for whom they are erected as well as the character of the society in which they live. Compare the 2 poems: “The Hollow Men” and “Ozymandias”.



Portfolio Checklist

Name: _____

Date: _____

- Title Page
- Found poem using lyrics/words from “Poets”
- Parody: “How Do I Hate Thee”
- Ballad and artwork
- Literary Essay
- Fortune Cookie Philosophy poem
- Response to “Caged Bird”
- Visual Representation of “Lady of Shalot”

Literary Terms Quiz

Name: _____

/24

Define the following terms: (2 marks each)

1. Found Poem
2. Shakespearean Sonnet
3. Octave
4. Parody
5. Theme
6. Ballad
7. Dramatic Monologue

Name the literary term used each of the following examples. (1 mark each)

1. Baby boys bouncing
2. A gladiator wearing a digital watch
3. Up above the world so high
4. All hands on deck
5. Oh goody! We get to do more homework!
6. The wind sang a lullaby.
7. He is as strong as a bull.
8. The short shirt fell to the floor.
9. This box weighs a tonne.
10. O Canada!

Name: _____

/55

Date: _____

Poetry Unit Test

Instructions: please do not write on this test paper. Mark your answers in pencil on the scantron card that is supplied. If you erase an answer, note that an incompletely erased mark may be counted by the scanner. (30 minutes, 27 marks)

I. Match the following poetic terms to the descriptions that follow. Use each answer once.

A. English Sonnet, B. Dramatic Monologue, C. Blank Verse, D. Italian Sonnet, E. Free Verse

1. Sonnet with three quatrains and ending in a couplet.
2. Sonnet consisting of a sestet and an octave.
3. Poetry that consists of unrhymed iambic pentameter.
4. Poetry without a set pattern of rhythm.
5. Poem that shows what happens indirectly through the words spoken by one character.

II. Match the following poetic terms to the descriptions that follow. Use each answer once.

A. Paradox, B. Pun, C. Allusion, D. Alliteration, E. Metaphor

6. Several words start with the same consonant sound.
7. Play on words.
8. Comparison
9. Reference to something outside the poem.
10. Seems impossible but is true.

III. Match the following terms to the descriptions that follow. Use each answer once.

A. Oxymoron, B. Quatrain, C. Onomatopoeia, D. Stanza, E. Euphemism

11. An indirect statement is substituted for a direct to avoid bluntness.
12. Combines opposite or contradictory ideas
13. A division of a poem, usually made according to a pattern
14. A poem of four lines
15. The sound of the word that imitates what it describes.

IV. Poem:

**Oh, sir, she smiled, no doubt,
Whene'er I passed her, but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Wil't please you rise? We'll meet**

**The company below then. I repeat,
The count your master's known munificence
Is ample warrant that no just pretense
Of mine for dowry will be disallowed.**

16. The title of the poem from which this passage is taken is a) The Road Not Taken, b) My Last Duchess, c) Caged Bird, d) The Lady of Shalot, 3) Shall I Love Thee.
17. This type of poem is known as a) sonnet, b) ballad, c) dramatic monologue, d) iambic pentameter, e) couplet.
18. What were the “commands?” a) instructions to kill, b) a very serious heart-to-heart talk, c) a proposal, d) a declaration of war, e) a painting assignment.
19. The meaning of the word “dowry” is a) inheritance, b) territory, c) friendliness, d) love, e) a sum of money paid by the bride’s father to the groom
20. The meaning of the word “munificence” is a) municipality, b) arms, c) grand appearance, splendid, d) generosity, e) fame
21. When the speaker says “ there she stands/ as if alive” he is a) pointing at a ghost, b) looking at a painting on the wall, c) looking at a woman who is dead, d) looking at a woman who is near death, e) looking at a woman who is pretending to be dead
22. The speaker’s attitude to money can best be described as a) generous, b) forgetful, c) indifferent, d) humorous, e) greedy.

V. Match the titles with the descriptions. Use each letter only once.

A. The Road Not Taken, B. next to of course god, C. Ozymandias, D. What I Remember of the Evacuation, E. Dulce et Decorum Est

23. A propaganda on war and American patriotism.
24. An Egyptian ruler had a monument erected in his image.
25. A social commentary that makes a powerful anti-war statement.
26. A child’s depiction of the Japanese internment camp.
27. There are choices we make in life and these choices affect our lives permanently.

VI. Sight Poem (30 minutes, 28 marks)

1. Find examples of simile, consonance, alliteration, and repetition. Underline and label. (8 marks)
2. Write a formal essay using the following questions as a guideline: (20 marks)
 - a. What is the poem about? Summarize it in 3-4 sentences.
 - b. What mental picture does it create in your mind as you read? Describe them. What message does the poem send to the reader? Why do you think the author wrote such a poem? For what purpose?
 - c. What do you think of the title? Why do you think the author chose this particular title? How does it connect to the poem?
 - d. What is your opinion of the poem itself? Do you like it or dislike it? Describe your feelings about the poem, the way it is written, your reaction as you read it and anything else you can think of for your personal response.
 - e. What is the extended metaphor in this poem?

**“All the World’s a Stage”
William Shakespeare
As You Like It II vii 139-166**

All the world’s a stage,
And all the men and women merely players.
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and pewking in the nurse’s arms
And then the whining school boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress’ eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon’s mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childhood and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

Rubric for Oral Presentations

CATEGORY	4	3	2	1
Listens to Other Presentations	Listens intently. Does not make distracting noises or movements.	Listens intently but has one distracting noise or movement.	Sometimes does not appear to be listening but is not distracting.	Sometimes does not appear to be listening and has distracting noises or movements.
Posture and Eye Contact	Stands up straight, looks relaxed and confident. Establishes eye contact with everyone in the room during the presentation.	Stands up straight and establishes eye contact with everyone in the room during the presentation.	Sometimes stands up straight and establishes eye contact.	Slouches and/or does not look at people during the presentation.
Content	Shows a full understanding of the topic.	Shows a good understanding of the topic.	Shows a good understanding of parts of the topic.	Does not seem to understand the topic very well.
Collaboration with Peers	Almost always listens to, shares with, and supports the efforts of others in the group. Tries to keep people working well together.	Usually listens to, shares with, and supports the efforts of others in the group. Does not cause "waves" in the group.	Often listens to, shares with, and supports the efforts of others in the group but sometimes is not a good team member.	Rarely listens to, shares with, and supports the efforts of others in the group. Often is not a good team member.
Volume	Volume is loud enough to be heard by all audience members throughout the presentation.	Volume is loud enough to be heard by all audience members at least 90% of the time.	Volume is loud enough to be heard by all audience members at least 80% of the time.	Volume often too soft to be heard by all audience members.

Rubric for Written Work

CATEGORY	4	3	2	1
Introduction (Organization)	The introduction is inviting, states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the paper.
Support for Topic (Content)	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
Sources (Content)	All sources used for quotes and facts are credible and cited correctly.	All sources used for quotes and facts are credible and most are cited correctly.	Most sources used for quotes and facts are credible and cited correctly.	Many sources used for quotes and facts are less than credible (suspect) and/or are not cited correctly.
Word Choice	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest. Jargon or cliches may be present and detract from the meaning.
Grammar & Spelling (Conventions)	Writer makes no errors in grammar or spelling that distract the reader from the content.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content.

Sentence Structure (Sentence Fluency)	All sentences are well-constructed with varied structure.	Most sentences are well-constructed with varied structure.	Most sentences are well-constructed but have a similar structure.	Sentences lack structure and appear incomplete or rambling.
Transitions (Organization)	A variety of thoughtful transitions are used. They clearly show how ideas are connected.	Transitions clearly show how ideas are connected, but there is little variety.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
Sequencing (Organization)	Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader.	Details are placed in a logical order, but the way in which they are presented/introduced sometimes makes the writing less interesting.	Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.
Conclusion (Organization)	The conclusion is strong and leaves the reader with a feeling that they understand what the writer is "getting at."	The conclusion is recognizable and ties up almost all the loose ends.	The conclusion is recognizable, but does not tie up several loose ends.	There is no clear conclusion, the paper just ends.