

Getting to the Core

English Language Arts

Grade 11

Early American Poets

Focused on Walt Whitman and Emily Dickinson



Student Resources

Name: _____ Period: _____

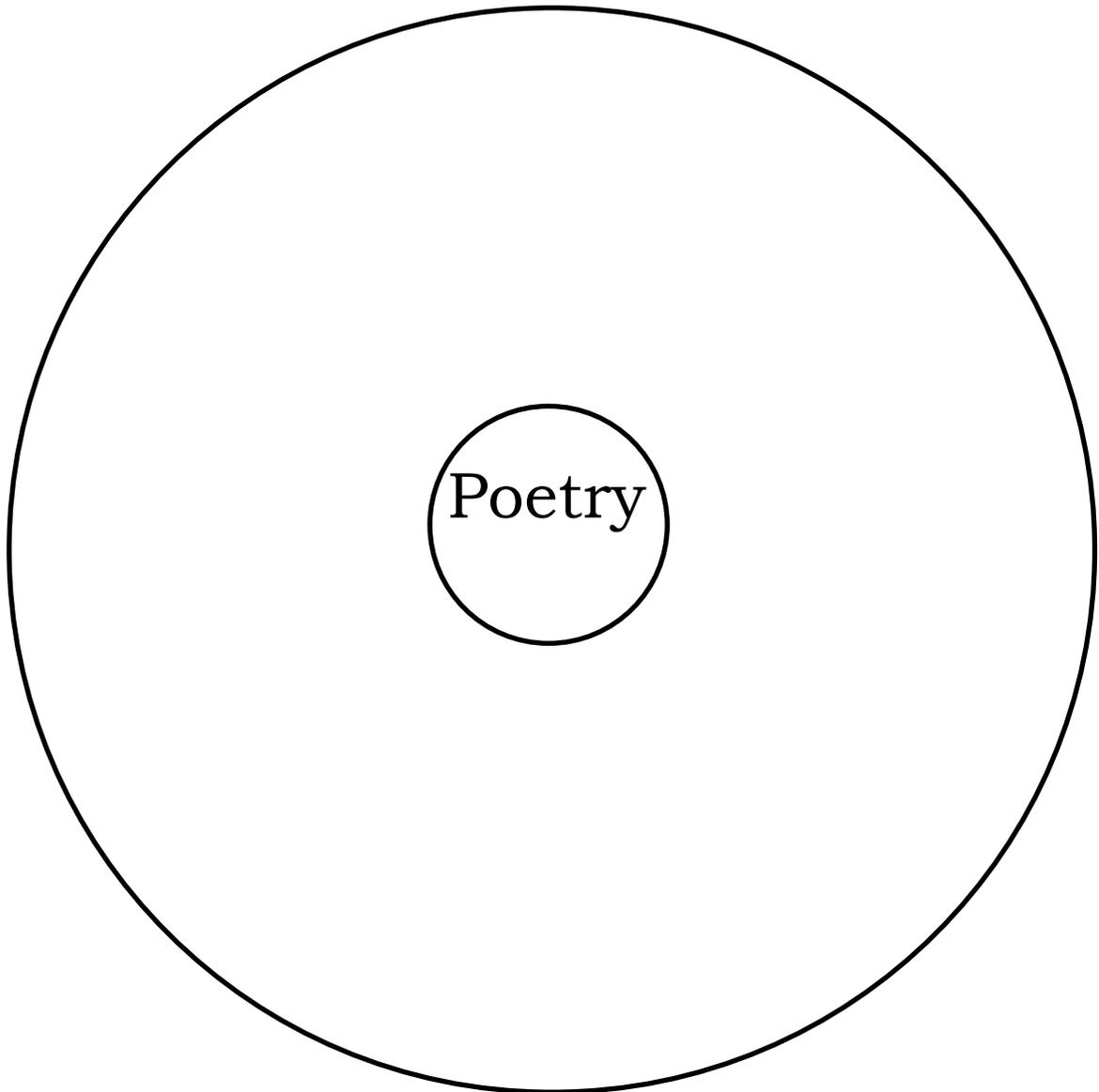
Final Revision 9-9-14

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ELA 11 Common Core Unit of Study: Early American Poets

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1. Using this Circle Map, describe what you know or remember about poetry. (3 min)



3. Using all of the information from your Circle Map, create a Tree Map to classify the information you have gathered.

Vocabulary Notebook: Poetic Devices

Word & Translation	Application or example in texts	Definition	Purpose in text (Why was this used in this text? How does it contribute to the meaning and tone of the text?)
Alliteration		The repetition of the same or similar consonant sounds in words that are close together	
Allusion		A reference to someone or something that is known from history, literature, or some other branch of culture.	
Assonance		The repetition of similar vowel sounds followed by different consonant sounds, especially in words close together.	
Cadence		The natural, rhythmic rise and fall of a language as it is normally spoken.	

Catalog		A list of things, people, or events.	
Connotation		The associations and emotional overtones that have become attached to a word or phrase, in addition to its strict dictionary definitions.	
Denotation		The dictionary meaning of a word, without any emotional response attached to it.	
Exact rhyme		Rhyme that occurs when the accented syllables and all following syllables of two or more words share identical sounds.	
Free Verse		Poetry that does not conform to regular meter or rhyme scheme.	
Imagery		The use of language to evoke a picture or a concrete sensation of a person, a thing, a place, or an experience.	

Metaphor		A figure of speech that makes a comparison between two unlike things without the use of specific comparison words.	
Meter		A pattern of stressed and unstressed syllables in poetry.	
Onomatopoeia		The use of a word whose sound imitates or suggests the meaning.	
Parallel structure		The repetition of words or phrases that have similar grammatical structures.	
Personification		A figure of speech in which an object or animal is given human feelings, thoughts, or attitudes.	
Rhyme		The repetition of vowel sounds in accented syllables and all succeeding syllables.	

<p>Simile</p>		<p>A figure of speech that makes an explicit comparison between two unlike things, using a word such as <i>like</i>, <i>as</i>, <i>than</i>, <i>resembles</i>.</p>	
<p>Slant rhyme</p>		<p>A rhyming sound that is not exact.</p>	

SAY-MEAN-MATTER: “I heard a Fly buzz—when I died”

Text	SAY Paraphrase the stanza. What is happening?	MEAN What does the stanza mean? What is your interpretation?	MATTER Why is this significant? What does it reveal about Dickinson, the events in the poem, or life in general?
<p>I heard a Fly buzz – when I died – The Stillness in the Room Was like the Stillness in the Air – Between the Heaves of Storm –</p>			
<p>The Eyes around – had wrung them dry – And Breaths were gathering firm For that last Onset – when the King Be witnessed – in the Room –</p>			
<p>I willed my Keepsakes – Signed away What portions of me be Assignable – and then it was There interposed a Fly –</p>			

<p>Text</p>	<p>SAY Paraphrase the stanza. What is happening?</p>	<p>MEAN What does the stanza mean? What is your interpretation?</p>	<p>MATTER Why is this significant? What does it reveal about Dickinson, the events in the poem, or life in general?</p>
<p>With Blue – uncertain stumbling Buzz – Between the light – and me – And then the Windows failed – and then I could not see to see –</p>			
<p>Synthesis: What does the poem reveal about death, Dickinson, or life in general? Use textual evidence to support your ideas.</p>			

Collaborative Annotation— Read and do a collaborative annotation of the biography from the Holt text online with your partner.

Symbol	Comment/Question/Response	Sample Language Support
?	<ul style="list-style-type: none"> ○ Questions I have ○ Wonderings I have ○ Confusing parts for me 	<ul style="list-style-type: none"> ● The statement, “...” is confusing because... ● I am unclear about the following sentence(s) ● I don’t understand what s/he means when s/he states...
+	<ul style="list-style-type: none"> ○ Ideas/statements I agree with 	<ul style="list-style-type: none"> ● I agree with the author’s idea that...because... ● Similar to the author, I also believe that...because... ● I agree somewhat with the author when s/he argues that...because...
-	<ul style="list-style-type: none"> ○ Ideas/statements I disagree with 	<ul style="list-style-type: none"> ● I disagree with the author’s idea that...because... ● Unlike the author, I do not believe that...because... ● The author claims that... However, I disagree because...
*	<ul style="list-style-type: none"> ○ Author’s main points ○ Key ideas expressed ○ Significant ideas 	<ul style="list-style-type: none"> ● One significant idea in this text is... ● The author is trying to convey... ● One argument the author makes is that...
!	<ul style="list-style-type: none"> ○ Shocking statements or parts ○ Emotions response ○ Surprising details/claims 	<ul style="list-style-type: none"> ● I was shocked to read that...(further explanation) ● How can anyone claim that...? ● The part about ___ made me feel...
O	<ul style="list-style-type: none"> ○ Ideas/sections you connect with ○ What this remind you of 	<ul style="list-style-type: none"> ● This section reminded me of... ● I can connect with what the author said because... ● This experience connects with my own experience in that...

Source: *Holt Online Textbook*:

1. One portrait of Emily Dickinson that has persisted is that of an eccentric recluse, shy and withdrawn, who went about dressed in white and wrote poems in an upstairs bedroom in her father’s house. More recently, scholars and poets have come to see Dickinson in a new light, as a disciplined poet who chose isolation and created a private life to fulfill her artistic goals.
2. Dickinson lived with her family in Amherst, Massachusetts.



Growing up, she took pleasure in her busy household and in the seasonal games, parties, and outings of a village snowy cold in winter and brilliantly green in summer. As she grew older, she did not like being away from home, even for a short time. She attended boarding school and spent one year at Mount Holyoke Female Seminary. She was an excellent student. Early on, she developed a habit of questioning and challenging traditional ideas and authorities.

After her return from Mount Holyoke, Dickinson rarely left her home. There were few important outward events in her life. Biographers have speculated that disappointment in love may explain Dickinson's decision to withdraw from all social life except that involving her immediate family.

The Recluse of Amherst

3. Emily Dickinson quietly and abruptly withdrew into a private life. Her only activities were household tasks and writing poems that she either kept to herself or sent as valentines, birthday greetings, or notes to accompany gifts of a cherry pie or a batch of cookies.

In 1862, Dickinson sent a few poems to Thomas Wentworth Higginson. An editor of *The Atlantic Monthly*, Higginson encouraged the work of younger poets. Higginson served as a kindly, distant teacher and mentor. Eventually, Dickinson gave up hope of ever finding a wider audience than her few friends and relatives.

4. During her lifetime, Emily Dickinson published no more than a handful of her typically brief poems. She seemed to lack all concern for an audience, even going so far as to instruct her family to destroy any poems she might leave behind after her death. Still, she saw to it that bundles of handwritten poems were carefully wrapped and put away in places where, after her death, friendly, appreciative, and finally astonished eyes would find them. The poems were assembled and edited by different family members and friends; they were then published in installments so frequent that readers began to wonder when they would ever end.

Then, in 1955, a scholar named Thomas H. Johnson published a collection called *The Poems of Emily Dickinson*. Johnson, unlike Dickinson's earlier editors, attempted to remain faithful to Dickinson's original manuscripts.

A Legacy of Genius

5. When Emily Dickinson died at fifty-five, hardly anyone knew that the unusual, shy woman in their midst was a poet whose sharp, delicate voice would echo for generations to come. The self-imposed restrictions of Dickinson's life were more than matched by her ability to perceive the universal in the particular and the particular in the universal. These perceptions helped her create metaphors that embraced experiences far beyond the limited compass of Amherst village life. Some seventy years after her death, when the quarrels among her relatives who had inherited her manuscripts had died down and all her poems were finally published, she was recognized as one of the greatest poets America, and perhaps the world, had produced

As you read, complete the chart below with your partner:

Section / Symbol	Comment/Questions/Response	Partner's Comment/Question/Response
1		
2		
3		
4		
5		

2. Despite her family’s strong political tradition, Emily appeared unconcerned with politics. At the start of the American civil war she commented little on the event, and chose not to help the war effort, through making bandages. Emily and her family were particularly affected when friends of the family were killed in battle. Death of close friends was a significant feature of Emily’s life; many close to her were taken away. This inevitably heightened her interest, fascination and perhaps fear of death, which informed so much of her poetry. The Civil War years were also the most productive for Emily; in terms of quantity of poems, it appears Emily Dickinson was influenced imperceptibly by the atmosphere of War, even if it appeared somewhat distant to her.

Adapted from: [Pettinger, Tejvan. "Biography of Emily Dickinson", Oxford, www.biographyonline.net 26 June. 2006](#)

Symbol/ Section	Comment/Questions/Response
<i>1</i>	
<i>1</i>	
<i>2</i>	
<i>2</i>	

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Source *Holt Online Textbook*

1. Walt Whitman was a fresh, radical voice embodying all the promise and contradictions of an emerging democratic nation.

Student of the World

2. Whitman was born on May 31, 1819, to parents of Dutch and English descent. They kept a farm in West Hills, Long Island, in what is today



the town of Huntington. Whitman and his seven brothers and sisters grew up in circumstances that allowed them both the communal experience of country life and the urban experience of a new city, Brooklyn.

3. By the time Whitman was twenty, his feeling for the written word and his fascination with the boomtown atmosphere of Brooklyn led him to journalism. After ten years, he took a kind of working vacation—a difficult trip by train, horse-drawn coach, and riverboat to New Orleans. There he put his journalistic talent to work for the *Crescent* and his own talent for observation to work for himself. After a few months he returned to

New York by way of the Great Lakes and a side trip to Niagara Falls. This journey had added to Whitman's limited sense of America and the fundamental [central] experience of a wilderness surrendering its vastness to civilization.

4. Back in Brooklyn, Whitman accepted an offer to serve as editor of the *Brooklyn Freeman*. For the next six or seven years he supplemented his income by working as a part-time carpenter and building contractor. All the while he was keeping notebooks and quietly putting together the sprawling collection of poems that would transform his life and change the course of American literature.

The Making of a Masterpiece

5. In 1855, Whitman published his collection at his own expense under the title *Leaves of Grass*. Too new and strange to win the attention of reviewers or readers with fixed ideas about poetry, the volume went all but unnoticed. To stir up interest, he sent samples to people whose endorsement he thought might be useful, including Ralph Waldo Emerson, who wrote to Whitman the most important letter of his life. Emerson praised Whitman's inventiveness and expressed his admiration for the unknown poet's writing. In the letter, he addressed Whitman with the famous line, "I greet you at the beginning of a great career."
6. *Leaves of Grass* is a masterpiece that Whitman was to expand and revise through many editions. Its process of growth did not end until the ninth, "deathbed," edition was published in 1891, thirty-six years after its first appearance. It is a spiritual autobiography that tells the story of an enchanted observer who says who he is at every opportunity and claims what he loves by naming it. "Camerado," he wrote, "this is no book / Who touches this touches a man."
7. Whitman's singular vision resulted in poetry that celebrated everything under the sun. Its sweep was easy, and its range was broad. He had invented a way of writing that perfectly accommodated his way of seeing. His form is loose enough to allow for long lists and catalogs abundant in detail; it is also flexible enough to include delicate moments of lyricism and stretches of blustery oratory. When Whitman died, in 1892, he had expanded American poetry to include the lyricism of simple speech and the grand design of the epic. By the end of his journey, which even takes him down into a kind of hell, the poet has also been transformed. The "I" has identified with every element in the universe and has been reborn as something divine. The poet has become the saving force that Whitman believed was the true role of the American poet.

As you read, complete the chart below with your partner

Symbol/ Section	Comment/Questions/Response	Partner's Comment/Question/Response
<i>1</i>		
<i>2</i>		
<i>3</i>		
<i>4</i>		
<i>5</i>		
<i>6</i>		
<i>7</i>		

After completing the chart with your partner, answer the following summary question.

Quick Response: Based on what you know about Walt Whitman so far, what do you think influenced his poetry the most? Support your opinion with examples from the text.

Walt Whitman: “I Hear America Singing”

Read the poem below. Annotate the poem as you read by marking any interesting ideas you find (with an asterisk: ***) or any questions you may have (with a question mark: ?) or you may use the same annotation marks you used with previous texts.

“I Hear America Singing” by Walt Whitman

- 1 I hear America singing, the varied carols I hear,
- 2 Those of mechanics, each one singing his as it should be blithe and strong,
- 3 The carpenter singing his as he measured his plank or beam,
- 4 The mason singing his as he makes ready for work, or leaves off work,
- 5 The boatman singing what belongs to him in his boat, the deckhand singing on the steamboat deck,
- 6 The shoemaker singing as he sits on his bench, the hatter singing as he stands,
- 7 The wood-cutter’s song, the ploughboy’s on his way in the morning, or at noon intermission or at sundown,
- 8 The delicious singing of the mother, or of the young wife at work, or of the girl sewing or washing,
- 9 Each singing what belongs to him or her and to none else,
- 10 The day what belongs to the day—at night the party of young fellows, robust, friendly,
- 11 Singing with open mouths their strong melodious songs.

Reading with a Focus

Directions: Work with a partner to discuss and respond to the following questions. Make sure you support your responses with examples from the poem.

<p>1. What are some of the images in the poem and the message Whitman is trying to convey with those images? (Name at least 5 images)</p>	
<p>2. Is Whitman romanticizing and idealizing the workers or are the songs expressing a positive and realistic aspect of American life? Consider what you know about the context (the working conditions of the late 1800s: long hours, low pay, etc.)</p>	
<p>3. This poem uses parallel structure to create a kind of rhythm, which is used as a catalog (a form of a list). What parallel structure can you find repeated in the poem? <i>You may want to read the lines aloud again to hear the rhythm they create to help you determine the significance to the entire poem.</i></p>	
<p>4. What is the speaker saying about the American people—what would you say is the real theme of this poem? <i>Remember that Whitman is not writing about the actual work songs associated with various trades and kinds of physical labor, but something more subtle, which the songs symbolize.</i></p>	

Photo Analysis

Analyze 2-3 of the following photographs and answer the questions about each. Relate what you see to what you have learned about the Civil War period from your history classes.

Photo 1

Title of photo: _____

<p>Describe the scene in the picture. What does the photo tell us about the context? (Who, where, when...) Provide support for your response.</p>	
<p>If you were to witness this, how would you feel? Explain and provide details from the photo.</p>	
<p>What questions do you still have about the context after viewing this photo?</p>	

Photo 2

Title of photo: _____

<p>Describe the scene in the picture. What does the photo tell us about the context? (Who, where, when...) Provide support for your response.</p>	
<p>If you were to witness this, how would you feel? Explain and provide details from the photo.</p>	
<p>What questions do you still have about the context after viewing this photo?</p>	

Photo 3

Title of photo: _____

<p>Describe the scene in the picture. What does the photo tell us about the context? (Who, where, when...) Provide support for your response.</p>	
<p>If you were to witness this, how would you feel? Explain and provide details from the photo.</p>	
<p>What questions do you still have about the context after viewing this photo?</p>	

Photo #1: Zouave ambulance crew demonstrating removal of wounded soldiers from the field
(Library of Congress)



http://memory.loc.gov/cgi-bin/query/D?cwar:1:/temp/~ammem_n114:

Photo #2: Ward in the Carver General Hospital, Washington D. C. Taken by Matthew Brady.



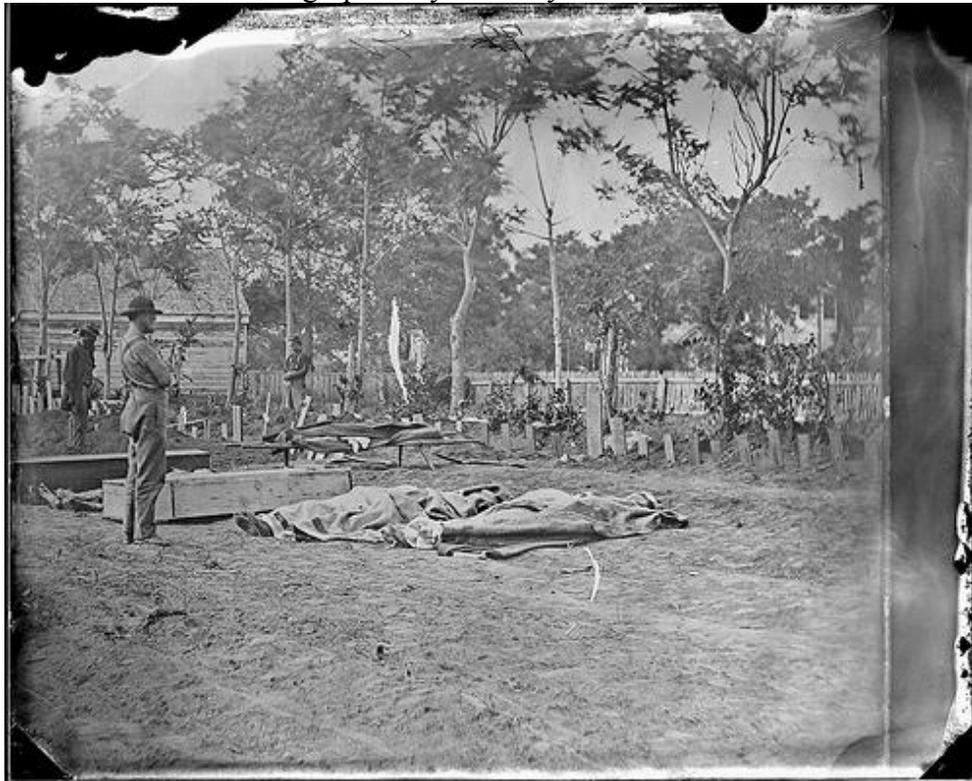
<http://www.archives.gov/research/military/civil-war/photos/images/civil-war-038.jpg>

Photo #3: Wounded Soldiers in Hospital. Taken by Matthew Brady



<http://www.archives.gov/education/lessons/brady-photos/images/wounded-in-hospital.gif>

Photo #4: Burning the dead at Fredericksburg, VA, after the Wilderness Campaign, May 1864. Photographed by Timothy H. O'Sullivan.



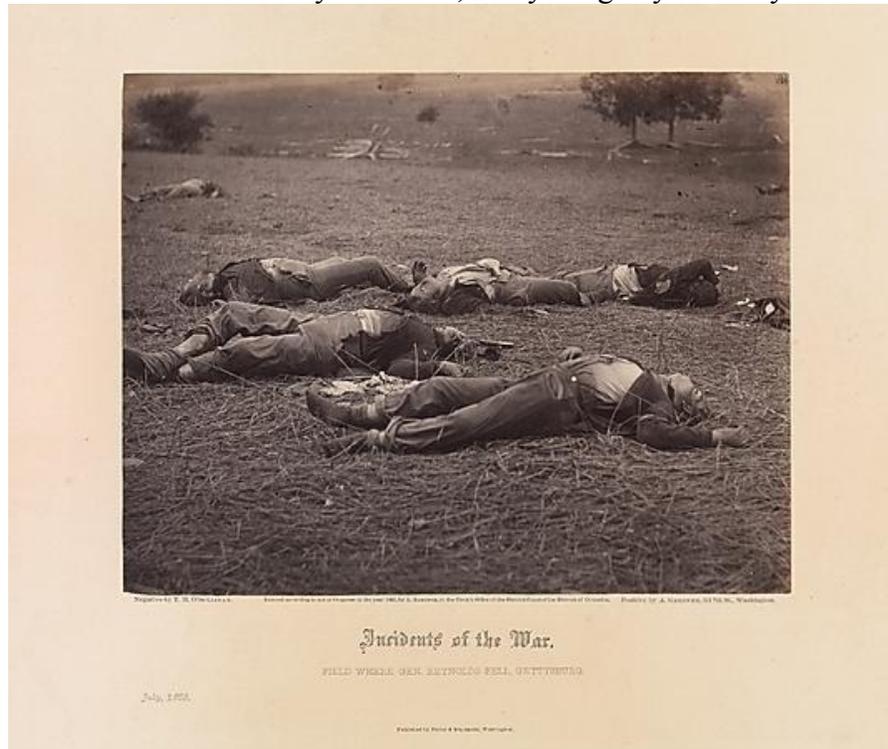
<http://www.flickr.com/photos/usnationalarchives/3995301815/in/set-72157624253257736>

Photo #5: Confederate Dead behind stone wall



<http://www.flickr.com/photos/usnationalarchives/4153084391/in/set-72157624253257736>

Photo #6: “Field Where General Reynolds Fell, Gettysburg” by Timothy H. O’Sullivan, 1863



http://www.metmuseum.org/toah/images/h2/h2_2005.100.502.1.jpg

Come to Group Consensus

After you have all shared your emotional responses with your group, come to a consensus (agreement) on the top 2 emotions to describe 2-3 of the pictures.

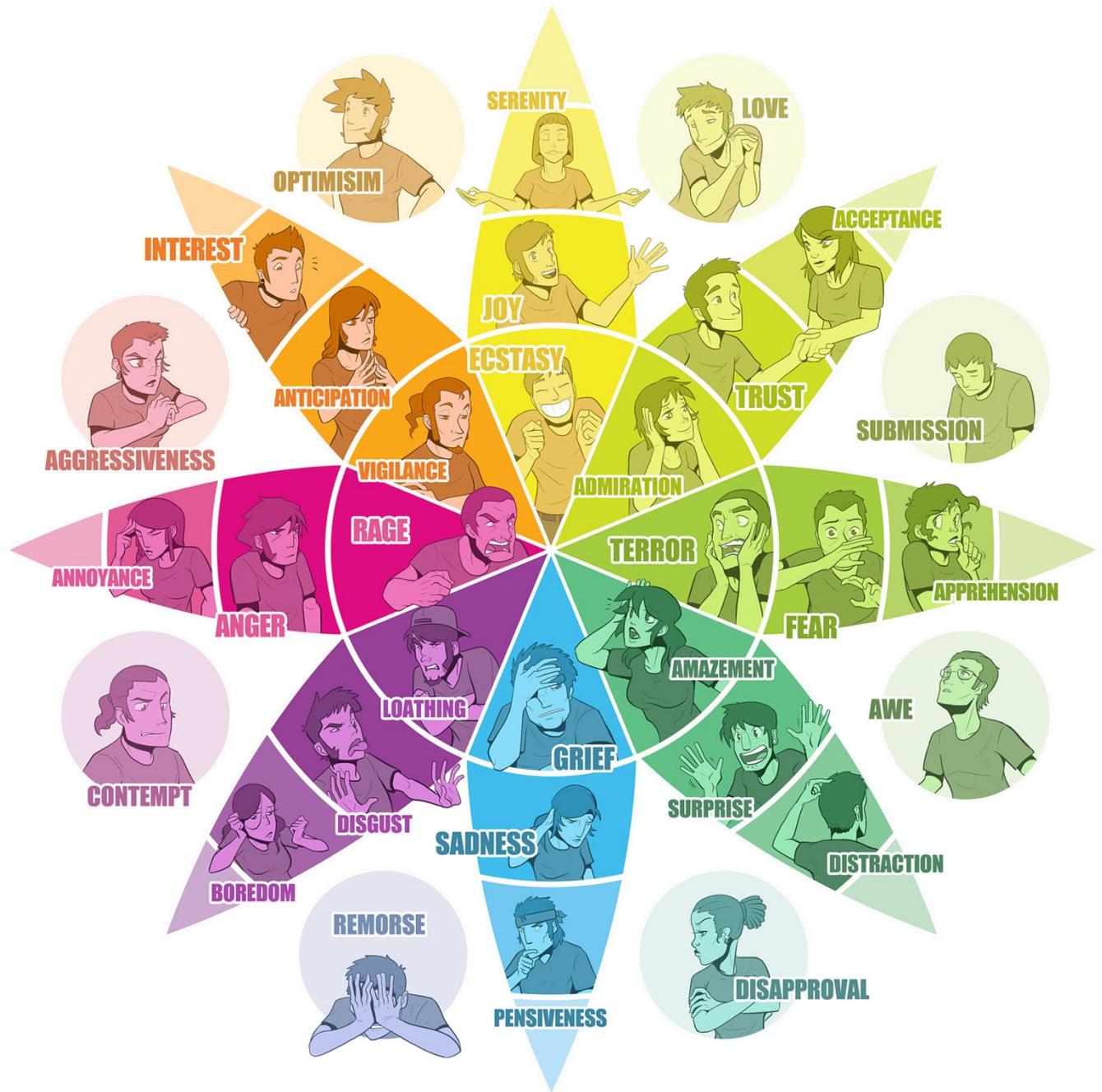
Collaboratively write a complete sentence, using cause and effect language and citing evidence from the photograph explaining why you feel each emotion.

Photo # _____: _____

Photo # _____: _____

Photo # _____: _____

Plutchik's Wheel of Emotions



Add words to describe additional emotions to the proper area of the wheel as necessary.

Walt Whitman and Emily Dickinson both saw the photographs or engravings from the battlefields of the Civil War and wrote poetry that also captured the sobering aftereffects of butchery that took place. It is worth considering whether their war poetry was influenced by the photographs they may have seen in newspapers of their time.

Read the following poems by Whitman and Dickinson in juxtaposition to the photos you have analyzed. **How do the poems and the photographs illuminate each other? How do these poems reflect the emotions evoked by the images? How may images, such as the ones you analyzed, have influenced the poets' work?**

Emily Dickinson: "Success is counted sweetest"

First Reading: Read the poem on your own and write down your first reactions to the poem. You may want to annotate the poem as you read it.

Success is counted sweetest
 By those who ne'er succeed.
 To comprehend a nectar
 Requires sorest need.

Not one of all the purple Host
 Who took the Flag today
 Can tell the definition
 So clear of Victory

As he defeated--dying—
 On whose forbidden ear
 The distant strains of triumph
 Burst agonized and clear!

1. What emotions does this poem evoke (make you feel)? Explain why, citing details that make you feel this way.

2. Second Reading: *Wreck the Text*- Go back and read the poem again. This time, re-write the poem in your own words. You can do this right next to each line or on a separate sheet of paper.

3. Focus Questions:

What do you think is the central idea (s) of the poem and what details support that belief?

What are some examples of imagery found in the poem? How does the author’s use of this imagery affect the purpose and meaning of the poem?

What is the overall tone of the poem? Use examples to support your opinion.

Walt Whitman: “A sight in camp in the daybreak gray and dim”

First Reading: Read the poem on your own and write down your first reactions to the poem. You may want to annotate the poem as you read it.

A sight in camp in the daybreak gray and dim,
 As from my tent I emerge so early sleepless,
 As slow I walk in the cool fresh air the path near by the hospital tent,
 Three forms I see on stretchers lying, brought out there untended lying,
 Over each the blanket spread, ample brownish woolen blanket,
 Gray and heavy blanket, folding, covering all.
 Curious I halt and silent stand,
 Then with light fingers I from the face of the nearest the first just lift the blanket;
 Who are you elderly man so gaunt and grim, with well-gray'd hair, and flesh all sunken
 about the eyes?
 Who are you my dear comrade?
 Then to the second I step—and who are you my child and darling?
 Who are you sweet boy with cheeks yet blooming?
 Then to the third—a face nor child nor old, very calm, as of beautiful yellow-white ivory;
 Young man I think I know you—I think this face is the face of the Christ himself,
 Dead and divine and brother of all, and here again he lies.

1. What emotions does this poem evoke (make you feel)? Explain why, citing details that make you feel this way.

2. Second Reading: *Wreck the Text*- Go back and read the poem again. This time, re-write the poem in your own words. You can do this right next to each line or on a separate sheet of paper.

3. Focus Questions:

What do you think is the central idea (s) of the poem and what details support that belief?

What are some examples of imagery found in the poem? How does the author’s use of this imagery affect the purpose and meaning of the poem?

What is the overall tone of the poem? Use examples to support your opinion.

Additional Poems for Comparison

Dickinson Poems

It feels a shame to be Alive --
 When Men so brave -- are dead --
 One envies the Distinguished Dust --
 Permitted -- such a Head --

The Stone -- that tells defending Whom
 This Spartan put away
 What little of Him we -- possessed
 In Pawn for Liberty --

The price is great -- Sublimely paid --
 Do we deserve -- a Thing --
 That lives -- like Dollars -- must be piled
 Before we may obtain?

Are we that wait -- sufficient worth --
 That such Enormous Pearl
 As life -- dissolved be -- for Us --
 In Battle's -- horrid Bowl?

It may be -- a Renown to live --
 I think the Man who die --
 Those unsustained -- Saviors --
 Present Divinity --

To know just how He suffered -- would be dear --
 To know if any Human eyes were near
 To whom He could entrust His wavering gaze --
 Until it settle broad -- on Paradise --

To know if He was patient -- part content --
 Was Dying as He thought -- or different --
 Was it a pleasant Day to die --
 And did the Sunshine face his way --

What was His furthest mind -- Of Home -- or God --
 Or what the Distant say --
 At news that He ceased Human Nature
 Such a Day --

And Wishes -- Had He Any --
 Just His Sigh -- Accented --
 Had been legible -- to Me --
 And was He Confident until
 Ill fluttered out -- in Everlasting Well --

And if He spoke -- What name was Best --
 What last
 What One broke off with
 At the Drowsiest --

Was He afraid -- or tranquil --
 Might He know
 How Conscious Consciousness -- could grow --
 Till Love that was -- and Love too best to be --
 Meet -- and the Junction be Eternity

Whitman Poems

An Army Corps On the March

With its cloud of skirmishers in advance,
 With now the sound of a single shot, snapping like a whip, and
 now an irregular volley,
 The swarming ranks press on and on, the dense brigades press on;
 Glittering dimly, toiling under the sun—the dust cover'd men,
 In columns rise and fall to the undulations of the ground,
 With artillery interspers'd—the wheels rumble, the horses sweat,
 As the army corps advances.

Dirge for Two Veterans

1

The last sunbeam
 Lightly falls from the finish'd Sabbath,
 On the pavement here—and there beyond, it is looking,
 Down a new-made double grave.

2

Lo! the moon ascending!
 Up from the east, the silvery round moon;
 Beautiful over the house tops, ghastly phantom moon;
 Immense and silent moon.

3

I see a sad procession,
 And I hear the sound of coming full-key'd bugles;
 All the channels of the city streets they're flooding,
 As with voices and with tears.

4

I hear the great drums pounding,
 And the small drums steady whirring;
 And every blow of the great convulsive drums,
 Strikes me through and through.

5

For the son is brought with the father;
 In the foremost ranks of the fierce assault they fell;
 Two veterans, son and father, dropt together,
 And the double grave awaits them.

6

Now nearer blow the bugles,
 And the drums strike more convulsive;
 And the day-light o'er the pavement quite has faded,
 And the strong dead-march enwraps me.

7

In the eastern sky up-buoying,
 The sorrowful vast phantom moves illumin'd;
 ('Tis some mother's large, transparent face,
 In heaven brighter growing.)

8

O strong dead-march, you please me!
 O moon immense, with your silvery face you soothe me!
 O my soldiers twain! O my veterans, passing to burial!
 What I have I also give you.

9

The moon gives you light,
 And the bugles and the drums give you music;
 And my heart, O my soldiers, my veterans,
 My heart gives you love.

Quick Write

Copy the prompt your teacher gives you: _____

QUICK WRITE RESPONSE:

You will be asked to share your response using a 3-step Interview:

3 Step Interview

STEP ONE: Using the quick write prompt, Student A interviews Student B and Student C interviews Student D (and Student E interviews Student F). Students A and C (and F) will listen carefully to the responses because they will have to repeat their partner's response to the table group.

STEP TWO: Student B now interviews Student A, and Student D now interviews Student C (Student F now interviews Student E). Students B and D (and E) listen carefully to the responses because they will have to repeat their partner's response to the table group.

STEP THREE: Each person shares, round robin to the table group, his/her **partner's response** to the quick write question.

Walt Whitman “Whispers of Heavenly Death”

Reading 1: Read the poem below all the way through. What do you think this poem is about?

Reading 2: Now, read the poem again, this time annotating the poem. Identify difficult words, figurative language, a structural pattern, rhythm/meter, rhyme, or the lack of any of these things. Also, write down any questions the text may spark in you. Add your annotations to the chart on the next page and infer Whitman’s purpose in using those techniques. After you complete this chart, you may add some examples to your Vocabulary Notebook.

“Whispers of Heavenly Death” by Walt Whitman

WHISPERS of heavenly death, murmur’d I hear;
 Labial gossip of night—sibilant chorals;
 Footsteps gently ascending—mystical breezes, wafted soft and low;
 5 Ripples of unseen rivers—tides of a current, flowing, forever flowing;
 (Or is it the plashing of tears? the measureless waters of human tears?)

I see, just see, skyward, great cloud-masses;
 Mournfully, slowly they roll, silently swelling and mixing;
 10 With, at times, a half-dimm’d, sadden’d, far-off star.
 Appearing and disappearing.

(Some parturition, rather—some solemn, immortal birth:
 On the frontiers, to eyes impenetrable,
 15 Some Soul is passing over.)

<i>Poetic Device</i>	<i>Identify any of these devices or the lack of these</i>	<i>Why do you think Whitman used (or did not use) this technique?</i>
Obscure Language (or difficult words)		
Figurative language		
Structural pattern		
Rhythm/meter		
Questions the text sparks in you		

Reading 3: For each of the stanza of the poem, explain/identify what the poet is doing (on the left) and what the poet is saying (on the right).

DO		SAY
What is the poet doing ?	“Whispers of Heavenly Death” by Walt Whitman	What is the poet saying ?
	<p>WHISPERS of heavenly death, murmur’d I hear; Labial gossip of night—sibilant chorals; Footsteps gently ascending—mystical breezes, wafted soft and low; Ripples of unseen rivers—tides of a current, flowing, forever flowing; (Or is it the plashing of tears? the measureless waters of human tears?)</p> <p>I see, just see, skyward, great cloud-masses; Mournfully, slowly they roll, silently swelling and mixing; With, at times, a half-dimm’d, sadden’d, far-off star, Appearing and disappearing.</p> <p>(Some parturition, rather—some solemn, immortal birth: On the frontiers, to eyes impenetrable, Some Soul is passing over.)</p>	

Emily Dickinson “Because I could not stop for Death...”

Reading 1: Read the poem all the way through without stopping. What is your first reaction to the poem? _____

Reading 2: Annotate the poem, identifying difficult words, figurative language, a structural pattern, rhythm/meter, rhyme or the lack of any of these things. Remember to add these to your Vocabulary Notebook as well. Also, write down any questions the text may spark in you.

“Because I could not stop for Death...” by Emily Dickinson

- 1 Because I could not stop for Death,
- 2 He kindly stopped for me;
- 3 The carriage held but just ourselves
- 4 And Immortality.

- 5 We slowly drove, he knew no haste,
- 6 And I had put away
- 7 My labor, and my leisure too,
- 8 For his civility.

- 9 We passed the school, where children strove
- 10 At recess, in the ring;
- 11 We passed the fields of gazing grain,
- 12 We passed the setting sun.

- 13 Or rather, he passed us;
- 14 The dews grew quivering and chill,
- 15 For only gossamer my gown,
- 16 My tippet only tulle.

- 17 We paused before a house that seemed
- 18 A swelling of the ground;
- 19 The roof was scarcely visible,
- 20 The cornice but a mound.

- 21 Since then 'tis centuries, and yet each
- 22 Feels shorter than the day
- 23 I first surmised the horses' heads
- 24 Were toward eternity.

Poetic Device	Identify any of these devices or the lack of these
Obscure Language (or difficult words)	
Figurative language	
Structural pattern	
Rhythm/meter	
Questions the text sparks in you	

Reading 3: Read the poem again and answer these text dependent questions. Then include a description of what Dickinson is doing and what she saying for each stanza.

Question	Your answer to the questions	Evidence (from the poem) to support your answer
What words in the poem are related to death?		
What part(s) of the poem may lead us to believe that the speaker does not fear death?		
How long do you think the carriage ride takes? What clues does the poem give you?		
Do you think the speaker misses her life on Earth, or do you think she's happier where she is? What portions of the text lead you to your answer?		

Reading 4: Select a partner and take turns reading a stanza each.

“Because I could not stop for Death...” by Emily Dickinson

STANZA #1: *SPEAKER 1*

Because I could not stop for Death,
He kindly stopped for me;
The carriage held but just ourselves
And Immortality.

STANZA #2: *SPEAKER 2*

We slowly drove, he knew no haste,
And I had put away
My labor, and my leisure too,
For his civility.

STANZA #3: *SPEAKER 1*

We passed the school, where children strove
At recess, in the ring;
We passed the fields of gazing grain,
We passed the setting sun.

STANZA #4: *SPEAKER 2*

Or rather, he passed us;
The dews grew quivering and chill,
For only gossamer my gown,
My tippet only tulle.

STANZA #5: *SPEAKER 1*

We paused before a house that seemed
A swelling of the ground;
The roof was scarcely visible,
The cornice but a mound.

STANZA #6: *SPEAKER 2*

Since then 'tis centuries, and yet each
Feels shorter than the day
I first surmised the horses' heads
Were toward eternity.

ACADEMIC SUMMARY TEMPLATE

In the _____, _____, _____
 (“A” Text Type) (Title of Text) (Full name of author) (“B” Precise Verb)
 the topic of _____ S/he _____
 (Topic/Issue of the text) (“C” Precise Verb + “that”) (Author’s main idea or point on the topic)

Continue the summary by paraphrasing the key details in the text that supports the main idea.

(Ultimately/In summary), what _____ (conveys/argues/explains/examines is _____).
 (Author) (Restate author’s main idea or state his purpose for writing this text)

“A” – Types of Text		“B” – Precise Verbs		“C” – Precise Verbs + “that”		Additional Connectors
essay	short story	addresses	disputes	asserts	concedes	in addition
editorial	vignette	discusses	scrutinizes	argues	states	furthermore
article	memoir	examines	contests	posits	believes	moreover
speech	poem	explores	criticizes	maintains	suggests	another
narrative	novel	considers	comments on	claims	implies	besides...also
lab report	movie	questions	elaborates on	notes	infers	further
letter	drama/play	analyzes	focuses on	proposes	intimates	additionally
research paper		opposes	reflects on	declares		beyond...also
		debates	argues for			...as well

Academic Summary Scoring Rubric

	Advanced	Proficient	Basic	Below Basic
<u>Content Criteria</u>	<input type="checkbox"/> Includes all of the Proficient criteria plus: <input type="checkbox"/> 5 or more example of precise language (verbs, nouns, and/or adjectives)	<input type="checkbox"/> Topic sentence identifies title of text, author, and main idea <input type="checkbox"/> Paraphrase 3-5 key details from the text that support main idea <input type="checkbox"/> Concluding sentences restates main idea or author’s purpose.	<input type="checkbox"/> Includes 2 of the 3 Content Criteria at the Proficient level.	<input type="checkbox"/> Includes fewer than 2 of the Content Criteria at the Proficient level.
<u>Language Criteria</u>	<input type="checkbox"/> Includes all of the Proficient criteria plus: <input type="checkbox"/> 4 or more complex sentences.	<input type="checkbox"/> Uses third person point of view <input type="checkbox"/> Includes 2-4 signal words/phrases for sequencing, adding information, or concluding <input type="checkbox"/> Uses 3-4 attributive tags (i.e., Lucas Martinez reports that...) <input type="checkbox"/> Uses complete sentences.	<input type="checkbox"/> Includes 2-3 of the 4 Language Criteria at the Proficient level.	<input type="checkbox"/> Includes fewer than 2 of the Language Criteria at the Proficient level.

Adapted from Sonja Munévar Gagnon, QTEL

Compare/Contrast Matrix Whitman, Dickinson, and Other Poets

	WHITMAN	DICKINSON	OTHER POETS		
	“Whispers of Heavenly Death”	“I could not stop for death”	“Conscientious Objector”	“In the Event of My Demise”	“(Don’t Fear) The Reaper”
What/Who is death? What text supports your opinion?					
What does the speaker think about death? What text supports your opinion?					

	WHITMAN	DICKINSON	OTHER POETS		
	“Whispers of Heavenly Death”	“I could not stop for death”	“Conscientious Objector”	“In the Event of My Demise”	“(Don’t Fear) The Reaper”
<p>What part of the author’s life do you think contributed to their view on death according to this poem/song?</p> <p>What text supports your opinion?</p>					
<p>Does the structure of the poem/song affect it’s meaning and tone? How?</p> <p>What portion(s) text supports your opinion?</p>					
<p>What specific words affect the tone or purpose of the poem/song?</p>					

How does this information help us answer the Essential Question: How do the circumstances of an artist’s life influence his/her work?

Other Poet's View of Death

“Conscientious Objector” by Edna St. Vincent Millay

1 I shall die, but
2 that is all that I shall do for Death.
3 I hear him leading his horse out of the stall;
4 I hear the clatter on the barn-floor.
5 He is in haste; he has business in Cuba,
6 business in the Balkans, many calls to make this morning.
7 But I will not hold the bridle
8 while he clinches the girth.
9 And he may mount by himself:
10 I will not give him a leg up.

11 Though he flick my shoulders with his whip,
12 I will not tell him which way the fox ran.
13 With his hoof on my breast, I will not tell him where
14 the black boy hides in the swamp.
15 I shall die, but that is all that I shall do for Death;
16 I am not on his pay-roll.

17 I will not tell him the whereabouts of my friends
18 nor of my enemies either.
19 Though he promise me much,
20 I will not map him the route to any man's door.
21 Am I a spy in the land of the living,
22 that I should deliver men to Death?
23 Brother, the password and the plans of our city
24 are safe with me; never through me shall you be overcome.

Edna St. Vincent Millay



Photo: Carl Van Vechten
Archive at the Smithsonian

Poet and playwright Edna St. Vincent Millay was born in Rockland, Maine, on February 22, 1892. Her mother, Cora, raised her three daughters on her own after asking her husband to leave the family home in 1899. Cora encouraged her girls to be ambitious and self-sufficient, teaching them an appreciation of music and literature from an early age. In 1912, at her mother's urging, Millay entered her poem "Renaissance" into a contest: she won fourth place and publication in *The Lyric Year*, bringing her immediate acclaim and a scholarship to Vassar. There, she continued to write poetry and became involved in the theater. She also developed intimate relationships with several women while in school, including the English actress Wynne Matthison. In 1917, the year of her graduation, Millay published her first book, *Renaissance and Other Poems*. At the request of Vassar's drama department, she also wrote her first verse play, *The Lamp and the Bell* (1921), a work about love between women.

Millay, whose friends called her "Vincent," then moved to New York's Greenwich Village, where she led a notoriously Bohemian life. She lived in a nine-foot-wide attic and wrote anything she could find an editor willing to accept. She and the other writers of Greenwich Village were, according to Millay herself, "very, very poor and very, very merry." She joined the Provincetown Players in their early days, and befriended writers such as Witter Bynner, Edmund Wilson, Susan Glaspell, and Floyd Dell, who asked for Millay's hand in marriage. Millay, who was openly bisexual, refused, despite Dell's attempts to persuade her otherwise. That same year Millay published *A Few Figs from Thistles* (1920), a volume of poetry which drew much attention for its controversial descriptions of female sexuality and feminism. In 1923 her fourth volume of poems, *The Harp Weaver*, was awarded the Pulitzer Prize. In addition to publishing three plays in verse, Millay also wrote the libretto of one of the few American grand operas, *The King's Henchman* (1927).

Millay married Eugen Boissevain, a self-proclaimed feminist and widower of Inez Millholland, in 1923. Boissevain gave up his own pursuits to manage Millay's literary career, setting up the readings and public appearances for which Millay grew quite famous. According to Millay's own accounts, the couple acted liked two bachelors, remaining "sexually open" throughout their twenty-six-year marriage, which ended with Boissevain's death in 1949. Edna St. Vincent Millay died in 1950.

“In The Event Of My Demise” by Tupac Shakur

- 1 In the event of my Demise
- 2 when my heart can beat no more
- 3 I Hope I Die For A Principle
- 4 or A Belief that I had Lived 4
- 5 I will die Before My Time
- 6 Because I feel the shadow's Depth
- 7 so much I wanted 2 accomplish
- 8 before I reached my Death

- 9 I have come 2 grips with the possibility
- 10 and wiped the last tear from My eyes
- 11 I Loved All who were Positive
- 12 In the event of my Demise



Born in New York City in 1971, Tupac Shakur, known by his stage name 2Pac, was an American rapper. Shakur has sold more than 75 million albums worldwide, making him one of the best-selling music artists in the world. Most of Tupac's songs are about growing up amid violence and hardship in ghettos, racism, other social problems and conflicts with other rappers during the East Coast-West Coast hip hop rivalry. Shakur was shot and killed in Las Vegas, Nevada, in 1996.

Early Life

Shakur has become a legend in hip-hop and rap circles for his talent, his violent behavior, and his brutal death. The son of Black Panther activists, Shakur was raised by his mother Afeni Shakur. She was actually in jail on bombing charges during his pregnancy with Tupac. She was later acquitted in the case. He had no contact with his biological father, Billy Garland, until he was an adult.

2Pac became quite a sensation, earning praise for his musical and acting talent as well as condemnation for his explicit, violent lyrics. Many of his songs told of fights, gangs, and sex.

He appeared to be living up to his aggressive gangster rap persona with several arrests for violent offenses in the 1990s. In 1994, he spent several days in jail for assaulting director Allen Hughes and was later convicted of sexual assault in another case. Shakur himself fell victim to violence, getting shot five times in the lobby of a recording studio during a mugging.

The next year, after recovering from his injuries, Shakur was sentenced to four and a half years in prison in the sexual assault case. His third solo album, *Me Against the World* (1995), started out in the number one spot on the album charts. Many critics praised the work, noting that tracks like "Dear Mama" showed a more genuine, reflective side to the rapper. The possibility of an early death runs through several songs on this recordings - something that many have seen as a chilling moment of foretelling.

After serving eight months in prison, Shakur returned to music with the album *All Eyez on Me* (1996). He was reportedly released after Death Row Records CEO Marion "Suge" Knight paid a bond of more than \$1 million as part of Shakur's parole. In his latest project, Shakur as the defiant street thug was back in full force on this recording. The song "California Love" featured a guest appearance by famed rapper-producer Dr. Dre and made a strong showing on the pop charts. "How Do You Want It" also was another smash success for Shakur. It appeared to be a golden time for Shakur.

Besides his hit album, Shakur continued to pursue his acting career. He landed several film roles around this time. He co-starred with Mickey Rourke in the 1996 crime drama *Bullet*. Before his untimely death, Shakur completed work on two other projects—*Gridlock'd* and *Gang Related*—that were released in 1997.

Violent Death

During his career, Shakur had become embroiled in a feud between East Coast and West Coast rappers. He was known to insult his enemies on his tracks. On a trip to Las Vegas to attend a boxing match, Shakur was shot while riding in a car driven by Knight on September 7, 1996. He died six days later, on September 13, 1996, from his injuries at a Las Vegas hospital. Shakur was only 25 years old at the time of his death, and his killer has never been caught. Since his death, numerous albums of his work have been posthumously released, selling millions of copies.

Shakur's life has inspired numerous books and theatrical productions, including the 2012 musical *Holler If Ya Can Hear Me*. That same year, he made a posthumous appearance at the Coachella Valley Music and Arts Festival with the help of technology. A 2-D image of the late rapper accompanied Dr. Dre and Snoop Dogg during one of their performances at the California event. Shakur's return to the stage from beyond the grave stirred up a new wave of interest in his videos and his music.

from biography.com

“(Don’t Fear) The Reaper” by Blue Oyster Cult

- Additional info on song: <http://www.songfacts.com/detail.php?id=1607>

1 All our times have come
 2 Here but now they're gone
 3 Seasons don't fear the reaper
 4 Nor do the wind, the sun or the rain... we can be like they are
 5 Come on baby... don't fear the reaper
 6 Baby take my hand... don't fear the reaper
 7 We'll be able to fly... don't fear the reaper
 8 Baby I'm your man...

9 La la la la la
 10 La la la la la

11 Valentine is done
 12 Here but now they're gone
 13 Romeo and Juliet
 14 Are together in eternity... Romeo and Juliet
 15 40, 000 men and women everyday... Like Romeo and Juliet
 16 40, 000 men and women everyday... Redefine happiness
 17 Another 40, 000 coming everyday... We can be like they are
 18 Come on baby... don't fear the reaper
 19 Baby take my hand... don't fear the reaper
 20 We'll be able to fly... don't fear the reaper
 21 Baby I'm your man...

22 La la la la la
 23 La la la la la

24 Love of two is one
 25 Here but now they're gone
 26 Came the last night of sadness
 27 And it was clear she couldn't go on
 28 Then the door was open and the wind appeared
 29 The candles blew then disappeared
 30 The curtains flew then he appeared... saying don't be afraid
 31 Come on baby... and she had no fear
 32 And she ran to him... then they started to fly
 33 They looked backward and said goodbye... she had become like they are
 34 She had taken his hand... she had become like they are
 35 Come on baby... don't fear the reaper



Songfacts®:

Blue Öyster Cult's first hit, this was written by lead guitarist Donald Roeser, also known as Buck Dharma. He contributed his vocals to this track and also wrote their other Top 40 hit, "[Burnin' For You](#)."

This was rumored to be about suicide, but it actually deals with the inevitability of death and the belief that we should not fear it. When Dharma wrote it, he was thinking about what would happen if he died at a young age and if he would be reunited with loved ones in the afterlife. Dharma explained in a 1995 interview with *College Music Journal*: "I felt that I had just achieved some kind of resonance with the psychology of people when I came up with that, I was actually kind of appalled when I first realized that some people were seeing it as an advertisement for suicide or something that was not my intention at all. It is, like, not to be afraid of it (as opposed to actively bring it about). It's basically a love song where the love transcends the actual physical existence of the partners."

Blue Öyster Cult was considered a "cult" band, somewhere in the realm of Heavy Metal with complex and often baffling lyrics dealing with the supernatural. Those inside the cult took the time to understand that like Black Sabbath, BOC combined outstanding musicianship with fantasy lyrics, and they weren't for everyone. "Don't Fear the Reaper" exposed them to a wider audience, which was good for business but bad for art. Buck Dharma said in a 1980 interview with *NME*: "Ever since 'The Reaper' was a hit we've been under pressure to duplicate that success; the body of our work failed. Even on (1977 album) **Spectres** everyone tried to write a hit single and that's a bad mistake. The Cult is never destined to be successful at a format. To be a singles band you have to win the casual buyer."

Some of the lyrics were inspired by Shakespeare's *Romeo and Juliet*. In Shakespeare's play, Romeo swallows poison when he believes Juliet is dead. Juliet responds by taking her own life. This led many people to believe the song was about suicide, but Dharma was using Romeo and Juliet as an example of a couple who had faith that they would be together after their death. For the lyrics that begin, "40,000 men and women," Dharma was guessing at the number of people who died every day.

Compare/Contrast Rubric

Use this or other teacher provided rubric to assure your Comparison/Contrast Essay is complete.

	1	2	3	4	Total
Identifies <u>important areas (characteristics, attributes) where the content or texts being compared are similar</u>	Does not identify similarities.	Identifies some similarities.	Identifies most of the similarities.	Identifies all of the similarities	
Describes <u>how the content or texts being compared are similar</u>	Does not describe similarities.	Describes some of the similarities identified.	Describes most of the similarities identified.	Describes all of the similarities identified.	
Identifies <u>important areas where the content or texts are different.</u>	Does not identify differences	Identifies some differences.	Identifies most of the differences	Identifies all of the differences.	
Describes <u>how the content or texts being contrasted are different.</u>	Does not describe how content or texts are different.	Describes how some of the content or texts are different	Describes how most of the content or texts are different.	Describes how all of the content or texts are different.	
Accurately paraphrases the author's words and uses technical vocabulary when appropriate	Copies exactly from the text or paraphrases inaccurately	Many inaccurate statements -there are large sections copied from the text	Attempt is made to paraphrase but -there are some inaccurate statements	The author's words are accurately paraphrased. Quotes are used & explained accurately. Technical vocabulary used where appropriate	
Structures the writing in a logical way. Uses transition words: although, but, either...or, in common, similar to, as opposed to, because, compared with, yet, different from, however, not only.	Writing is minimal or difficult to understand.	Writing follows some logical order but does not include transition words	Writing uses some transition words and has some order	Writing is organized in a logical way and uses transition words appropriately	

Scoring based on Ratings of 1-4:

- 6-7 points rates a **Level 1:** minimal understanding of and ability to apply the Common Core State Standards
- 8-13 points rates a **Level 2:** partial understanding of and ability to apply the Common Core State Standards
- 14-19 points rates a **Level 3:** adequate understanding of and ability to apply the Common Core State Standards
- 20-24 points rates a **Level 4:** thorough understanding of and ability to apply the Common Core State Standards

Multi-genre Memoir Research Project

A Multi-genre project...

In the multi-genre research project, you select a topic and do research as if it were a traditional research paper: collect information and record it, synthesize the information, then present it through writing. However, instead of the single, extended prose piece of a traditional research paper, the multi-genre paper consists of a number of creative pieces—poetry, diary entries, news articles, artwork, graphics, and alternate styles of writing—imaginative writing based on fact. The multi-genre project allows a great deal of freedom to use language in new and unique ways, sometimes bending conventional rules of writing to achieve a purpose. Yet certainly it does not do away with convention; it just widens the parameters. That may mean exploring different ways to express your information—whatever it takes to communicate the ideas and the mood inherent in your subject.

As for Memoir...

A memoir comes from remembering, captures memories, and is an attempt to form memories into stories that reveal some truth. Unlike an autobiography, which describes the writer's life, memoirs usually focus on a particular moment, like the first day of school, or a particular reaction to an event witnessed. These writings not only disclose memories from the author's life, but they also reveal the author's thinking and feeling, reactions and emotions. The memoir is your version of a memorable moment shaped from experiences, facts, emotions, truths, discoveries and imagination.

Instead of referring to this as a multi-genre memoir *paper*, this “undertaking” is a *project*—which *Merriam-Webster Online* defines as: a scheme, a design or an idea...a planned undertaking—instead of a *paper*. This means that this project will require you to accomplish several tasks, which, taken together, will demonstrate your knowledge about how perspectives change when influenced by society and life.

ASSIGNMENT

The ***multi-genre memoir research project*** is an opportunity for you to discover what it means to read multiple texts and to write in multiple genres as a way to deepen your understanding of a memorable event(s) or time in your life. This project invites you to imagine, remember, uncover, discover and write a multi-genre memoir. You will compose a memoir and reveal your story through multiple genres.

In the end, you will share your memoir with your classmates through your choice of genres as well as a letter to the reader. In all, your goal will be to compel the reader to feel something or see something with a new perspective because of your memoir.

The Process:

1. Getting Started...

You will begin exploring the possibilities of memoir writing by thinking about your own life: moments that are meaningful to you—memories that you would like to capture for yourself and would be willing to share with your classmates. You may wish work backwards to the year when you were born. What events in your life or in the world come to mind? What moments seem to matter most? Think about the unforgettable moments in time.

Task #1: Circle Map: In the space below, create a Circle Map where you can make notes or just list names or places or situations. Jot down those specific memories. Then, choose the memory you would like to think about more deeply through writing and circle or highlight that memory.

Task #2: Quick Write: Begin writing about your memory. Jot your ideas down. Don't worry about form or format or spelling or complete sentences. Just capture your thoughts—events and emotions. (You will begin to shape the memory as well as the genres or text structures as you write.)

(Continue on the next page)

3. Researching

Before you begin your creating your memoir, determine one or more piece of research you can use in your writing. This might be another account of the same event from a news source, or another author’s text on a similar experience. For instance, if you are writing about your reaction to 9/11, you may want to read some news accounts of the event. If you are writing about a time when you took a walk on the beach, you might want to read some poetry about a walk along the sand. The research is a way to enhance your memoir, giving you some additional material from which to draw (similar to the war photos Dickinson and Whitman saw in the newspapers).

Please note: **All paraphrased material (information that you find in your research that is not common knowledge) must be cited with proper references, in MLA format.**

Task #4: Research Planning

As I write my memoir, something I want to know more about is _____

In order to build on other’s knowledge of my topic, I will look for _____

Task #5: Record Research: *After you have conducted your research, record your findings here:*

Source Information: (provide bibliographic information or a complete citation for each source)

What I found out was _____

Source Information: (provide bibliographic information or a complete citation for each source)

What I found out was _____

Source Information: (provide bibliographic information or a complete citation for each source)

What I found out was _____

Source Information: (provide bibliographic information or a complete citation for each source)

What I found out was _____

Source Information: (provide bibliographic information or a complete citation for each source)

What I found out was _____

(Add additional research findings to another page as you need it)

5. Writing your Project Pieces

Now that you know the memoir you will be telling, and you have some additional information to add to your story, begin to draft, revise, and then complete your project pieces. Think about the following as you compose your memoir:

- ✓ A memoir is a story about something that actually happened to you, the author. It is about events, people, or places that are important to you, the author.
- ✓ The memoir will compel the reader to feel something: happiness, regret, sorrow, anger, hope, etc.
- ✓ As the author, don't tell how you feel about the memory, but remember, instead, to *show* the reader your feelings through the actions and conversations of the characters in your memoir.
- ✓ Believe... "If I invite you to care about my writing, I must care about it first!"

Task #7: Draft your Project Pieces. You can use the space below to continue drafting or to outline your plan for your pieces. Some of the genres will require you to use materials outside of class or that are larger than this resource book. Explain what you are doing here.

7. Sharing and Evaluation

Your final project will be due on _____. Be ready to share your project—your genre pieces along with your letter to the reader- during a gallery walk.

Rubric 1—Multi-genre Memoir Project (Your teacher will tell you how much each category is worth)

<i>Element with Criteria</i>	<i>Possible Score</i>	<i>Your Score</i>
Cover sheet with <ul style="list-style-type: none"> ✓ title of your project ✓ your name and class period ✓ the date 		
Letter to the Reader that includes the required elements (5 elements) <ul style="list-style-type: none"> ✓ What memorable moment did you focus upon and why did you choose that moment? ✓ What were your feelings/emotions about the moment before you started? Did you want your reader to feel that same way or some other way? Why (what was your purpose for selecting this topic)? ✓ What new or different information did you encounter in your research? How did that information make its way into your writings? How did the context of your event influence your memory? ✓ What was your purpose for choosing the genres to present your memoir that you did? Looking back, would you choose the same ones again, or do you think there might be another purpose to achieve from your memoir? ✓ In the end, what have you learned or gained from this creative experience? What do you want your reader to learn or gain from your work? 		
At least two pieces in two different genres , which collectively form your memoir. For each piece, consider how well each genre has used the following elements: (You may want to use a 5-pt scale: Excellent/Good/Average/Basic/Poor) <ul style="list-style-type: none"> ✓ Evidence of Research to support memoir ✓ Genres support overall purpose (as stated in letter) ✓ Creativity, Style and Technique: ✓ Presentation and Attention to Detail: ✓ Correct use of Conventions (Spelling/Grammar) 	Piece 1 score	
	Piece 2 score	
	Additional piece(s) score(s)	
Overall Score and Comments		