Getting to the Core

English Language Arts

Grade 12 Unit of Study

"The Art of Modern Poetry"

Complete Final Version: April 30, 2014

TEACHER EDITION

ELA Grade 12 *The Art of Modern Poetry*

Unit Timeline (actual implementation times will vary)

This 2-3 week unit provides students with the opportunity to experience artistic expression through poetry and the arts. Students will analyze a variety of paintings and related poems to discover universal themes. In their final performance task, students will create an art-inspired poem and write an essay that examines the analytical process comparing the poetry and art. While not all activities need to be completed (some teachers may choose to exclude the text and activities focusing on the topic of *ekphrasis*), this unit offers a rich collection of materials designed to stimulate and deepen students' thinking.

Big Idea: Art reflects life.
Enduring Understanding: Works of visual art and poetry often represent universal human experiences.

Essential Questions:
1. How do art and poetry reflect the artist's or poet's inner experience?
2. What do art and poetry have in common? How are they different?
3. How do art and poetry help us recognize themes in our own lives?

Day 1	Day 2	Day 3	Day 4	Day 5
Lesson 1: Quick-Write; introduce Vincent van Gogh's painting, "Starry Night;" Process Journal response to artwork; read *Short Biography of Vincent van Gogh* using Annotation Chart; Thinking Map describing van Gogh; video of van Gogh paintings with song "Vincent;" Process Journal response to text and video; Round Robin	**Lesson 1:** Review poetry terms; use TP-CASTT method to analyze Anne Sexton's poem, "The Starry Night;" compare and contrast "Vincent" and "The Starry Night" using Double Bubble Map; Round Robin; Ticket Out the Door reflective writing prompt	**Lesson 2:** Art analysis using Observation Worksheet (individual and group); corresponding poetry analysis in groups using TP-CASTT	**Lesson 2:** Complete poetry analysis; group poster development	**Lesson 2:** Gallery Walk; feedback and class discussion; Process Journal reflection
Day 6	Day 7-8	Day 8-9	Day 10-11	Days 12-15
Lesson 3: Three Step Interview and class discussion; introduce ekphrasis; read and annotate *Notes on Ekphrasis*; word dissection mini-lesson and activity in context; text-dependent questions	**Lesson 3:** Introduce ekphrastic poetry assignment; students observe and select pieces of art as inspiration; poetry writing	**Lesson 3:** Complete poetry drafts; revise and edit poems with peer feedback and teacher guidance	**Lesson 3:** Introduce essay assignment; students write first draft	**Lesson 3:** Students revise and edit essays with peer feedback; publish final essays; Gallery Walk; Process Journal with impressions; Round Robin feedback

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Santa Ana Unified School District Common Core Unit Planner-Literacy

Unit Title:	The Art of Modern Poetry	
Grade Level/Course:	ELA Grade 12 Benchmark	**Time Frame:** 11-15 days
Big Idea (Enduring Understandings):	**Big Idea:** Art reflects life. *Enduring Understanding:* Works of visual art and poetry often represent universal human experiences.	
Essential Questions:	**Essential Questions:** How do art and poetry reflect the artist's or poet's inner experience? What do art and poetry have in common? How are they different? How do art and poetry help us recognize themes in our own lives?	

Instructional Activities: Activities/Tasks

Duration: 2 days

Lesson 1 Complex Texts: Short Biography of Vincent van Gogh; "Vincent" lyrics by Don McLean; "The Starry Night" by Anne Sexton

Pre-Reading	Background Read	Reading Poetry
Quick-Write; view van Gogh's "Starry Night" using Process Journal	Read short bio of van Gogh with Annotation Chart; Thinking Map	"Vincent" lyrics and video; read "The Starry Night" with TP-CASTT
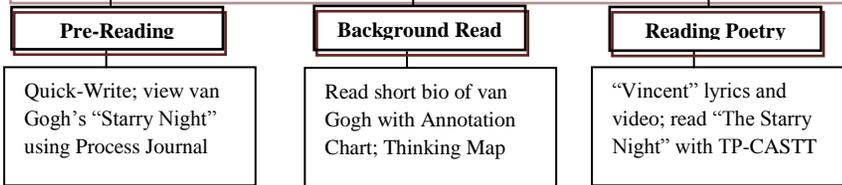
Duration: 3 days

Lesson 2 Complex Texts: "Tuesday, 9-44-01" by Lucille Clifton; "Vermeer" by Stephen Mitchell; "Nighthawks" by Samuel Yellen; "Girl Powdering Her Neck" by Cathy Song

Pre-Reading	Reading Poetry	Presentation
Group art analysis with Observation Worksheet	Group poetry analysis with TP-CASTT	Group poster; Gallery Walk with Process Journal
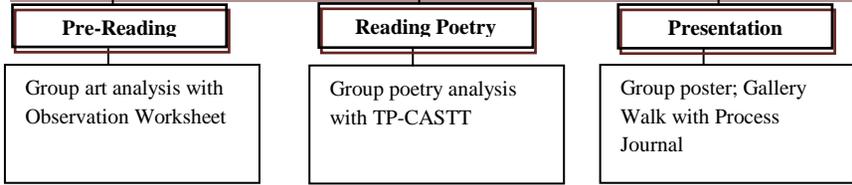
Duration: 6-10 days

Lesson 3 Complex Text: Excerpts from "Notes on Ekphrasis (2008)" by Alfred Corn

Pre-Reading	Read 2 & 3	Writing Pieces
3 Step Interview; read "Notes" with Annotation Chart	Word dissection; text-dependent questions	Select art; draft poem; revise; draft essay; revise; publish

21st Century Skills:	**Learning and Innovation:**
	☒ Critical Thinking & Problem Solving ☒ Communication & Collaboration ☒ Creativity & Innovation
	Information, Media and Technology:
	☐ Information Literacy ☐ Media Literacy ☒ Information, Communications & Technology Literacy

Essential Academic Language:	**Tier II:** paraphrase, literal, sarcasm, awe, interpretive, poised, pitcher, sere, luminous, harbinger, bleak, desolate, patron, contemplative, habitation, complacent, sheen, vapor, translucent, solemn, scrutiny, placid, symmetry, empathy, perspective/point of view	**Tier III:** connotation, denotation, figurative language, imagery, sound elements, line, tone, theme, stanza, plot, character, setting, ekphrasis/ekphrastic poetry, poetic structure, poetic devices

What pre-assessment will be given?	How will pre-assessment guide instruction?
Quick-Write	The Quick-Write will allow the teacher to gauge student interest and will provide a snapshot of each student's writing proficiency. These indicators will inform the teacher's choices in what parts of the unit to include, exclude, and supplement.

End of Unit Performance Task:

Ekphrastic poetry writing and comparative essay

Content Standards		Assessment of Standards (formative and summative)	
Common Core Learning Standards Taught and Assessed (*include one or more standards for one or more of the areas below. Please write out the complete text for the standard(s) you include.*)		**What assessment(s) will be utilized for this unit?** (*include the types of both formative assessments (**F**) that will be used throughout the unit to inform your instruction and the summative assessments (**S**) that will demonstrate student mastery of the standards.*)	**What does the assessment tell us?**

Bundled Reading Literature Standard(s): RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. RL.11-12-7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.	**F-** Thinking Maps (Lessons 1 & 2) **F-** Reading in Four Voices (Lesson 2) **F-** TP-CASTT Poetry Analysis (Lessons 1 & 2) **F/S**- Group Poster Assignment (Lesson 2)	By observing students' Thinking Maps, the teacher will be able to determine whether or not students are able to cite textual evidence appropriately. This optional activity will demonstrate students' comprehension of the poetic text. The teacher will be able to differentiate teaching of poetry analysis in response to students' TP-CASTT work. This assignment will reflect students' ability to analyze, compare, and contrast a piece of art and its corresponding poetry, and can be used both as a formative and summative assessment of skills.
Bundled Reading Informational Text Standard(s): RI.11-12-1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.	**F-** Vocabulary Notebook (Lesson 1) **F-** Annotation Chart (Lessons 2 & 3) **F-** Word Dissection Activity (Lesson 3) **S-** Comparative Essay (Lesson 3)	The teacher will be able to determine students' understanding of the vocabulary words by evaluating how students use them in original sentences. By observing students' annotation chart notes, the teacher will be able to pinpoint questions and areas of confusion. By observing how students complete the word dissection activity, the teacher will be able to identify and address errors in understanding. This summative assessment will reflect students' ability to apply what they have learned about ekphrasis from informational texts to the writing of an essay comparing their chosen art and the poetry they created in response to the art.

Bundled Writing Standard(s):	F- Quick-Write (Lesson 1)	The teacher may use the Quick-Write as a snapshot of the students' writing proficiency in order to differentiate instruction.
W.11-12. 1(a-f). Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.		
W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.	F- Process Journal (Lessons 1, 2, & 3)	The Process Journals will reflect students' thinking about the content that they experience, and may assist the teacher in differentiating instruction as needed to achieve learning goals.
W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	F- Observation Worksheet (Lesson 2)	This activity will demonstrate students' ability to use written academic language when analyzing artwork.
	S- Ekphrastic Poetry (Lesson 3)	This summative assessment will illustrate students' ability to write poetry using effective narrative technique.
	S- Comparative Essay (Lesson 3)	This summative assessment will reflect students' ability to write a well-organized comparative essay that supports their claims using textual evidence.
Bundled Speaking and Listening Standard(s):	F- Round Robin (Lesson 1)	As an initial assessment, the Round Robin shows the teacher whether or not students know how to collaborate effectively.
SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.		
a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.	F- Process Journal Collaboration (Lessons 1, 2, & 3) and Observation Worksheet Collaboration (Lesson 2)	Students' ability to work together respectfully and productively will inform the teacher if more practice is needed.
b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.	S- Group Poster Assignment (Lesson 2)	This activity demonstrates how well students are able to collaborate to plan and present evidence from the text to support their art and poetry analysis.
d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.	S- Gallery Walk (Lesson 2)	The teacher will be able to tell whether or not students know how to pose and respond to questions using textual evidence.
	F- Reading in Four Voices (Lesson 2)	This optional activity will demonstrate

		students' oral speaking competence and ability to work collaboratively.
	F- Three-Step Interview (Lesson 3)	This activity demonstrates how well students are able to actively listen and participate in collaborative academic conversation that optimizes learning.
Bundled Language Standard(s):

L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12-2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
    a. Vary syntax for effect, consulting references (e.g., Tufte's Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.

L.11-12.4b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable). Apply knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to draw inferences concerning the meaning of scientific and mathematical terminology.

L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
    a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text. | **F-** Vocabulary Notebook (Lesson 1)

F- Word Dissection Activity (Lesson 3)

F- TP-CASTT Poetry Analysis (Lessons 1 & 2)

S- Group Poster Assignment (Lesson 2)

S- Comparative Essay (Lesson 3) | These auxiliary pieces identify how well English Language Learners and struggling students are able to determine the meaning of words and phrases as they are used in the text.

Students will show whether they have acquired and can accurately use general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.

These final assessments demonstrate students' ability to accurately use general academic and domain-specific words and phrases, sufficient for writing and speaking at the college and career readiness level. |

| **Resources/ Materials:** | **Complex Texts to be used**
Informational Text(s) Titles:
    • *Short Biography of Vincent van Gogh* (Retrieved from http://thailandportraitpaintings.wordpress.com/2010/08/17/short-biography-of-vincent-van-gogh/; slight adaptations made by April Baxter on April 16, 2014)
    • Excerpts from *"Notes on Ekphrasis (2008)"* by Alfred Corn

Literature Titles:
    • *"Vincent"* by Don McLean
    • *"The Starry Night"* by Anne Sexton
    • *"September Song, a Poem in Seven Days: Tuesday, 9-11-01"* by Lucille Clifton
    • *"Vermeer"* by Stephen Mitchell
    • *"Nighthawks"* by Samuel Yellen |

- *"Girl Powdering Her Neck"* by Cathy Song

Media/Technology:
- Painting by Vincent van Gogh, *"Starry Night"*
- Video: *"Vincent" (Starry Starry Night)* by Don McLean (a video by Anthony DiFatta retrieved from http://www.youtube.com/watch?v=dipFMJckZOM)
- Painting by Lun-Yi Tsai, *"Disbelief"*
- Painting by Johannes Vermeer, *"Young Woman with a Water Pitcher"*
- Painting by Edward Hopper, *"Nighthawks"*
- Painting by Kitagawa Utamaro, *"Girl Powdering Her Neck"*

Other Materials:
- Paper and writing instruments (student-provided)
- Computer with Internet access and audio capability, projector, and speakers
- Whiteboard and markers as needed
- Dictionaries for student reference (if needed)
- Student resources provided with lessons; additional teacher resources included with each lesson plan.

Interdisciplinary Connections:	**Cite several interdisciplinary or cross-content connections made in this unit of study:** This unit seamlessly links English language arts with music and visual arts to express the psychology and social contexts of the artists under study.

Differentiated Instruction:	**Based on desired student outcomes, what instructional variation will be used to address the needs of English Learners by language proficiency level?** Since this unit was designed for benchmark-level students, the differentiation provided targets intermediate EL's. Supports include Thinking Maps, sentence starters/linguistic frames, academic vocabulary practice, strategic grouping, and structured speaking opportunities.	**Based on desired student outcomes, what instructional variation will be used to address the needs of students with special needs, including gifted and talented?** **Special Needs:** Always start with the students' IEP goals. Then, if possible, collaborate with the case manager to identify appropriate scaffolds, accommodations, and modifications. Unit activities to support special needs students include using Thinking Maps and other cognitive aids, making provisions for extra time and teacher assistance, and grouping by needs. **GATE:** Suggestions for accelerated learners include activities that develop depth and complexity such as research projects, expanded discussions about such issues as mental health, and creative class presentations.

Unit: The Art of Modern Poetry Lesson #1	Grade Level/Course: English 12 Benchmark	Duration: 2 days (times will vary) Date:

Big Idea: Art reflects life.
Essential Question:
How do art and poetry reflect the artist's or poet's inner experience?

Common Core Standards	**Common Core Standards:** **Reading Literature:** RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. RL.11-12-7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. **Reading Informational Text:** RI.11-12-1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. **Writing:** W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. **Speaking and Listening:** SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. **Language:** L.11-12.5 Demonstrate understanding of figurative language, word relationships, and

	nuances in word meanings. 　　a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
Materials/ Resources/ Lesson Preparation	- **Resource 1.1** Quick-Write Prompt - Vincent van Gogh's painting, "Starry Night" (can be accessed through the district web page by following this link: http://www.sausd.us/Page/22743) - **Resource 1.2** Process Journal: Lesson 1 - **Resource 1.3** Short Biography of Vincent van Gogh (Lexile 1540)/Annotation Symbols Chart - **Resource 1.4** Thinking Map: Describing Vincent van Gogh - YouTube video featuring van Gogh's paintings and Don McLean's song, "Vincent" (can be accessed through the district web page by following this link: http://www.sausd.us/Page/22743) - **Resource 1.5** "Vincent" by Don McLean (Lyrics) - **Resource 1.6** Optional Vocabulary Notebook - **Resource 1.7** Poetry Terms - **Resource 1.8** TP-CASTT Poetry Analysis Worksheet: "The Starry Night" by Anne Sexton - **Resource 1.8T** TP-CASTT Poetry Analysis Worksheet: Teacher Edition (possible answers) - **Resource 1.9** "The Starry Night" by Anne Sexton - **Resource 1.10** Ticket Out the Door Prompt - Paper and writing instruments (student-provided) - Computer with Internet access and audio capability, projector, and speakers - Document camera - Whiteboard and markers as needed - Dictionaries for student reference (if needed)

	Content:	Language:
Objectives	Students will - analyze two poems inspired by the same van Gogh painting by deconstructing the literary elements and determining the themes - compare and contrast the poems using textual evidence to support their analysis	Students will - collaborate using academic language to analyze two poems and draw inferences about each speaker's different experiences

Depth of Knowledge Level	☒ **Level 1: Recall**　　　☒ **Level 2: Skill/Concept** ☒ **Level 3: Strategic Thinking**　　☐ **Level 4: Extended Thinking**
College and Career Ready Skills	☒ **Demonstrating independence**　　☒ **Building strong content knowledge** ☒ **Responding to varying demands of audience, task, purpose, and discipline**　　☒ **Valuing evidence** ☒ **Comprehending as well as critiquing** ☐ **Using technology and digital media strategically and capably** ☒ **Coming to understand other perspectives and cultures**

Common Core Instructional Shifts		☒ **Building knowledge through content-rich nonfiction texts** ☒ **Reading and writing grounded from text** ☒ **Regular practice with complex text and its academic vocabulary**	

		KEY WORDS ESSENTIAL TO UNDERSTANDING	**WORDS WORTH KNOWING**
Academic Vocabulary (Tier II & Tier III)	**TEACHER PROVIDES SIMPLE EXPLANATION**	paraphrase, literal, connotation, denotation, figurative language, imagery, sound elements, sarcasm, awe, interpretive, line, tone, theme, stanza	
	STUDENTS FIGURE OUT THE MEANING	palette, linen, hue, epileptic, lucidity, asylum, inimitable, fusion, lyrically rhythmic	

Pre-teaching Considerations	• Make sure to download the "Starry Night" image and video and check the audio before class begins. • Students should be familiar with basic poetry terms. • Students should be familiar with using Thinking Maps. • Students may need practice with effective partner and group work.

<table>
<tr><td colspan="2" align="center">Lesson Delivery</td></tr>
<tr>
<td>Instructional Methods</td>
<td>

Check method(s) used in the lesson:

☒ **Modeling** ☒ **Guided Practice** ☒ **Collaboration** ☒ **Independent Practice**

☒ **Guided Inquiry** ☒ **Reflection**
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Prior Knowledge, Context, and Motivation:
1. Have students respond to the following Quick-Write prompt (**Resource 1.1**):   • Think about an example of visual art that you enjoy. This could be something as simple as an illustration from a graphic novel or a wall mural. What does the art mean to you? Why do you like it?   2. Call on students to share their responses with the class. Let students know that in this unit they will be examining several paintings and then analyzing poems written about the paintings. Students' final performance task will be to write their own poem about a work of art of their own choosing.

| **Lesson Continuum** | **Body of the Lesson:** Activities/ Questioning /Tasks/ Strategies/ Technology/ Engagement | Day 1

 3. Project Vincent van Gogh's painting, "Starry Night" on the whiteboard or screen (can be accessed through the district web page by following this link: http://www.sausd.us/Page/22743). Students will use their Process Journal: Lesson 1 (**Resource 1.2**) to respond to the projected painting.

 4. After they have finished writing, have students turn to a partner and share their responses. **Resource 1.2** contains sentence starters that students may use as needed. | **Differentiated Instruction:**

 English Learners and Students Who Need Additional Support: If possible, give students time to review the lesson's materials in advance.

 Step 5: Instead of |

5. Next, have students turn to **Resource 1.3**, *Short Biography of Vincent van Gogh*. Students will read the text and annotate it independently using the symbols provided on the attached chart (or whichever symbols students typically use) following the text. If students are not familiar with annotating text, the teacher may need to model it with the first paragraph.

6. After reading and annotating the text, students will work with a partner to share their annotations. Sentence starters are provided in the annotation chart.

7. On **Resource 1.4**, students are directed to work with a partner to create a Thinking Map describing van Gogh using evidence from the text. Give students an opportunity to come up with their own Thinking Map (it could be a Bubble Map with adjectives or a Tree Map with categories of description). Teacher might need to model using evidence from the text, as shown below:

Line 3: "suffered from low self esteem"
Line 28: "committed suicide by shooting himself"

depressed
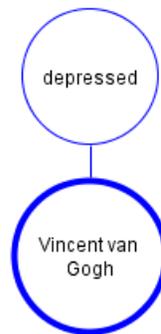
Vincent van Gogh

8. Let students know that they will now watch a video highlighting van Gogh's paintings that is accompanied by Don McLean's song, "Vincent." Teacher may direct students to jot down their impressions on the lyrics sheet (**Resource 1.5**) as they watch.

9. Show the video (can be accessed through the district web page by following this link: http://www.sausd.us/Page/22743). Ask students to share their impressions first with their partners, and then with the class. Point out that the video was made "For the artist patients of Mississippi State Hospital," as noted at the end of the video.

10. Open the Internet home page of the Mississippi State Hospital (can be accessed through the district web page by following this link: http://www.sausd.us/Page/22743). Have students look at the home page while the teacher reads the mission statement aloud. Ask students to discuss with their partners any ideas they have about why the video was dedicated to patients from this hospital. After partner

having students read and annotate the text (**Resource 1.3**) independently, the teacher may want to have them take turns reading paragraphs aloud with a partner before annotating the text. Then they will continue with Day 1, Step 6.

Students who need additional vocabulary practice may use the Vocabulary Notebook, **Resource 1.6**, which they can add to as needed throughout the unit.

On Day 2, after completing the TP-CASTT analysis of "The Starry Night," students may benefit from doing an additional TP-CASTT analysis of the "Vincent" song lyrics. Then, students might complete a Tree Map for each poem (with essential elements) before attempting the Double Bubble Map in Step 5.

Accelerated Learners:
To add depth and complexity to the whole class activities, students may do further research on Vincent van Gogh and mental health issues in general. After re-analyzing the "Vincent" lyrics,

sharing, call on volunteers to share their (or their partner's) thoughts with the class.

11. Have students turn back to their Process Journal: Lesson 1 (**Resource 1.2**), and add any new or revised insights based on what they have learned about Vincent van Gogh. It may be helpful to project the painting while students write.

12. Arrange students into groups of four and have each member of the group share their new insights in a Round Robin format (see procedure below). If time allows, groups can select a spokesperson to share one new insight with the class.

> Students will conduct a Round Robin following these directions:
>
> - Share your responses one by one with your group members
> - Everyone shares
> - Others may not interrupt or comment until everyone has expressed his/her ideas.
>
> In Round Robin sharing, emphasize the importance of being an active listener (no interruptions). The teacher may want to model this process and have the directions posted or placed in front of students until they become familiar with this structure.

Day 2

1. Review Poetry Terms (**Resource 1.7**) and TP-CASTT Poetry Analysis Worksheet (**Resource 1.8**) with students.

NOTE: TP-CASTT (pronounced "typecast") is only one method for teaching poetry analysis; the teacher may choose another tool. However, materials are provided in this lesson to model the TP-CASTT method.

2. Display the TP-CASTT Poetry Analysis Worksheet (**Resource 1.8**) using the document camera and point out the title, "The Starry Night." Ask students to make predictions about what the poem is about before they read it. Have them write down their answers on their own worksheet as you model it on the overhead.

3. Have students turn to "The Starry Night" by Anne Sexton (**Resource 1.9**). The teacher will read it aloud without

students may find it enriching to participate in discussions about art as a form of expression for people with mental or emotional disabilities.

providing any commentary as students follow along.

4. Working together, continue filling out the TP-CASTT Poetry Analysis Worksheet on the overhead as students fill out their own worksheets (possible answers are provided for teacher use only on **Resource 1.8T**). The teacher may wish to model how to paraphrase the first line, identify the first example of figurative language, etc.; then have students work in partners or groups to complete each section.

NOTE: For more detailed analysis information, refer to Rebekah Richards' article "Analysis of Anne Sexton's 'The Starry Night'" (can be accessed through the district web page by following this link: http://www.sausd.us/Page/22743).

5. When the analysis is complete, refer students back to the "Vincent" lyrics (**Resource 1.5**) and think about how the two poems reflect different experiences for each speaker. It may be helpful to create a Double Bubble Map on the board (or students can create their own with or without a partner) to chart the similarities and differences, including the emotions/tone of the two poems. Students should use textual evidence to support their answers. An example is shown below:
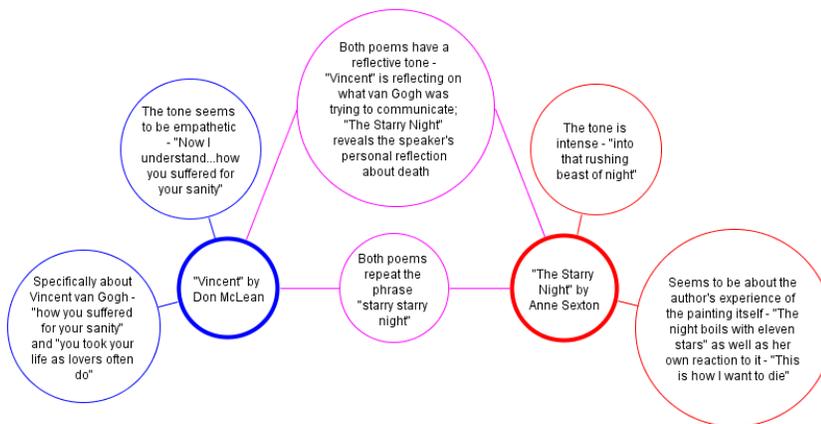
6. In a class Round Robin, have students each share out one similarity or difference between the poems citing textual evidence. Alternatively, groups could add to a class Double Bubble.

Concluding Activity:
7. As a Ticket out the Door (**Resource 1.10**), have students think about and respond to the essential question, "How do art and poetry reflect the artist's or poet's inner experience?" Let students know that without knowing about the poets' backgrounds, they will need to make some inferences based on the text.

Lesson Reflection	
Teacher Reflection Evidenced by Student Learning/ Outcomes	

Quick-Write

Think about an example of visual art that you enjoy. This could be something as simple as an illustration from a graphic novel or a wall mural. What does the art mean to you? Why do you like it?

_____

_____

_____

_____

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_____

Process Journal: Lesson 1

Respond to the projected painting:

- Look at the picture for a few minutes.
- Write about the picture. Consider these questions:
    - What is going on in this picture?
    - What do you see that makes you think that?
    - What else can you find?

- After discussion: Write any new ideas you have.

- After watching the video and participating in discussion: Write any new or revised insights you have.

Possible sentence starters:

When I look at this picture, I can see…

I think that_____ because...

In looking further, I notice…

Short Biography of Vincent van Gogh (pronounced "van Go")

1   A pastor's son born in 1853 in the town of Groot – Zundert, the Netherlands, Vincent van

2   Gogh's main tool of expression was color. The extremely emotional Vincent grew up in a

3   religious environment and during his entire life the gifted artist suffered from low self esteem.

4   Van Gogh decided to become a painter between 1860 and 1880 after he had experienced two

5   tragic romances and unsuccessful jobs as an art salesman, bookshop clerk and preacher.

6   After being dismissed as preacher in a Belgian mining region he decided to stay in the country to

7   study art, convinced that creating beauty was the key to happiness. Vincent's early Dutch

8   period's creations are sharply lit, somber-toned genre works of which "The Potato Eaters" (1885)

9   is the most renowned.

Vincent Van Gogh, *The Potato Eaters*

10   In 1885 Vincent moved to Antwerp. It was in this city where Vincent van Gogh discovered the

11   paintings of Peter Paul Rubens and purchased an extensive collection of Japanese prints. One

12   year later Vincent travelled to Paris where he joined Théo, his brother and manager of Goupil's

13   (pronounced "Goo-pil's") gallery.

14   During his stay in Paris Vincent studied with Cormon and inevitably met Gauguin (pronounced

15   "Go-gan"), Monet (pronounced "Mo-nay") and Pissarro. He started to lighten his extremely

16   dark palette and began painting using the impressionists' short brushstrokes.

17   Van Gogh's nervousness and lack of confidence made him an extremely difficult companion and

18   around-the-clock discussions combined with creating art during the day seriously damaged his

19   health. Vincent decided to go to Arles (pronounced "Arl") in southern France hoping his

20   companions would follow his footsteps and help him to establish an art school. Paul Gauguin did

21   join Vincent but the result was disastrous.

22   During an epileptic[1] haze, Vincent pursued his companion armed with a razor blade. Gauguin

23   managed to stop him but he ended up removing a part of his ear lobe with the sharp blade. Since

24   this weird event Vincent's mental states began to alternate between lucidity[2] and madness. He

25   was admitted to the Saint-Remy (pronounced "San-Remmy") asylum[3] for treatment.

26   In 1890 by May, Van Gogh's health seemed to have improved and under Dr. Gachet's

27   (pronounced "Gă-shay's") supervision, he went to stay in Auvers-sur-Oise (pronounced "Owe-

28   vair-soor-wahz"). Two months later Vincent van Gogh committed suicide by shooting himself.

29   He had sold only one painting during his short career!

30   The inimitable[4] fusion[5] of content and form invented by Van Gogh is emotional, powerful,

31   lyrically rhythmic[6], dramatic and imaginative. The Dutch painter's works were heavily

32   influenced by his effort explaining either the struggle against insanity or trying to comprehend

33   man and nature's spiritual essence.

---

[1] Epileptic (adjective): pertaining to or symptomatic of epilepsy, a disorder of the nervous system resulting in seizures

[2] Lucidity (noun): the ability to see things clearly; rationality; sanity

[3] Asylum (noun): an institution for the maintenance and care of the mentally ill, orphans, or other persons requiring specialized assistance

[4] Inimitable (adjective): incapable of being copied or imitated; matchless

[5] Fusion (noun): the state of being blended together

[6] Lyrically rhythmic (adverb + adjective): having the form, beat, and musical quality of a song or poem

34   **ANNOTATION SYMBOLS CHART**

Symbol	Comment/Question/Response	Sample Language Support
?	• Questions I have • Wonderings I have • Confusing parts for me	• 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…
+	• Ideas/statements I agree with	• 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…
-	• Ideas/statements I disagree with	• 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…
★	• Author's main points • Key ideas expressed • Significant ideas	• One significant idea in this text is… • The author is trying to convey… • One argument the author makes is that…
!	• Shocking statements or parts • Emotional response • Surprising details/claims	• I was shocked to read that…(further explanation) • How can anyone claim that… • The part about…made me feel…
○	• Ideas/sections you connect with • What this reminds you of	• This section reminded me of… • I can connect with what the author said because… • This experience connects with my own experience in that…

Thinking Map: Describing Vincent van Gogh

Using a Thinking Map to organize your thoughts, work with a partner to describe Vincent van Gogh. Justify your description with evidence from the text.
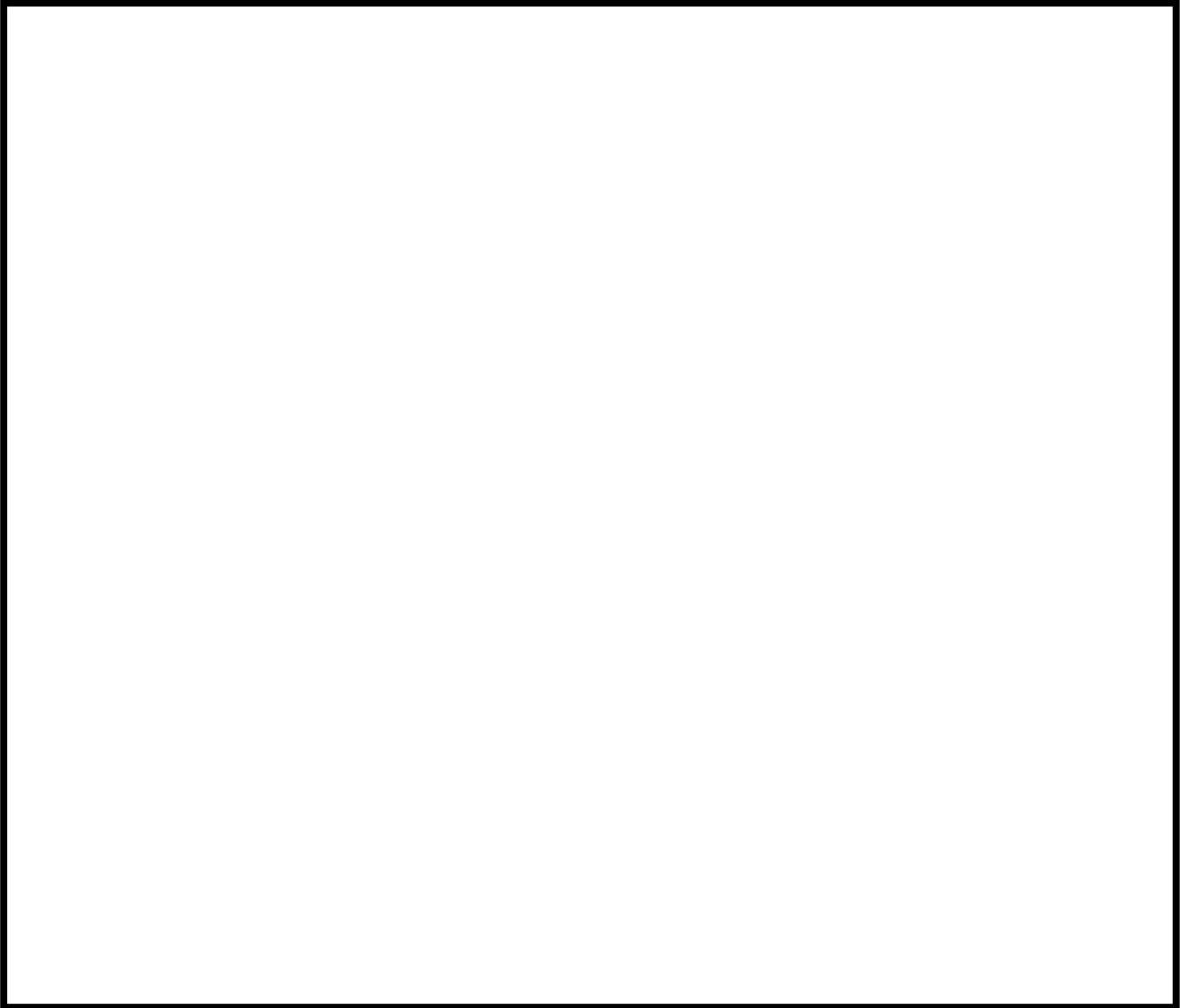
Vincent (Starry Starry Night)
by Don McLean

Starry, starry night
Paint your palette[1] blue and gray
Look out on a summer's day
With eyes that know the darkness in my soul
Shadows on the hills
Sketch the trees and the daffodils
Catch the breeze and the winter chills
In colors on the snowy linen[2] land

Now I understand what you tried to say to me
And how you suffered for your sanity
And how you tried to set them free
They would not listen, they did not know how
Perhaps they'll listen now

Starry, starry night
Flaming flowers that brightly blaze
Swirling clouds in violet haze
Reflect in Vincent's eyes of China blue
Colors changing hue[3]
Morning fields of amber grain
Weathered faces lined in pain
Are soothed beneath the artist's loving hand

Now I understand what you tried to say to me
And how you suffered for your sanity
And how you tried to set them free
They would not listen, they did not know how

Perhaps they'll listen now

For they could not love you
But still your love was true
And when no hope was left inside
On that starry, starry night
You took your life as lovers often do
But I could have told you, Vincent
This world was never meant
For one as beautiful as you

Starry, starry night
Portraits hung in empty halls
Frameless heads on nameless walls
With eyes that watch the world and can't forget
Like the strangers that you've met
The ragged men in ragged clothes
A silver thorn, a bloody rose
Lie crushed and broken on the virgin snow

Now I think I know what you tried to say to me
And how you suffered for your sanity
And how you tried to set them free
They would not listen, they're not listening still
Perhaps they never will

---

[1] Palette (noun): a thin and usually oval or oblong board or tablet with a thumb hole at one end, used by painters for holding and mixing colors.
[2] Linen (noun): fabric woven from flax yarns
[3] Hue (noun): a gradation or variety of a color; tint

VOCABULARY NOTEBOOK: The Art of Modern Poetry

Word & Translation	Picture/Image	Definition	Original Sentence
Example: preacher *(from Resource 1.3)* predicador (Spanish)			

Word & Translation	Picture/Image	Definition	Original Sentence

Poetry Terms

Alliteration: the repetition of a sound at the beginning of two or more neighboring words
Example: "I have **stood still** and **stopped** the sound of feet" (from "Acquainted with the Night" by
Robert Frost)

Metaphor: a figure of speech in which a word or phrase meaning one kind of object or idea is used in place of another to suggest a similarity between them
Example:
"The fog comes on little cat feet. It sits looking over harbor and city on silent haunches and then moves on." (From "The Fog" by Carl Sandburg)

Personification: the representation of a thing or idea as a person or by the human form *Example:*
"I like to see it lap the miles, And lick the valleys up, And stop to feed itself at tanks..." (From "The Railway Train" by Emily Dickinson)

Repetition: the act or an instance of repeating *Example:*
"**Because I do not hope** to turn again **Because I do not hope Because I do not hope** to turn...."
(From "Ash Wednesday" by T. S. Eliot)

Rhyme: close similarity in the final sounds of two or more words or lines of verse *Example:*
"Sometime too hot the eye of heaven **shines**, And often is his gold complexion **dimmed**; And every fair from fair sometime **declines**, By chance, or nature's changing course **untrimmed**."
(From "Shall I Compare Thee..." by William Shakespeare)

Simile: a figure of speech in which things different in kind or quality are compared by the use of the word *like* or *as*
Example:
"**O My Luve's like a red, red rose**, That's newly sprung in June; **O My Luve's like the melodie** That's sweetly played in tune." (From "A Red, Red Rose" by Robert Burns)

Definitions taken from Merriam Webster's Student Dictionary

TP-CASTT Poetry Analysis

Title of Poem: "The Starry Night" by Anne Sexton

TITLE: Consider the title and make a prediction about what the poem is about.

PARAPHRASE: Translate the poem line by line into your own words on a literal level. Look for complete thoughts (sentences may be turned around) and look up unfamiliar words.

CONNOTATION: Examine the poem for meaning beyond the literal. Look for figurative language, imagery, and sound elements.

ATTITUDE/TONE: Notice the speaker's tone and attitude. Humor? Sarcasm? Awe?

_____
SHIFTS: Note any shifts or changes in speaker or attitude. Look for key words, time change, punctuation.

_____
TITLE: Examine the title again, this time on an interpretive level.

_____
THEME: Briefly state in your own words what the poem is about (subject), then what the poet is saying about the subject (theme).

TP-CASTT Poetry Analysis

Title of Poem: "The Starry Night" by Anne Sexton

TITLE: Consider the title and make a prediction about what the poem is about.

Possible answer: Since I have already viewed Vincent van Gogh's painting, "Starry Night," I'm pretty sure the poem will have something to do with that.

PARAPHRASE: Translate the poem line by line into your own words on a literal level. Look for complete thoughts (sentences may be turned around) and look up unfamiliar words.

Possible answer: There is no town except where one dark, bushy tree sticks up like the reaching hand of a drowning woman into the vibrant sky. There is no sound from the town; there are eleven wild stars above. Oh, night filled with stars! I want to die like this. The sky is alive with movement. Even the moon looks huge and angry, pushing away its children. The invisible snake eats the stars. Oh, night filled with stars! I want to die like this: headfirst into the mouth of the night snake, not stopping to slow down, eat, or cry.

CONNOTATION: Examine the poem for meaning beyond the literal. Look for figurative language, imagery, and sound elements.

Possible answer: The speaker personifies the tree in lines 2-3—"one black-haired tree slips / up like a drowned woman into the hot sky"—to represent herself as someone who is perched on the edge of life and death. This idea is supported by the juxtaposition of "The town is silent" followed by "The night boils with eleven stars" (line 4) and "It moves. They are all alive" (line 7). There are religious similes and metaphors as well, such as "the moon bulges in its orange irons / to push children, like a god, from its eye" (lines 9-10), which suggests that life is being rejected; and references are made to the devil—"The old unseen serpent" (line 10) and "that great dragon" (line 14)—that further signal the imminence of death. Metaphors continue with the lines "to split / from my life with no flag, / no belly, / no cry" (lines 14-17) that symbolize the quickness of death with no time to slow down or surrender (white flag, perhaps?), take a meal (or show weakness?), or even to mourn the loss of life.

ATTITUDE/TONE: Notice the speaker's tone and attitude. Humor? Sarcasm? Awe?

Possible answer: The tone is reflective and intense. The speaker seems to be grappling with the enormity and suddenness of death, and views it as a powerful force. She also expresses a certain courageousness and personal choice in the face of death when she states, "This is how I want to die" (lines 5-6 and 11-12).

SHIFTS: Note any shifts or changes in speaker or attitude. Look for key words, time change, punctuation.

Possible answer: In the first stanza, the speaker seems to be contemplating the elements of van Gogh's painting and relating them to her own situation with impending death. She expresses passion with the line "Oh starry starry night!" using an exclamation point to emphasize the cruel beauty of the scene. By ending the stanza with the simple statement, "This is how I want to die." the speaker asserts her wish to face death in all its intensity. In the second stanza,

although there is a repetition of the lines "Oh starry starry night! This is how I want to die:" (lines 11-12), she uses the colon to signal her acceptance of what is to come and that she will embrace it.

_____

TITLE: Examine the title again, this time on an interpretive level.

Possible answer: Having analyzed the poem, the title seems to represent the intense power of death. Although it does use imagery from van Gogh's painting, it moves beyond it by expressing the speaker's own experience.

_____

THEME: Briefly state in your own words what the poem is about (subject), then what the poet is saying about the subject (theme).

Possible answer: *The poem is about facing death. The poet is saying that even though death may seem cruel and sudden, it is better to accept it bravely, and even embrace it as a force as strong as life.*

The Starry Night

By Anne Sexton

1   The town does not exist

2   except where one black-haired tree slips

3   up like a drowned woman into the hot sky.

4   The town is silent. The night boils with eleven stars.

5   Oh starry starry night! This is how

6   I want to die.

7   It moves. They are all alive.

8   Even the moon bulges in its orange irons

9   to push children, like a god, from its eye.

10   The old unseen serpent swallows up the stars.

11   Oh starry starry night! This is how

12   I want to die:

13   into that rushing beast of the night,

14   sucked up by that great dragon, to split

15   from my life with no flag,

16   no belly,

17   no cry.

Ticket Out the Door

How do art and poetry reflect the artist's or poet's inner experience? (Without knowing about the poets' backgrounds, you will need to make some inferences based on the text.)

_____

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Unit: The Art of Modern Poetry Lesson #2	Grade Level/Course: English 12 Benchmark	Duration: 3 days (times will vary) Date:

Big Idea: Art reflects life.

Essential Questions:

How do art and poetry reflect the artist's or poet's inner experience?

What do art and poetry have in common? How are they different?

How do art and poetry help us recognize themes in our own lives?

Common Core Standards	**Common Core Standards:**
	
	Reading Literature:
	
	RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
	
	RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
	
	RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.
	
	Writing:
	
	W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
	
	Speaking and Listening:
	
	SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
	    a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
	    b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
	    c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
	    d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the

	investigation or complete the task. **Language:** L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
Materials/ Resources/ Lesson Preparation	• Color slide of selected artworks to be projected on the board or screen (can be accessed through the district web page by following this link: http://www.sausd.us/Page/22743) • **Resource 2.1** Observation Worksheet • **Resource 2.2A** Painting by Lun-Yi Tsai, *Disbelief* • **Resource 2.2B** Painting by Johannes Vermeer, *Young Woman with a Water Pitcher* • **Resource 2.2C** Painting by Edward Hopper, *Nighthawks* • **Resource 2.2D** Painting by Kitagawa Utamaro, *Girl Powdering Her Neck* • **Resource 2.3** Academic Conversation Placemat • **Resource 2.4A** Poem by Lucille Clifton, *September's Song, a Poem in Seven Days: Tuesday, 9-11-01* • **Resource 2.4B** Poem by Stephen Mitchell, *Vermeer* • **Resource 2.4C** Poem by Samuel Yellen, *Nighthawks* • **Resource 2.4D** Poem by Cathy Song, *Girl Powdering Her Neck* • **Resource 2.5** TP-CASTT Poetry Analysis Worksheet • **Resource 2.6** Optional Reading in Four Voices Instructions with Chunked Text • **Resource 2.7** Group Poster Assignment: Instructions and Example • **Resource 2.8** Process Journal: Lesson 2 • Paper and writing instruments (student-provided) • Computer with Internet access, projector, and speakers • Whiteboard and markers as needed • Dictionaries for student reference (if needed) • Poster paper (could be butcher paper, construction paper, etc., if poster paper not available) and markers • Post-it notes

	Content:	Language:
Objectives	Students will • analyze, compare, and contrast a painting and its corresponding poem by deconstructing the visual and literary elements and determining the themes • reflect on the ways that art and poetry help us recognize themes in our own lives	Students will collaborate to • construct several written pieces that illustrate the themes and meanings, as well as the similarities and differences, of the artwork and poem • demonstrate their findings in a poster presentation

Depth of Knowledge Level	☒ **Level 1: Recall**	☒ **Level 2: Skill/Concept**
	☒ **Level 3: Strategic Thinking**	☒ **Level 4: Extended Thinking**

College and Career Ready Skills	☒ **Demonstrating independence**	☒ **Building strong content knowledge**
	☒ **Responding to varying demands of audience, task, purpose, and discipline**	☒ **Valuing evidence**
	☒ **Comprehending as well as critiquing**	
	☐ **Using technology and digital media strategically and capably**	
	☒ **Coming to understand other perspectives and cultures**	

Common Core Instructional Shifts	☐ **Building knowledge through content-rich nonfiction texts**
	☒ **Reading and writing grounded from text**
	☒ **Regular practice with complex text and its academic vocabulary**

Academic Vocabulary (Tier II & Tier III)		**KEY WORDS ESSENTIAL TO UNDERSTANDING**	**WORDS WORTH KNOWING**
	TEACHER PROVIDES SIMPLE EXPLANATION	paraphrase, literal, connotation, denotation, figurative language, imagery, sound elements, sarcasm, awe, interpretive, line, tone, theme, stanza	
	STUDENTS FIGURE OUT THE MEANING	*Vermeer*: poised, pitcher, luminous, harbinger *Nighthawks*: bleak, desolate, patrons, contemplative, habitation, complacent *Girl Powdering Her Neck*: sheen, vapor, translucent, nape, solemn, scrutiny, placid, symmetry	*Vermeer*: sere, wimple *Nighthawks*: jiff/jiffy, demitasse *Girl Powdering Her Neck*: talc, buckwheat, kimono, chrysanthemums

Pre-teaching Considerations	• Students need to be familiar with plot, character, and setting. • Students should have already practiced using the TP-CASTT method of poetry analysis (or whichever method was used) in Lesson 1. • Group students strategically to provide them with support as needed. • For differentiation, consider assigning poems to groups based on length and rigor. For example, English learners and students who need extra support might be grouped to analyze the painting *Disbelief*, by Lun-Yi Tsai, paired with the poem, *September's Song, a Poem in Seven Days: Tuesday, 9/11/01*, by Lucille Clifton.

Lesson Delivery	
Instructional Methods	Check method(s) used in the lesson: ☒ **Modeling** ☒ **Guided Practice** ☒ **Collaboration** ☒ **Independent Practice** ☐ **Guided Inquiry** ☒ **Reflection**
	Prior Knowledge, Context, and Motivation: 1. Review the previous lesson's essential question: "How do art and poetry reflect the artist's or poet's inner experience?" The teacher might want to chart student responses on the board in an ongoing Thinking Map and refer back/add to them throughout the lesson when appropriate to do so.

Lesson Continuum

Body of the Lesson:
Activities/
Questioning
/Tasks/
Strategies/
Technology/
Engagement

Day 1: Art and Poetry Analysis

Art Analysis

2. Let students know that they will be working in groups of four to analyze a painting using an Observation Worksheet (**Resource 2.1**). Each group will be assigned one of four different paintings: "Disbelief" (**Resource 2.2A**), "Young Woman with a Water Pitcher" (**Resource 2.2B**), "Nighthawks" (**Resource 2.2C**), or "Girl Powdering Her Neck" (**Resource 2.2D**). Although students will have black and white copies of the artwork in their booklets, the teacher should project the color slide on the board/screen (can be accessed through the district web page by following this link: http://www.sausd.us/Page/22743).

3. Individually, students will write down their first impressions of the painting at the top of the Observation Worksheet (**Resource 2.1**).

4. In their groups, students will collaborate to respond to the next three prompts (plot, character, and setting). The teacher may choose to provide some modeling as needed.

5. Then, students will individually respond to the next prompt asking them how the artwork connects to them personally. When finished, they will share their responses in a Round Robin format with the other members of their group.

6. Finally, students will collaborate to summarize the theme of the painting. Students may find it helpful to use the Academic Conversation Placemat (**Resource 2.3**) to enhance and focus their discussion.

Poetry Analysis

7. Now have students turn to the poem that corresponds with their group's assigned artwork, as shown below (printed on the back of **Resource 2.3** for student reference):

Artwork	Corresponding Poem
"Disbelief" (**Resource 2.2A**)	"Tuesday, 9/11/01" by Lucille Clifton (**Resource 2.4A**)
"Young Woman with a Water Pitcher" (**Resource 2.2B**)	"Vermeer" by Stephen Mitchell (**Resource 2.4B**)
"Nighthawks" (**Resource 2.2C**)	"Nighthawks" by Samuel Yellen (**Resource 2.4C**)
"Girl Powdering Her Neck" (**Resource 2.2D**)	"Girl Powdering Her Neck" by Cathy Song (**Resource 2.4D**)

Differentiated Instruction:

English Learners and Students Who Need Additional Support: If possible, give students time to review the lesson's materials in advance.

When working in groups to analyze their assigned poem, students might benefit from using the choral reading strategy, "Reading in Four Voices" to help them make meaning. See **Resource 2.6** for instructions using Lucille Clifton's poem *September's Song, a Poem in Seven Days: Tuesday, 9/11/01*.

Accelerated Learners: Students might add depth to this lesson by researching their assigned artist and poet in order to gain a greater understanding of their backgrounds and work. Students' research could be presented in a written, oral, or digital medium to share with the class.

8. Students will work collaboratively with their group members to analyze their assigned poem using the TP-CASTT Worksheet (**Resource 2.5**) while the teacher walks around to check for understanding. Students will continue to work until the end of the period.

Day 2: Poster Development

1. Students will work in their groups to complete the TP-CASTT Worksheet.

2. When finished, groups will collaborate to create a poster that presents their findings on both the painting and the poem that they analyzed. Refer them to the instructions and example (**Resource 2.7**). Point values are provided for content, neatness/legibility, and creativity. Students will use the rest of the period to complete their posters.

Day 3: Gallery Walk

1. Give students half of the period to complete their posters; then they will hang them throughout the classroom.

2. Explain to students that they will take a walk around the classroom to view the posters on display. Direct students to take out their Process Journal: Lesson 2 (**Resource 2.8**), and carry it with them when they peruse the posters. They will use it to respond to the paintings that they did not analyze for their group assignment.

3. Students will be provided with Post-it notes and will walk around the room viewing the group posters. If students have questions, comments (constructive and/or positive), or insights, they will write them on their Post-it notes and stick them to the posters. (If Post-it notes are not available, the teacher may have students take notes to share at the conclusion of the Gallery Walk.)

4. After completing the Gallery Walk, have the groups get up and look at the feedback that was left on their posters. If there are any questions, have them choose a spokesperson to answer them to the class.

5. After seats have been resumed, call on students to share their experience with the art and poetry that they encountered. Discuss the similarities and differences between the art and poetry. Then ask students to think about and comment on the themes that were presented, and consider how they might apply to their own life experiences.

	Closing Activity	
	6. Students will respond to the prompt on their Process Journal: Lesson 2 (**Resource 2.8**) that asks the essential question, "How do art and poetry help us recognize themes in our own lives?"	

Lesson Reflection	
Teacher Reflection Evidenced by Student Learning/ Outcomes	

Observation Worksheet

List the first words that come to mind when you look at this artwork.

_____

_____

Plot: What is happening in this artwork? What story is being told?

_____

_____

_____

_____

_____

_____

Character: Who or what is the subject of the painting? How would you describe them?

_____

_____

_____

_____

_____

Setting: What is the mood of the artwork? What sounds, smells, feelings, tastes could you associate with it?

_____

_____

_____

_____

_____

(Continued next page)

How does this artwork connect with you personally? Does it relate in any way to your own prior knowledge?

_____

_____

_____

_____

_____

_____

Theme: Now that you have closely observed the artwork, how would you summarize its main idea?

_____

_____

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_____

_____
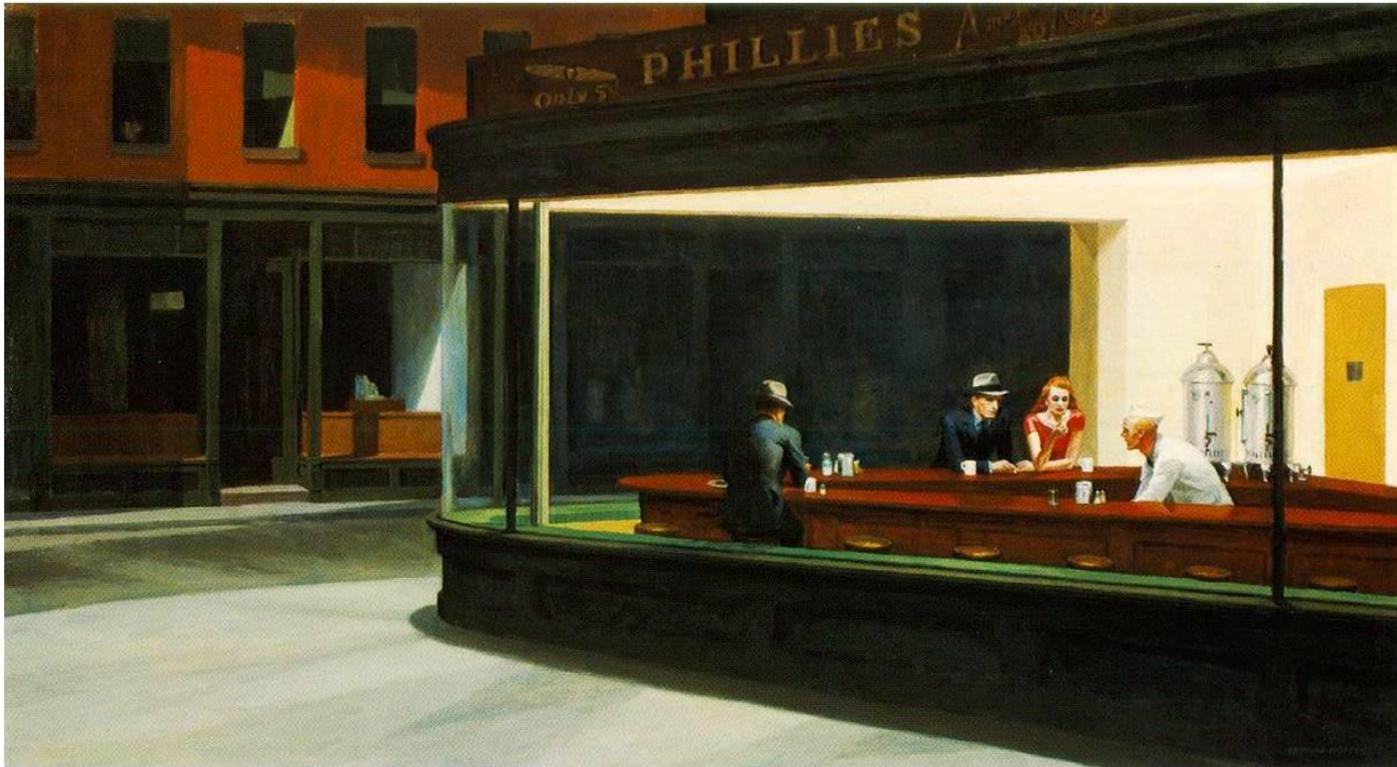
Lun-Yi Tsai, *Disbelief*. 2002. Oil on linen.

Johannes Vermeer, *Young Woman with a Water Pitcher*. 1660-1662. Oil on canvas.

Edward Hopper, *Nighthawks.* 1942. Oil on canvas.

Kitagawa Utamaro, *Girl Powdering Her Neck* (detail of *Beauty and Child*). 1785. Ink on paper.

Academic Conversation Placemat

ELABORATE

Prompt starters:
Can you elaborate on…?
What does that mean?
What do you mean by....?
Can you clarify the part about…?
Tell me more about…
How is that important? How does it support your point that…
I understand the part about…, but I want to know…
Can you be more specific?

Response starters:
I think it means…
In other words,
More specifically, it is … because…
Let's see, an analogy might be…
It is important because…

Support Ideas with Examples

Prompt starters:
Can you give an example from the text?
Where does it say that?
What are examples from other texts?
What is a real world example? Are there any cases of that in real life?
Can you give an example from your life?

Response starters:
For example,
In the text it said that…
Remember in the other story we read that…
An example from my life is
One case that illustrates this is…

Key question, idea, theme, topic
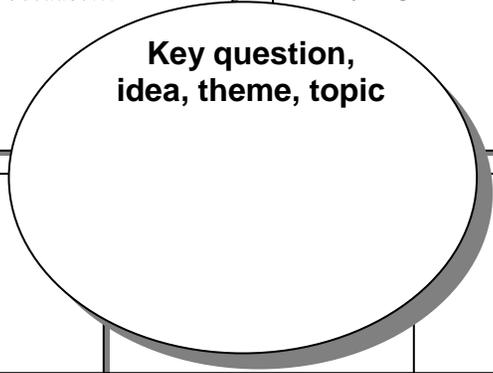
PARAPHRASE

Prompt starters:
Is that clear?
Can I hear what you heard?
Does that make sense?
Do you know what I mean?
What do you think?
I'm not sure of all that I said.

Response starters:
Let me see if I heard you right…
To paraphrase what you just said, you…
In other words, you are saying that…
What I understood was…
It sounds like you think that…

SYNTHESIZE

Prompt starters:
How can we summarize what we discussed?
How can we bring these ideas together?
What is our conclusion?

Response starters:
We can say that…
It boils down to…
We can agree that…
Even though some might think that…, we conclude that…

Build on/Challenge Another's Idea

Prompt starters:
How can we add to this idea of…
What other ideas or examples relate to this idea?
What else could support this idea?
Do you agree?
What contradicts this? What are other points of view?

Response starters:
I would add that…
Building on your idea that…, I think…
That idea connects to…
I see it a different way. On the other hand…
Let's stay focused on the idea of…. Let's get back to the idea of…
That makes me think of…

Artwork	Corresponding Poem
"Disbelief" (**Resource 2.2A**)	"Tuesday, 9/11/01" by Lucille Clifton (**Resource 2.4A**)
"Young Woman with a Water Pitcher" (**Resource 2.2B**)	"Vermeer" by Stephen Mitchell (**Resource 2.4B**)
"Nighthawks" (**Resource 2.2C**)	"Nighthawks" by Samuel Yellen (**Resource 2.4C**)
"Girl Powdering Her Neck" (**Resource 2.2D**)	"Girl Powdering Her Neck" by Cathy Song (**Resource 2.4D**)

September's Song, a Poem in Seven Days by Lucille Clifton

TUESDAY 9/11/01

1   thunder and lightning and our world

2   is another place no day

3   will ever be the same no blood

4   untouched

5   they know this storm in otherwheres

6   israel ireland palestine

7   but God has blessed America

8   we sing

9   and God has blessed America

10   to learn that no one is exempt

11   the world is one all fear

12   is one all life all death

13   all one

Vermeer by Stephen Mitchell

1   *Quia respexit humilitatem*
2   *ancillae suae.* Luke I:48[1]

3   She stands by the table, poised[2]

4   at the center of your vision,

5   with her left hand

6   just barely on

7   the pitcher's[3] handle, and her right

8   lightly touching the windowframe.

9   Sere[4] as a clear sky, luminous[5]

10   in her blue dress and many-toned

11 white cotton wimple[6], she is looking

12 nowhere. Upon her lips

13   is the subtlest and most lovely

14   of smiles, caught

15 for an instant

16   like a snowflake in a warm hand.

17 How weightless her body feels

18 as she stands, absorbed, within this

19   fulfillment that has brought more

20 than any harbinger[7] could.

21 She looks down with an infinite

22 tenderness in her eyes,

23   as though the light at the window

24 were a newborn child

25 and her arms open enough

26 to hold it on her breast, forever.

---

[1] Latin, from the Bible's New Testament: "For he hath regarded the low estate of his handmaiden ...."
[2] Poised (verb): to be balanced
[3] Pitcher (noun): a container, usually with a handle and spout or lip, for holding and pouring liquids
[4] Sere (adjective): dry
[5] Luminous (adjective): radiating or reflecting light
[6] Wimple (noun): a woman's headcloth drawn in folds about the chin
[7] Harbinger (noun): anything that foreshadows a future event

Nighthawks by Samuel Yellen

1　The place is the corner of Empty and Bleak[1],

2　The time is night's most desolate[2] hour,

3　The scene is Al's Coffee Cup or the Hamburger Tower,

4　The persons in this drama do not speak.

5　We who peer through that curve of plate glass

6　Count three nighthawks seated there – patrons[3] of life.

7　The counterman will be with you in a jiff[4].

8　The thick white mugs were never meant for demitasse[5].

9　The single man whose hunched back we see

10　Once put a gun to his head in Russian Bank,

11　Whirled the chamber, pulled the trigger, drew a blank,

12　And now lives out his x years guarantee.

13　And facing us, the two central characters

14　Have finished their coffee, and have lit

15　A contemplative[6] cigarette,

16　His hand lies close but not touching hers.

17　Not long ago together in a darkened room,

18　Mouth burned mouth, flesh beat and ground　　　　(Poem continues on next page)
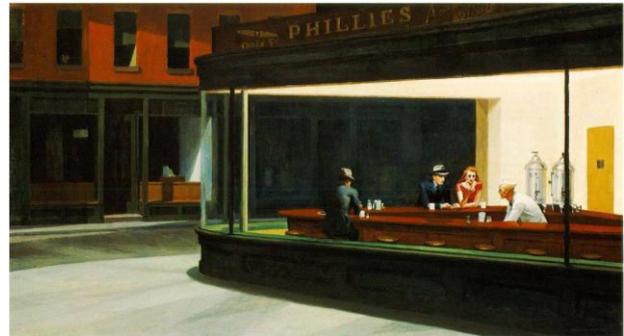
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[1] Bleak (adjective): without hope or encouragment
[2] Desolate (adjective): having the feeling of being abandoned by friends or by hope
[3] Patrons (noun): customers
[4] Jiff, jiffy (noun): a very short time; moment
[5] Demitasse (noun): a small cup of strong coffee usually served after dinner
[6] Contemplative (adjective): thoughtful; reflective; meditative

19   On ravaged flesh, and yet they found

20   No local habitation[7] and no name.

21   Oh, are we not lucky to be none of these!

22   We can look on with complacent[8] eye:

23   Our satisfactions satisfy,

24   Our pleasures, our pleasures please.

---

[7] Habitation (noun): a place of residence
[8] Complacent (adjective): pleased, especially with one's self or situation, often without awareness

Girl Powdering Her Neck by Cathy Song

1 The light is the inside

2 sheen[1] of an oyster shell,

3 sponged with talc[2] and vapor,

4 moisture from a bath.

5 A pair of slippers

6 are placed outside

7 the rice-paper doors.

8 She kneels at a low table

9 in the room,

10 her legs folded beneath her

11 as she sits on a buckwheat pillow.

12 Her hair is black

13 with hints of red,

14 the color of seaweed

15 spread over rocks.

16 Morning begins the ritual

17 wheel of the body,

18 the application of translucent[3] skins.

19 She practices pleasure:

20 the pressure of three fingertips

21 applying powder.

22 Fingerprints of pollen

23 some other hand will trace.

24 The peach-dyed kimono[4]

25 patterned with maple leaves

26 drifting across the silk,

27 falls from right to left

28 in a diagonal, revealing

29 the nape of her neck

30 and the curve of a shoulder

31 like the slope of a hill

32 set deep in snow in a country

33 of huge white solemn[5] birds.

34 Her face appears in the mirror,

35 a reflection in a winter pond,

36 rising to meet itself.

37 She dips a corner of her sleeve

38 like a brush into water

39 to wipe the mirror;

40 she is about to paint herself.

41 The eyes narrow

42 in a moment of self-scrutiny.

43 The mouth parts

44 as if desiring to disturb

45 the placid[6] plum face;

46 break the symmetry[7] of silence.

47 But the berry-stained lips,

48 stenciled into the mask of beauty,

49 do not speak.

(Continues next page)

---

[1] Sheen (noun): luster; brightness; radiance

[2] Talc (noun): a soft mineral used to make talcum powder

[3] Translucent (adjective): permitting partial light to pass through

[4] Kimono (noun): a loose, wide-sleeved robe, characteristic of Japanese costume

[5] Solemn (adjective): serious; formal

[6] Placid (adjective): pleasantly calm or peaceful

[7] Symmetry (noun): corresponding proportions

50   Two chrysanthemums[8]

51   touch in the middle of the lake

52   and drift apart.

Chrysanthemum
© Bigprint Little

---

[8] Chrysanthemums (noun): a type of flower native to China

TP-CASTT Poetry Analysis

Title of Poem: _____

TITLE: Consider the title and make a prediction about what the poem is about.

_____
PARAPHRASE: Translate the poem line by line into your own words on a literal level. Look for complete thoughts (sentences may be turned around) and look up unfamiliar words.

_____
CONNOTATION: Examine the poem for meaning beyond the literal. Look for figurative language, imagery, and sound elements.

ATTITUDE/TONE: Notice the speaker's tone and attitude. Humor? Sarcasm? Awe?

_____

SHIFTS: Note any shifts or changes in speaker or attitude. Look for key words, time change, punctuation.

_____

TITLE: Examine the title again, this time on an interpretive level.

_____

THEME: Briefly state in your own words what the poem is about (subject), then what the poet is saying about the subject (theme).

Reading in Four Voices

Directions: In your group of four, you will take turns reading the lines of this poem aloud. Each of you will read different lines based on the font types, as shown below:

Student 1

Student 2

Student 3

Student 4

Read the poem in four voices once to practice, and a second time to listen closely to the meaning.

September's Song, a Poem in Seven Days by Lucille Clifton

TUESDAY 9/11/01

1   **thunder and lightning** and our world

2   is another place **no day**

3   **will ever be the same** no blood

4   untouched

5   **they know this storm in otherwheres**

6   israel **ireland** palestine

7   **but God has blessed America**

8   we sing

9   **and God has blessed America**

10 to learn that no one is exempt

11 **the world is one** all fear

12 is one **all life** all death

13 **all one**
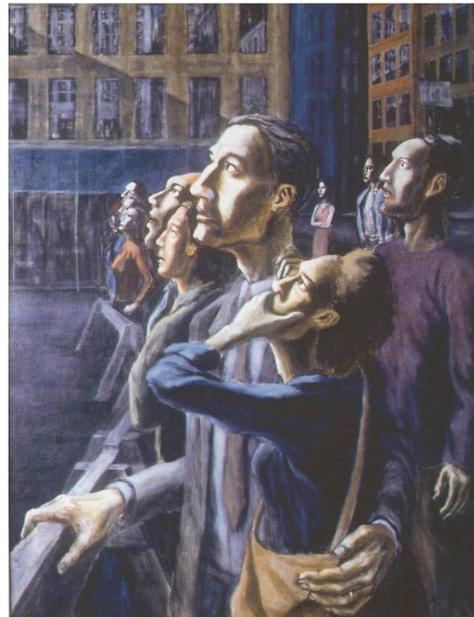
Group Poster Assignment

Directions: Your groups will create a poster that presents your findings on both the painting and the poem that you analyzed. You must include the following elements:

<u>**Painting**</u> (worth up to 25 points)

- Title and artist—5 points
- Picture (cut out from **Resource 2.2A-D** and attach to poster)—5 points
- Brief descriptions of the plot, character(s), setting, and theme—15 points

<u>**Poem**</u> (worth up to 25 points)

- Title and author—5 points
- Poem text (may be handwritten, typed, or cut out from **Resource 2.4A-D**) —5 points
- Examples from the text of figurative language, imagery, sound elements, etc. that add connotative meaning—15 points
- The theme—10 points

<u>**Comparison/Contrast**</u> (worth up to 15 points)

- Include a paragraph that compares and contrasts the painting and the poem. What do they have in common? How are they different?

<u>**Scoring**</u> (total poster worth up to 85 points)

Your group will be scored on content (are all the elements present and thoroughly addressed? —see points possible above), neatness/legibility (worth up to 10 points), and creativity (both in thought and presentation —worth up to 10 points).

Look at the example of a poster based on Vincent van Gogh's painting, "Starry Night" and Anne Sexton's poem, "The Starry Night" on the back of this page.

Group Poster Assignment Example

"Starry Night" by Vincent van Gogh

Description of the Artwork:
This painting depicts a small European town at night. No one is outside – they might all be asleep inside their homes. The stars, sky, moon, and tree are alive and moving with some great force. This scene seems to represent the theme that human beings are small and insignificant compared to the vastness of the universe.

The Starry Night
By Anne Sexton

1   The town does not exist
2   except where one black-haired tree slips
3   up like a drowned woman into the hot sky.
4   The town is silent. The night boils with eleven stars.
5   Oh starry starry night! This is how
6   I want to die.

7   It moves. They are all alive.
8   Even the moon bulges in its orange irons
9   to push children, like a god, from its eye.
10 The old unseen serpent swallows up the stars.
11 Oh starry starry night! This is how
12 I want to die:

13 into that rushing beast of the night,
14 sucked up by that great dragon, to split
15 from my life with no flag,
16 no belly,
17 no cry.

Theme:
The poem is about facing death. The poet is saying that even though death may seem cruel and sudden, it is better to accept it bravely, and even embrace it as a force as strong as life.

Comparison/Contrast:
There are many similarities between van Gogh's painting and Sexton's poem. For example, the movement of the large black tree and elements of the sky is evident both visually and textually. In the painting, the brushstrokes are short and swirled, which suggest movement; in the poem, Sexton writes "It moves. They are all alive" (line 7). On the other hand, while the painting may represent specific emotions of the artist himself, the poem expresses emotions inspired *by* the painting. The speaker draws meaning from the visual elements and interprets them from her own perspective.

The speaker personifies the tree in lines 2-3—"one black-haired tree slips / up like a drowned woman into the hot sky"—to represent herself as someone who is perched on the edge of life and death. This idea is supported by the juxtaposition of "The town is silent" followed by "The night boils with eleven stars" (line 4) and "It moves. They are all alive" (line 7). There are religious similes and metaphors as well, such as "the moon bulges in its orange irons / to push children, like a god, from its eye" (lines 9-10), which suggests that life is being rejected; and references are made to the devil—"The old unseen serpent" (line 10) and "that great dragon" (line 14)—that further signal the imminence of death. Metaphors continue with the lines "to split / from my life with no flag, / no belly, / no cry" (lines 14-17) that symbolize the quickness of death with no time to slow down or surrender (white flag, perhaps?), take a meal (or show weakness?), or even to mourn the loss of life.

Process Journal: Lesson 2

During the Gallery Walk, respond to each of the paintings that you have not yet analyzed, and use the following guiding questions to make notes:

- Look at the picture for a few minutes.
- Write about the picture. Consider these questions:
    - What is going on in this picture?
    - What do you see that makes you think that?
    - What else can you find?

Painting 1:	Painting 2:	Painting 3:

After the Gallery Walk discussion, respond to the following essential question:

How do art and poetry help us recognize themes in our own lives?

Unit: The Art of Modern Poetry Lesson #3	Grade Level/Course: English 12 Benchmark	Duration: 6-10 days (times will vary) Date:

Big Idea: Art reflects life.
Essential Questions:
How do art and poetry reflect the artist's or poet's inner experience?
How do art and poetry help us recognize themes in our own lives?

Common Core Standards	**Common Core Standards:** **Reading Informational Text:** RI.11-12-1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text. **Writing:** W.11-12. 1(a-f). Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. **Speaking and Listening:** SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. **Language:** L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. L.11-12-2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully

	when reading or listening.
	a. Vary syntax for effect, consulting references (e.g., Tufte's Artful Sentences) for guidance as needed; apply an understanding of syntax to the study of complex texts when reading. L.11-12.4b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable). Apply knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to draw inferences concerning the meaning of scientific and mathematical terminology. L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Materials/ Resources/ Lesson Preparation	• **Resource 3.1** Three Step Interview • **Resource 3.2** Excerpts from "Notes on Ekphrasis (2008)" by Alfred Corn (Lexile 1520) • **Resource 3.3** Excerpts from "Notes on Ekphrasis (2008)" by Alfred Corn with Word Roots • **Resource 3.4** Text Dependent Questions for "Notes on Ekphrasis (2008)" • **Resource 3.4T** Text Dependent Questions Answer Sheet (for teachers only) • **Resource 3.5** Ekphrastic Poetry Rubric • **Resource 3.6** Perspectives in Writing Ekphrastic Poetry • **Resource 3.7** Prewriting Chart • **Resource 3.8** Peer Review Form: Poem • **Resource 3.9** Comparison Essay Instructions • **Resource 3.10** SAUSD High School Writing Assessment Scoring Guide • **Resource 3.11** Peer Review Form: Essay • **Resource 3.12** Process Journal: Lesson 3 • Paper and writing instruments (student-provided) • Whiteboard and markers as needed • Dictionaries for student reference (if needed) • Computers and printers for student use (if needed)

Objectives	**Content:** Students will • Understand the concept of ekphrasis by reading and analyzing an informational text on ekphrasis using textual evidence to support their findings • write ekphrastic poetry employing effective poetic devices • write an argumentative essay comparing a work of art and the students' own ekphrastic poetry	**Language:** Students will • collaborate to co-construct understanding of academic language and key concepts while reading an informational text • conduct peer reviews of their poetry and essays

Depth of Knowledge Level	☒ **Level 1: Recall**	☒ **Level 2: Skill/Concept**
	☒ **Level 3: Strategic Thinking**	☒ **Level 4: Extended Thinking**

		Demonstrating independence	☒ **Building strong content knowledge**
College and Career Ready Skills		☒ **Demonstrating independence**	☒ **Building strong content knowledge**
		☒ **Responding to varying demands of audience, task, purpose, and discipline**	☒ **Valuing evidence**
		☒ **Comprehending as well as critiquing**	
		☒ **Using technology and digital media strategically and capably (if students typing their essays)**	
		☒ **Coming to understand other perspectives and cultures**	

Common Core Instructional Shifts	☒ **Building knowledge through content-rich nonfiction texts**
	☒ **Reading and writing grounded from text**
	☒ **Regular practice with complex text and its academic vocabulary**

Academic Vocabulary (Tier II & Tier III)	**TEACHER PROVIDES SIMPLE EXPLANATION**	**KEY WORDS ESSENTIAL TO UNDERSTANDING**	**WORDS WORTH KNOWING**
		ekphrasis/ekphrastic poetry (a formal term for a poem inspired by a work of art), transcription, poetic structure, poetic devices, figurative language, imagery, sound elements, empathy, perspective/point of view	
	STUDENTS FIGURE OUT THE MEANING	rhetorical, designate/designating, prose, attributed, latter, depicting, embody, commentary, nuances, intermediary, contemporary, autobiographical, confluence	

Pre-teaching Considerations	• Reserve a computer lab beforehand if students will be typing their final essay. • Students should be familiar with literary point of view.

Lesson Delivery

Instructional Methods	**Check method(s) used in the lesson:** ☒ **Modeling** ☒ **Guided Practice** ☒ **Collaboration** ☒ **Independent Practice** ☒ **Guided Inquiry** ☒ **Reflection**

	Prior Knowledge, Context, and Motivation: Ask students to reflect on the essential question from the day before: "How do art and poetry help us recognize themes in our own lives?"

Lesson Continuum	**Body of the Lesson:** Activities/ Questioning /Tasks/ Strategies/ Technology/ Engagement	**Day 1:** Introduction to Ekphrasis *Teacher Note: Students should be seated in groups of four and form two dyads (Students A/B and C/D) who will interview each other on their answers to the essential question above.* 1. Have students refer to their Process Journal: Lesson 2 from the previous lesson) to review their answers to the essential question. Explain that students will share their answers in a Three Step Interview. The instructions and sentence starter	**Differentiated Instruction:** **English Learners and Students Who Need Additional Support:** If possible, give students time to review the lesson's materials in advance.

can be found on **Resource 3.1** for students' convenience.
 	
Three Step Interview
 	
    ○ **Step One –** Student A asks Student B the essential question. Student B responds. Student A must listen carefully because s/he will have to repeat it to the table group. (Student C is also interviewing Student D in the same manner.)
 	
    ○ **Step Two –** Student B now asks Student A the essential question. Student A responds. Student B must listen carefully because s/he will have to repeat it to the table group. (Student D is also interviewing Student C in the same manner.)
 	
    ○ **Step Three –** Each person shares his/her partner's answer to the essential question with their group members. (All four students – A, B, C, D – are sharing together.)
 	
Sentence starter for Three Step Interview share out:
 	
    - My partner explained that art and poetry help us recognize themes in our own lives by…
 	
    • Conduct a short class discussion on student responses using the Academic Conversation prompts and frames for responding from **Resource 2.3** (from Lesson 2) as needed to enhance and focus student discourse.
 	
2. Explain to students that there is a formal term for a poem inspired by a work of art: ekphrastic poetry, or simply, ekphrasis. Write the terms on the board. Let students know that they will be reading an excerpt of an article about ekphrasis as it relates to modern poetry.
 	
3. Students turn to "Notes on Ekphrasis (2008)" by Alfred Corn (**Resource 3.2**). Read the first paragraph aloud without commentary while students follow along. Then have students read through the rest of the passage independently while annotating the text (students may refer to the Annotation Symbols Chart (**Resource 1.3**) from Lesson 1, if needed.
 	
4. After reading and annotating the text, students will work with a partner to share their annotations. Students should use the sentence starters provided in the annotation chart if they need additional support with academic language.
 	
5. Do a mini-lesson on word dissection. Point out that the text dissects (or takes apart) the word *ekphrasis* by breaking it down into its Greek roots (go over the dissection provided in lines 1 and 2). Now dissect the word *transcription* in line
	Students might want to continue adding to the Vocabulary Notebook, **Resource 1.6** from Lesson 1 as they continue to encounter unfamiliar words in the text.
	
	For students who need additional support in writing the final essay, the teacher might choose to use some of the strategies provided in the SAUSD Grade 9 ELA/ELD Writing Notebook: *Expository Writing for Strategic Students*. This lesson can be found electronically by following this link: http://www.sausd.us/cms/lib5/CA01000471/Centricity/Domain/106/Grade%209%20Expository%20Strategic.pdf.
	
	Accelerated Learners:
	Students may get additional ideas for their own poetry by researching some of the ekphrastic poems referenced in Alfred Corn's "Notes on Ekphrasis" (**Resource 3.2**).

1 (write it on the board), which comes from the Latin roots *trans* (meaning across, beyond, through), *scipt* (meaning write, written), and the suffix *-tion* (meaning state or quality). Put these parts together and ask students to guess the definition of *transcription*. Have them look at the context in which the word is used and refine their definitions. Ultimately, students should understand that in this case, the word *transcription* means "the act or process of translating from one language to another."

6. Explain that students will read the text again using **Resource 3.3**, which features bolded words and includes spaces to write out the word roots and students' own definitions of the words. As they come across a bolded word while reading, students will turn to the English Language Roots Reference following the text, and determine the definition of the word by putting together the root word meanings. They will then write down their own definitions based on the context in which the word was used. Once finished, students will share and refine their definitions with a partner. Let students know that additional roots and affixes can be found online at PrefixSuffix.com.

7. For the third reading, students will work independently or with their partners to answer the text dependent questions on **Resource 3.4** (**Resource 3.4T** contains possible answers for teacher use only).

8. If students do not finish the assignment in class, have them complete it for homework.

Day 2-3: Ekphrastic Poetry Assignment

1. Let students know that they will be choosing a piece of artwork (not their own) as inspiration for an ekphrastic poem they will write.

2. Provide students with an opportunity to observe a variety of artworks. This can be done in the following ways:
- Go on a field trip to a local art museum such as Bowers, if time and budget allow. *NOTE: If students want to visit Bowers on their own, the museum offers free admission on the first Sunday of each month.*
- Have students take a virtual field trip by accessing the following link to the Metropolitan Museum of Art: http://www.metmuseum.org/collections/browse-highlights?rpp=15&pg=1.
- Arrange to take a tour of your school's fine art displays; alternatively, make arrangements with a fine arts teacher on campus for your students to tour his/her classroom.

3. Once students have chosen a piece of art to use as inspiration and have taken a photo or printed it out for reference, have students begin work on their own poem. Remind them that their poems do not have to rhyme, but they should include figurative language, imagery, and sound elements. Refer students to the Ekphrastic Poetry Rubric (**Resource 3.5**). In addition, let students know that they can write from a different point of view than their own (for example, they can write from the perspective of a character in the artwork).

4. Students may need some help to develop their ideas. **Resource 3.6**, Perspectives in Writing Ekphrastic Poetry, offers some approaches to get them started. An optional prewriting chart (**Resource 3.7**) is available as needed. Some students may benefit from transferring their ideas and images to index cards or pieces of paper—one image, word, idea per card—then sorting them on their desks to begin to form their poem.

Day 3-4

1. Once students have developed a draft, have them share it with a partner using the Peer Review Form: Poem (**Resource 3.8**). As students work in pairs, hold brief conferences with students who need more guidance.

2. Students will revise their poems based on feedback.

Day 5-10: Essay Comparing the Work of Art and the Poem

1. Refer students to the essay instructions (**Resource 3.9**) and SAUSD Writing Assessment Scoring Guide (**Resource 3.10**), and go over the assignment with them. Students will use their unit materials as a reference to draft an essay that compares their chosen work of art to the poem they have written about it. Remind students that throughout the unit they have been examining three essential questions. Their essay should address these questions:
    o How do art and poetry reflect the artist's and poet's inner experience?
    o What do art and poetry have in common? How are they different?
    o How do art and poetry help us recognize themes in our own lives?
- Ask students to think about how they will make the transition to writing about what they observed in the work of art, citing evidence from the piece. What does the visual art emphasize?
- How will they transition to writing about the creation of the poem? How will they describe how they used the visual art to shape their poem? Whose point of view is portrayed in

the poem? What poetic devices are used?

- As they conclude, students should write about how they transformed their understanding of the work of art into a poem. What did they learn about how to analyze art and poetry? What did they learn about how the two artistic forms express universal themes?

2. Give students sufficient time to draft their essays. See the link in the differentiation column for possible support activities.

3. Ask students to work with a partner to revise and edit their work using the Peer Review Form: Essay (**Resource 3.11**).

4. If students are typing their final drafts, arrange for them to visit the computer lab to type and print their essays.

5. Have students post their work (poems, essays, and pictures of the corresponding artwork) and conduct a Gallery Walk. Students may use the Process Journal: Lesson 3 (**Resource 3.12**) to record their impressions, which can then be shared in a whole class Round Robin.

Lesson Reflection

Teacher Reflection Evidenced by Student Learning/ Outcomes	

Three Step Interview

Essential Question: How do art and poetry help us recognize themes in our own lives?

Three Step Interview

1. **Step One –** Student A asks Student B the essential question. Student B responds. Student A must listen carefully because s/he will have to repeat it to the table group. (Student C is also interviewing Student D in the same manner.)

2. **Step Two –** Student B now asks Student A the essential question. Student A responds. Student B must listen carefully because s/he will have to repeat it to the table group. (Student D is also interviewing Student C in the same manner.)

3. **Step Three –** Each person shares his/her partner's answer to the essential question with their group members. (All four students – A, B, C, D – are sharing together.)

Sentence starter for Three Step Interview share out:

- My partner explained that art and poetry help us recognize themes in our own lives by…

Excerpts from Notes on Ekphrasis (2008) *by Alfred Corn*

1　Ekphrasis (also spelled "ecphrasis") is a direct transcription from the Greek *ek,* "out of," and

2　*phrasis*, "speech" or "expression." It's often been translated simply as "description," and seems

3　originally to have been used as a rhetorical[1] term designating a passage in prose[2] or poetry that

4　describes something. More narrowly, it could designate a passage providing a short speech

5　attributed to a mute work of visual art. In recent decades, the use of the term has been limited,

6　first, to *visual* description and then even more specifically to the description of a real or imagined

7　work of visual art.

8　Some ekphrastic poems describe photographs, and these may be art photographs or else ordinary

9　snapshots, the latter[3] often depicting members of the poet's family. A disadvantage of using

10　family snapshots is that the original image may not embody[4] sufficient artistry to provide the

11　stuff of interesting commentary[5]; nor is that image available to the reader for comparison with

12　the text. Enormous skill is needed in order to convey visual information of this kind, along with

13　the passions and emotional nuances[6] that pictures from childhood arouse in the author. So there

14　is a risk that only a small part of the authors' feelings will actually be accessible to the reader

15　through the intermediary of words alone. Still, some poets have had success writing this kind of

16　poem, for example, Adrienne Rich in "Snapshots of a Daughter-in-Law" and Greg Williamson's

17　"Double Exposures."

18　Perhaps the most effective contemporary poems dealing with visual art are those where the

19　authors include themselves in the poem, recounting the background circumstances that led to a

20　viewing of the painting or sculpture in question; or what memories or associations or emotions it

21　stirs in them; or how they might wish the work to be different from what it is. The center of

22　attention in this kind of poem isn't solely the pre-existing work but instead is *dual*, sharing the

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[1] Rhetorical (adjective): concerned with the art or science of all specialized literary uses of language in prose or verse

[2] Prose (noun): the ordinary form of spoken or written language, without metrical structure, as distinguished from poetry or verse

[3] Latter (adjective): being the second mentioned of two (distinguished from former)

[4] Embody (verb): express, or exemplify in concrete form

[5] Commentary (noun): a series of comments, explanations, or annotations

[6] Nuance (noun): a very slight difference in expression, meaning, response, etc.

23   autobiographical focus found in the majority of contemporary lyric poems[7] written in English.

24   Poems like these unite ekphrasis with the autobiographical tradition, which is equally ancient and

25   probably more important than ekphrasis alone. After all, the autobiographical tradition can cite

26   figures such as Ovid, Dante, Ben Jonson, Donne, George Herbert, Pope, Wordsworth, Coleridge,

27   Byron, Keats, Whitman, Dickinson, Eliot, Akhmatova, Williams, Crane, Lowell, Roethke,

28   Bishop, Berryman, Larkin, Walcott, Merrill, Adrienne Rich, and Seamus Heaney. Of course you

29   can argue that an ekphrastic poem providing no information at all about the author may still

30   convey autobiographical content indirectly, in the form of "voice," tone, level of diction, and the

31   kind and frequency of judgments made in the course of presentation. In "Archaic Torso of

32   Apollo," Rilke gives us no precise autobiographical facts about himself; nevertheless, we get a

33   strong sense of the author's character and prospects from his presentation of the subject, in

34   particular, when he imagines the torso saying to him, "You must change your life."

35   Meanwhile, more directly autobiographical ekphrastic poems, like Lowell's "For the Union

36   Dead," Bishop's "Poem," John Ashbery's "Self-Portrait in a Convex Mirror," Charles Wright's

37   "Homage to Claude Lorraine," or the present author's "Seeing All the Vermeers," locate the act

38   of viewing visual art in a particular place and time, giving it a personal and perhaps even an

39   historical context. The result is then not merely a verbal "photocopy" of the original painting,

40   sculpture, or photograph, but instead a grounded *instance* of seeing, shaped by forces outside the

41   artwork. In such poems, description of the original work remains partial, but authors add to it

42   aspects drawn from their own experience—the facts, reflections, and feelings that arise at the

43   confluence of a work of visual art and the life of the poet.

- See more at: http://www.poets.org/viewmedia.php/prmMID

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[7] Lyric poem (adjective + noun): a short poem that has a songlike quality

Excerpts from Notes on Ekphrasis (2008) *by Alfred Corn*

Directions: Read the following passage. When you see a bolded word, refer to the English Language Roots Reference following the text to determine the word's roots. Write the roots in the box below the line where the bolded word appears, and then determine the definition of the word based on the roots. Write your definition in the box.

1   Ekphrasis (also spelled "ecphrasis") is a direct transcription from the Greek *ek*, "out of," and

2   *phrasis*, "speech" or "expression." It's often been translated simply as "description," and seems

3   originally to have been used as a rhetorical[1] term **designating** a passage in prose[2] or poetry that

designating: roots: my definition:

4   describes something. More narrowly, it could designate a passage providing a short speech

5   **attributed** to a mute work of visual art. In recent decades, the use of the term has been limited,

attribute: roots: my definition:

6   first, to *visual* description and then even more specifically to the description of a real or imagined

7   work of visual art.

8   Some ekphrastic poems describe photographs, and these may be art photographs or else ordinary

9   snapshots, the latter[3] often **depicting** members of the poet's family. A disadvantage of using

depicting: roots: my definition:

10   family snapshots is that the original image may not embody[4] sufficient artistry to provide the

11   stuff of interesting commentary[5]; nor is that image available to the reader for comparison with

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[1] Rhetorical (adjective): concerned with the art or science of all specialized literary uses of language in prose or verse

[2] Prose (noun): the ordinary form of spoken or written language, without metrical structure, as distinguished from poetry or verse

[3] Latter (adjective): being the second mentioned of two (distinguished from former)

[4] Embody (verb): express, or exemplify in concrete form

[5] Commentary (noun): a series of comments, explanations, or annotations

12   the text. Enormous skill is needed in order to convey visual information of this kind, along with

13   the passions and emotional nuances[6] that pictures from childhood arouse in the author. So there

14   is a risk that only a small part of the authors' feelings will actually be accessible to the reader

15   through the **intermediary** of words alone. Still, some poets have had success writing this kind of

intermediary: roots:	my definition:

16   poem, for example, Adrienne Rich in "Snapshots of a Daughter-in-Law" and Greg Williamson's

17   "Double Exposures."

18   Perhaps the most effective **contemporary** poems dealing with visual art are those where the

contemporary: roots:	my definition:

19   authors include themselves in the poem, recounting the background circumstances that led to a

20   viewing of the painting or sculpture in question; or what memories or associations or emotions it

21   stirs in them; or how they might wish the work to be different from what it is. The center of

22   attention in this kind of poem isn't solely the pre-existing work but instead is *dual*, sharing the

23   **autobiographical** focus found in the majority of contemporary lyric poems[7] written in English.

autobiographical: roots:	my definition:

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25   probably more important than ekphrasis alone. After all, the autobiographical tradition can cite

26   figures such as Ovid, Dante, Ben Jonson, Donne, George Herbert, Pope, Wordsworth, Coleridge,

27   Byron, Keats, Whitman, Dickinson, Eliot, Akhmatova, Williams, Crane, Lowell, Roethke,

28   Bishop, Berryman, Larkin, Walcott, Merrill, Adrienne Rich, and Seamus Heaney. Of course you

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30   convey autobiographical content indirectly, in the form of "voice," tone, level of diction, and the

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[6] Nuance (noun): a very slight difference in expression, meaning, response, etc.
[7] Lyric poem (adjective + noun): a short poem that has a songlike quality

31 kind and frequency of judgments made in the course of presentation. In "Archaic Torso of

32 Apollo," Rilke gives us no precise autobiographical facts about himself; nevertheless, we get a

33 strong sense of the author's character and prospects from his presentation of the subject, in

34 particular, when he imagines the torso saying to him, "You must change your life."

35 Meanwhile, more directly autobiographical ekphrastic poems, like Lowell's "For the Union

36 Dead," Bishop's "Poem," John Ashbery's "Self-Portrait in a Convex Mirror," Charles Wright's

37 "Homage to Claude Lorraine," or the present author's "Seeing All the Vermeers," locate the act

38 of viewing visual art in a particular place and time, giving it a personal and perhaps even an

39 historical context. The result is then not merely a verbal "photocopy" of the original painting,

40 sculpture, or photograph, but instead a grounded *instance* of seeing, shaped by forces outside the

41 artwork. In such poems, description of the original work remains partial, but authors add to it

42 aspects drawn from their own experience—the facts, reflections, and feelings that arise at the

43 **confluence** of a work of visual art and the life of the poet.

confluence: roots:	my definition:

English Language Roots Reference (from PrefixSuffix.com)		
Root, Prefix or Suffix	**Meaning**	**Examples**
-al, -ial, -ical	Adjective: quality, relation	structural, territorial, categorical
-ar, -ary	Adjective: resembling, related to	spectacular, unitary
-ate	Verb: cause to be	graduate, ameliorate, amputate, colligate
aut, auto	self	automobile, automatic, automotive, autograph, autonomous, autoimmune
bio, bi	life	biography, biology, biometricsm biome, biosphere
co, cog, col, coll, con, com, cor	with, together	cohesiveness, cognate, collaborate, convene, commitment, compress, contemporary, converge, compact, confluence, convenient, concatenate, conjoin, combine, correct

de-	**from, down, away, to do the opposite, reverse, against**	**detach, deploy, derange, decrease, deodorize, devoid, deflate, degenerate**
-ence, -ency	**Noun: action or process, quality or state**	**reference, emergency, dependence, eminence, latency**
flu, fluc, fluv, flux	**flow**	**influence, fluid, flue, flush, fluently, fluctuate, reflux, influx**
graph, gram, graf	**write, written, draw**	**graph, graphic, autograph, photography, graphite, telegram, polygraph, grammar, biography, lithograph, graphic**
-ic	**Adjective: quality, relation**	**generic**
inter	**between, among**	**international, intercept, interject, intermission, internal, intermittent,**
medi	**half, middle, between, halfway**	**mediate, medieval, Mediterranean, mediocre, medium**
pict	**paint, show, draw**	**picture, depict**
sign, signi	**sign, mark, seal**	**signal, signature, design, insignia, significant**
tem, tempo	**time**	**tempo, temporary, extemporaneously, contemporary, pro tem, temporal**
trib	**pay, bestow**	**tribute, contribute, attribute, retribution, tributary**
tribute	**give**	**contribute, distribute, tributary**

Text Dependent Questions for
Excerpts from Notes on Ekphrasis (2008) *by Alfred Corn*

<u>Answer the following questions citing evidence from the text.</u>

1. What has the term *ekphrasis* been used to describe in recent decades?

2. What are two disadvantages of using family photographs as the subject of ekphrastic poetry? What is required for this to be successful?

3. According to Corn's "Notes on Ekphrasis," what are the three conditions that authors must meet for contemporary autobiographical poems to be most effective?

4. How can an ekphrastic poem that provides no information at all about the author still convey autobiographical content?

(Continued next page)

5. Consider Anne Sexton's poem, "The Starry Night" (**Resource 1.9** from Lesson 1). Using examples from Alfred Corn's text to support your reasons, explain how the poem could be an example of autobiographical ekphrasis.

Text Dependent Questions for
Excerpts from Notes on Ekphrasis (2008) *by Alfred Corn*

Answer the following questions citing evidence from the text.

1. What has the term *ekphrasis* been used to describe in recent decades?

According to Corn, "In recent decades, the use of the term [ekphrasis] has been limited, first, to visual description and then even more specifically to the description of a real or imagined work of visual art" (lines 5-7).

2. What are two disadvantages of using family photographs as the subject of ekphrastic poetry? What is required for this to be successful?

The first disadvantage is that "the original image may not embody sufficient artistry to provide the stuff of interesting commentary" (lines 10-11). The second disadvantage is that the image is not "available to the reader for comparison with the text" (lines 11-12). To be successful according to Corn, "Enormous skill is needed in order to convey visual information of this kind, along with the passions and emotional nuances that pictures from childhood arouse in the author" (lines 12-13).

3. According to Corn's "Notes on Ekphrasis," what are the three conditions that authors must meet for contemporary autobiographical poems to be most effective?

Corn states that "the most effective contemporary poems dealing with visual art are those where...

1. "the authors include themselves in the poem, recounting the background circumstances that led to a viewing of the painting or sculpture in question; or...

2. "what memories or associations or emotions it stirs in them; or...

3. "how they might wish the work to be different from what it is" (lines 18-21).

4. How can an ekphrastic poem that provides no information at all about the author still convey autobiographical content?

An "author may convey autobiographical content indirectly, in the form of 'voice,' tone, level of diction, and the kind and frequency of judgments made in the course of presentation" (lines 29-31).

5. Consider Anne Sexton's poem, "The Starry Night" (**Resource 1.9** from Lesson 1). Using examples from Alfred Corn's text to support your reasons, explain how the poem could be an example of autobiographical ekphrasis.

The speaker in Anne Sexton's poem, "The Starry Night," describes the scene in Vincent van Gogh's painting, "Starry Night," and then builds on the visual by expressing her reaction to the painting; or as Corn puts it, she offers a "grounded instance *of seeing, shaped by forces outside the artwork" (lines 40-41). This indicates that the author added "aspects drawn from [her] own experience—the facts, reflections, and feelings that arise at the confluence of a work of visual art and the life of the poet" (Corn, lines 41-13).*

Ekphrastic Poetry Rubric

	Outstanding (5)	Proficient (4)	Average (3)	Below Average (2)	Insufficient (1)	Not Present (0)
Creativity	Unique and original ideas and perspective.	Original ideas and perspective.	Some originality. Some evidence of the creative process.	Lacks originality. Little evidence of the creative process.	Little to no evidence of original and creative ideas.	Not present
Attention to Detail	Effective incorporation of many image details.	Image details incorporated well.	Some image details incorporated.	Few image details incorporated.	Little to no evidence of image details incorporated.	Not present
Degree of Empathy and Thought	Excellent depth of thought and insight.	Shows thought and insight.	Shows some thought, but little insight.	Shows little thought.	Not thoughtful.	Not present
Poetic Structure (line breaks, punctuation, stanzas, etc.)	Thoughtful use of structure adds to effectiveness of poem's ideas.	Use of structure contributes to poem's ideas.	Shows some thought put into structural elements.	Little thought put into structural elements.	Poetic structure ineffective.	Not present
Diction and Poetic Devices*: Figurative Language, Imagery, Sound Elements *Highlight or underline on final draft. If not done, highest grade will be a "3" or "average"	Effective use of diction and all three poetic devices consistently throughout the poem.	Consistent attention paid to diction and all three poetic devices.	Some attention to diction or poetic devices, but used ineffectively.	Little attention to diction or poetic devices.	Little to no thought put into using diction or poetic devices.	Not present

Total Points _____/25 (x3)

Creative Poem Title? _____ Yes   _____ No

Your Name?   _____ Yes   _____ No   -5 for each "no"

Picture Attached?   _____ Yes   _____ No

FINAL GRADE:

Perspectives in Writing Ekphrastic Poetry

As you begin to write your ekphrastic poems, consider the following approaches:

- Write about the scene or subject being depicted in the artwork.

- Write in the voice of a person or object shown in the work of art.

- Write about your experience of looking at the art.

- Relate the work of art to something else it reminds you of.

- Imagine what was happening while the artist was creating the piece.

- Write in the voice of the artist.

- Write a dialogue among characters in a work of art.

- Speak directly to the artist or the subject(s) of the piece.

- Write in the voice of an object or person portrayed in the artwork.

- Imagine a story behind what you see depicted in the piece.

- Speculate about why the artist created this work.

Prewriting Chart

Title of Artwork	Artist	Reactions to Artwork	Possible Perspectives	Possible Poetic Devices

PEER REVIEW FORM: POEM

Work with a partner to take turns reviewing each other's poems using the scoring guide and questions below:

Scoring Guide
0 = not present
1 = insufficient
2 = below average
3 = average
4 = proficient
5 = outstanding

1. Does the poem reflect unique and original ideas and perspective?	Self	0	1	2	3	4	5
	Partner	0	1	2	3	4	5
2. Does the poem effectively incorporate image details?	Self	0	1	2	3	4	5
	Partner	0	1	2	3	4	5
3. Does the poem reflect excellent depth of thought and insight?	Self	0	1	2	3	4	5
	Partner	0	1	2	3	4	5
4. Is poetic structure (line breaks, punctuation, stanzas, etc.) used thoughtfully?	Self	0	1	2	3	4	5
	Partner	0	1	2	3	4	5
5. Does the poem consistently use precise, descriptive words (diction)?	Self	0	1	2	3	4	5
	Partner	0	1	2	3	4	5
6. Is figurative language used effectively throughout the poem?	Self	0	1	2	3	4	5
	Partner	0	1	2	3	4	5
7. Is imagery used effectively throughout the poem?	Self	0	1	2	3	4	5
	Partner	0	1	2	3	4	5
8. Are sound elements used effectively throughout the poem?	Self	0	1	2	3	4	5
	Partner	0	1	2	3	4	5

Using the feedback received from your partner, now revise your poem to include any elements that may have been missed and any corrections needed to improve your writing.

Comparison Essay

You will use your unit materials as a reference to draft an essay that compares your chosen work of art to the poem you wrote about it. Remember that throughout the unit we have been examining three essential questions. Your essay should address these questions:

- How do art and poetry reflect the artist's and poet's inner experience?
- What do art and poetry have in common? How are they different?
- How do art and poetry help us recognize themes in our own lives?

- While planning your essay, think about how you will make the transition to writing about what you observed in the work of art, citing evidence from the piece. What does the visual art emphasize?
- How will you transition to writing about the creation of the poem? How will you describe how you used the visual art to shape your poem? Whose point of view is portrayed in the poem? What poetic devices are used?
- As you conclude your essay, you should write about how you transformed your understanding of the work of art into a poem. What did you learn about how to analyze art and poetry? What did you learn about how the two artistic forms express universal themes?

Your essay will be scored using the SAUSD High School Writing Assessment Scoring Guide (see **Resource 3.10**). Be sure to refer to this guide while planning your essay.

SANTA ANA UNIFIED SCHOOL DISTRICT HIGH SCHOOL WRITING ASSESSMENT SCORING GUIDE

	6 This essay demonstrates **advanced writing ability.**	**5** This essay demonstrates **highly proficient ability.**	**4** This essay demonstrates **proficient writing ability.**	**3** This essay demonstrates **basic writing ability.**	**2** This essay demonstrates **below basic writing ability.**	**1** This essay demonstrates **far below basic writing ability.**
Writing Task	**Insightfully** addresses all parts of the writing task.	**Thoroughly** addresses **all** parts of the writing task.	**Adequately** addresses the elements of the writing task.	Addresses **only parts** of the writing task.	Addresses o**nly one part** of the writing task.	Does **not address** the writing task.
Thesis and Support	Contains a **meaningful thesis** or controlling idea which is **thoroughly supported** with **specific and relevant examples** and textual evidence (if applicable).	Contains a **thesis or controlling idea** which is **well supported** with details and examples.	Contains a **central idea** or **thesis** which is **adequately** supported with details.	Contains a **central idea** which is supported with **limited** details.	**May lack a central idea** and uses **limited** details.	**May lack a central idea** or does **not include** supporting details.
Organization and Focus	Maintains a **logical** and **seamless organizational structure**, includes **coherent paragraphs**, and **effective transitions** between ideas.	Maintains a **logical organizational structure**, includes **paragraphs, and transitions** between ideas.	Maintains a **mostly logical structure**, **includes paragraphs** and **some transitions** between ideas.	Offers an **inconsistent organizational structure** and **may not include paragraphs** or transitions (or transitions are awkward).	**Lacks** an **apparent organizational structure** and **transitions**, but reader may still follow overall argument.	**Lacks an organizational structure** which greatly **hinders understanding**.
Audience	**Consistently** demonstrates a **clear** sense of audience.	Demonstrates a **clear** sense of audience.	Demonstrates a **general** sense of audience.	Demonstrates **some** sense of audience.	Demonstrates **little** sense of audience.	May demonstrate **no understanding** of audience.
Sentence Structure and Language	**Consistently** provides a variety of **complex** sentence types and uses **sophisticated** and **descriptive** language	**Consistently** provides a variety of sentence types and uses **precise** and **descriptive** language.	Provides a **variety of sentence types** and uses some descriptive language.	Includes **little variety of sentence types** but demonstrates **some** understanding of sentence structure. Uses **basic** or **predictable** language.	Demonstrates **little understanding of sentence structure** but meaning is evident Often uses **limited** or **confusing** vocabulary.	**Demonstrates no understanding of basic sentence structure** and uses vocabulary which **lacks ability to convey meaning**.
Written Conventions	Contains **very few or no errors** in conventions and demonstrates an **excellent command** of the language.	Contains **few** errors in conventions and demonstrates a **good command** of the language	Contains **some** errors but these do **not interfere** with overall understanding.	Contains **many** errors in conventions but **overall meaning is evident**.	Contains **many** errors in language which often **interfere with understanding.**	Contains **many serious errors** in conventions which **consistently interfere with understanding**.

PEER REVIEW FORM: ESSAY

Work with a partner to take turns reviewing each other's essays using the scoring guide and questions below:

Scoring Guide
1 = far below basic
2 = below basic
3 = basic
4 = proficient
5 = highly proficient
6 = advanced

1. The essay insightfully addresses all parts of the writing task.	Self	1	2	3	4	5	6
	Partner	1	2	3	4	5	6
2. The essay contains a meaningful thesis or controlling idea which is thoroughly supported with specific and relevant examples and textual evidence.	Self	1	2	3	4	5	6
	Partner	1	2	3	4	5	6
3. The essay maintains a logical and seamless organizational structure, includes coherent paragraphs, and effective transitions between ideas.	Self	1	2	3	4	5	6
	Partner	1	2	3	4	5	6
4. The essay consistently demonstrates a clear sense of audience.	Self	1	2	3	4	5	6
	Partner	1	2	3	4	5	6
5. The essay consistently provides a variety of complex sentence types and uses sophisticated and descriptive language.	Self	1	2	3	4	5	6
	Partner	1	2	3	4	5	6
6. The essay contains very few or no errors in conventions and demonstrates excellent command of the language.	Self	1	2	3	4	5	6
	Partner	1	2	3	4	5	6
7. The essay insightfully answers the unit's three essential questions.	Self	1	2	3	4	5	6
	Partner	1	2	3	4	5	6
8. The essay clearly relates the writer's experience with the artwork chosen, the creation of the poem, and the learning outcomes.	Self	1	2	3	4	5	6
	Partner	1	2	3	4	5	6

Using the feedback received from your partner, now revise your essay to include any elements that may have been missed and any corrections needed to improve your writing.

Process Journal: Lesson 3

Gallery Walk: Look closely at the artwork and read the poetry and essays on display, then record your impressions.

- What do you notice about the art pieces chosen?
- How do the Ekphrastic poems relate to the art that inspired them?
- What new insights do you get from reading the essays?
- Can you relate to the themes represented? How?

Appendix of Strategies Used in the Unit

Collaborative Poster with Rubric: Teacher Rationale and Protocol

Purpose: The Collaborative Poster with Rubric provides opportunities for students to consolidate and extend their understanding of key ideas in a text or unit by representing them in a novel way, and is most effective when used in the Extending Understanding of Texts moment of the lesson. The task requires that students synthesize their own understanding of key ideas they read, share that understanding with members of their group, and negotiate and come to consensus about how to represent these main ideas and themes in visual and written form. A rubric is provided to enhance students' agency and autonomy by making explicit what needs to be paid attention to during the development of the end product. In doing so, students revisit the text to select a quote and image that best represents key ideas and to craft an original phrase that synthesizes their understanding. The task provides support for students to cite relevant evidence that supports their reasoning about a text.

Required for use: Students need to be given time to think individually about how to represent on a collaborative poster the spirit of a text read by the team. In the ensuing discussions in their small groups — at which point the group must reach consensus on one (or more) image, quote, and original phrase — all should be primed with ideas to share and from which to build their consensus. As groups plan and create their poster, a rubric is essential to ensure that they discuss the text, stay on task, and use images to highlight main ideas rather than merely to decorate the poster.

Structure of the activity: The first time students create a Collaborative Poster; they should have 25 minutes to complete it, but no more (do not compromise). After 20 minutes, post the posters as they are and have students use the rubric to assess selected posters. Teams may revise their posters on their own time. Decrease the time for work on subsequent poster assignments until students work within a 20-minute timeframe. Provide each student in the team a single marker, of a different color from any other team member's for his or her work on the poster, as well as for signing the poster when the group agrees that it is complete.

Process outline:
1) Students have already read the team text, supported by scaffolding as needed.
2) Students have selected one quote and one image to share.
3) Students engage in two Round Robin sharing: the first to share the quote and the second to share the image.
4) After students have finished sharing their images and quotes they begin to negotiate about which quote best represents the spirit or theme of the story.
5) After that, students agree on an integrated image that best represents the text.
6) Once these have been agreed upon, students develop an original phrase that connects to and synthesizes the ideas they have represented in the poster.
7) Each student contributes to the completion of the poster, signs his or her name, using the assigned marker.
8) Finally, students use the rubric to evaluate their own work. They give themselves an overall evaluation and indicate two reasons why the product deserves that assessment.
9) Posters are posted in the room for all to see.
10) Other groups assess one poster, using the rubric. They indicate three reasons why the poster gets the specific rating and perhaps suggest what team could do to improve. They sign and place their assessment on the poster.

Focused Annotation: Teacher Rationale and Protocol

Purpose: Focused Annotation is a task that helps students interact with the text and record their thinking processes.

Procedure:
1) Teacher distributes the *Sample Annotation Marks* to students.
2) Teacher models how to annotate a text using the *Sample Annotation Marks* and the think-aloud process:
   Note: It may be helpful to chunk the text ahead of time and focus on one chunk at a time.
3) In pairs or individually, teacher instructs students to read and annotate the text by focusing on key language functions (such as: asking questions, agreeing/disagreeing, identifying main ideas, making connection).
4) Students share their annotation marks with a peer(s) and add/delete information on their chart or in their notebook based on their peer's feedback.
   Note: You may want students to use the Collaborative Annotation Chart to record their thoughts and share with peers. The Collaborative Annotation Chart also contains language support for this task.
5) Based on their annotations and discussions, students develop an initial understanding of the central idea/theme.

Some Benefits for ELs:
✓ Helps build students' understanding of the text and their metacognitive skills.
✓ Provides students with a focus for reading.
✓ Requires students to stop and think about what they are reading, and record these thoughts.
✓ Students are able to work collaboratively to co-construct meaning.

Some Helpful Reminders:
❏ Be sure to model HOW to annotate a text and orally express your thinking DURING this process.
❏ Begin by selecting 2-3 annotation marks for students to focus on so the task will be manageable for students.
❏ When students are sharing their annotation marks, be sure that they are reading aloud their thoughts, not simply exchanging papers.

Adapted from Sonja Munévar Gagnon

Gallery Walk: Teacher Rationale and Protocol

Purpose: This task enables students to self-assess a product and then assume a more distant and critical stance toward a collaborative product developed in groups, an important aspect of reflection and meta-awareness developed in tasks comprising the Extending Understanding moment. The Gallery Walk also promotes students' metacognitive development, since they have to understand the level of implementation of key criteria in peers' products. To do this, they are provided with a rubric or specific focus for assessing how other groups accomplished the same task. The Gallery Walk helps students learn about effective, or ineffective, ways to organize and represent ideas, take note of patterns and trends within the classroom, and envision how they might accomplish tasks in the future.

Required for use: A clear focus for assessing other groups' work is necessary for this task to be effective. The focus for the gallery walk should be specific and generative and related directly to the criteria for development of the product. A second, and equally necessary, requirement is the setting of norms for assessing the work of other students. Students need clear guidelines and language before they begin their gallery walks, and they need to write a written assessment and sign their notes. This helps to model academic uses of language and habits of mind, and to avert problems.

Structure of the activity: Students need to know what they should do as individuals and as a group as they assess the work of others and when they return to their small groups. Based on the number of groups and the needs of students, students may participate in the gallery walk as individuals, dyads, or small groups. If students are unfamiliar with assessing the work of others, the teacher may need to model the process with the help of two or three students and a poster from another class. Students need to know if they are to take notes on a form or post comments on a poster. They also need to know how they will be held accountable individually and as a group.

Process outline:
1) Students move in groups, pairs, or individually in a pre-arranged direction and signal.
2) Students discuss the product using a rubric or focus questions provided.
3) Students write down their assessment with each student keeping notes and signing it.

Options for scaffolding: If needed, students should have formulaic expressions that they can use to begin their discussion of the product. Some possible expressions include:
Based on the rubric, I think the poster should be rated ____ because...
I think the poster should be rated as _____ because...
I agree/disagree with your assessment because....

Quick-Write: Teacher Rationale and Procedure

Purpose: The Quick Write invites students to make a connection between background knowledge and themes expressed in a text or unit. It provides students with an opportunity to give a quick gut-level reaction to ideas, situations, or events. Since the goal of the activity is to capture students' first impressions, memories, or feelings, linguistic accuracy and complexity are not stressed.

Required for use: An open-ended and engaging prompt that connects to topics, themes or issues about which students have some background knowledge is an important part of what makes this task effective. If the prompt is too general or too removed from students' experiences in or out of school, students may feel unsure about how to approach the topic. A commitment to fluency on the part of the teacher and students is also required. Students need to know that correctness is not the focus of the activity. If need be, encourage students to write in their native language and require them to use English to talk about what they wrote.

Structure of the activity: One way this activity may be explained to students is to tell them that the writing goes "from your heart to your hand to the paper." Introduce the prompt and, if need be, provide some context by connecting the topic to students' knowledge and experience and the topic or theme that the prompt explores. Give students no more than five minutes to write. If a student says that he or she cannot think of anything to write about have the student write, "I don't know what to write about" for the allotted time.

Process outline:
1) Students respond in writing to a prompt without focusing on spelling and grammar correctness.
2) Students have no more than 3-5 minutes to write their response.

Adapted from Understanding Language ell.stanford.edu

Reading in Four Voices: Teacher Rationale and Procedure

Purpose: This task is used to scaffold the reading of difficult texts. The selected text is chunked into meaningful parts, which promotes students' focus on units of meaning, rather than focusing their reading strictly on punctuation or line breaks.

Required for use: This task requires careful preparation by the teacher. For this task to be successful, the text should be oral in nature (e.g., poems, speeches, monologues or songs) and rich enough in content that it warrants multiple readings. To prepare a text, the teacher reads the text aloud, chunking meaning parts, based on where natural pauses occur. This scaffolds students' reading by emphasizing the meaningful chunks that form the architecture of a text. Each chunk is written in one of four fonts (plain, bold, underlined, and italic); thus, the creation of this task requires teachers to retype the text. This task is not intended for use with textbooks.

Structure of the activity: Students read the formatted text collaboratively, with each student reading aloud only his or her assigned font. In this way, the reading aloud helps students focus on units of meaning. Each group of four students will read their text collaboratively twice, with students keeping the same parts. Often, after an initial, tentative reading, students will realize that even if they do not understand everything in the text, they will still be able to make some sense of it (this is especially true for poetry). This collaborative reading ensures that students at all reading levels are able to contribute to the group task while developing their language skills.

Process outline:

1) Students sit in groups of four.
2) Each student chooses one of four fonts.
3) The different font styles will alert students when it is their turn to read.
4) Students will read the text collaboratively, with each person reading his or her font style to read aloud.
5) Students will read the text twice, aloud in their small groups.

Adapted from Understanding Language ell.stanford.edu

Round-Robin: Teacher Rationale and Procedure

Purpose: This task structures small group interaction and participation to ensure that all students have a voice and those students who might otherwise monopolize small group work do not limit anyone else's opportunities to participate. By requiring that every student states his or her response to teacher-initiated questions without interruption, each member of the group connects his/her own ideas to that of their peers and has opportunities to build conceptual and linguistic understanding.

Required for use: Students need time to develop a response to a question prior to engaging in the Round Robin task. The question(s) need to be substantive and open-ended so that students are engaged and learning from each other. If the question(s) are closed, responses will be repetitive and learning constrained.

Structure of the activity: Round Robin requires members of a group to listen to and learn from peers without interruption. Students may feel that agreeing and adding information when someone is sharing information shows engagement. To promote active listening, without speaking, some teachers use a prop when first introducing this task. The student holding the prop "holds the floor," and when done speaking, he or she passes the prop to the next person. Eventually students will internalize the structure and will not need a material reminder.

Process outline:
1) Each student shares his/her response to a prompt.
2) One person speaks at a time
3) Nobody should interrupt
4) If a student's answer is similar to somebody else's, the student may not pass. Instead the student should indicate agreement ("I have the same opinion as… I also think …")
5) There are no interruptions or discussions until the four members have finished sharing their responses.

Adapted from Understanding Language ell.stanford.edu

Thinking Maps: Teacher Rationale and Protocol

Purpose: Thinking Maps are eight specific visual patterns. Visualizing our thinking allows us to have a concrete image of our abstract thoughts. Visual representations enhance the brain's natural ability to detect and construct meaningful patterns. Thinking Maps reduce anxiety by providing familiar visual patterns for thinking and working with complex ideas and situations.

Required for use: Thinking Maps professional development is designed to increase teacher and leadership effectiveness. A 3-5 year plan of action should be designed to address the specific yearly goals within a school or district improvement plan.

Structure of the activity: Each visual is linked to a specific thought process. By connecting a concrete visual design with a specific abstract thought process, students create mental visual patterns for thinking. Thinking Maps are most effective when used to teach readiness standards or objectives. Disciplinary literacy requires students to think critically, creatively and analytically in all content areas. As students learn different concepts with increasing complexity, they can apply the same patterns for cognition in all areas.
Students use visual patterns to work collaboratively for deeper comprehension at all content areas and grade levels. They are empowered with the tools to analyze complex texts and think mathematically for conceptual understanding and problem solving. In addition, students use Thinking Maps for the production and distribution of a range of writing types and purposes

Process outline:
Each Thinking Map is designed to answer guiding questions that are related to a specific thought process.

1) Circle Map – defining in context. Understand and use general (Tier 2) and domain-specific (Tier 3) academic vocabulary.
2) Tree Map – classifying and grouping. Identify the main idea(s), key supporting ideas and details in complex texts.
3) Bubble Map – describing with adjectives. Use relevant descriptive details and sensory language in reading and writing.
4) Double Bubble Map –comparing and contrasting. Compare and contrast important points in two texts or points of view; draw comparative inferences about two populations.
5) Flow Map – sequencing and ordering. Understand the steps and patterns in complex processes in order to answer questions and solve problems.
6) Multi-Flow Map – analyzing causes and effects. Evaluate the argument and specific claims in a text; determine the impact the author's purpose and point of view have on a text.
7) Brace Map – identifying part/whole relationships. Use common affixes to determine and clarify the meaning of unfamiliar vocabulary terms.
8) Bridge Map – seeing analogies. "Choose two historical leaders and show their relationship to important movements or conflicts. Remember to state your relating factor."

Adapted from thinkingmaps.com/thinking_maps_common_core.php

Three Step Interview: Teacher Rationale and Protocol

Purpose: To engage students in conversation for the purpose of analyzing and synthesizing new information.

Structure of the activity: The Three Step Interview is a cooperative structure that helps students personalize their learning and listen to and appreciate the ideas and thinking of others. Active listening and paraphrasing by the interviewer develops understanding and empathy for the thinking of the interviewee.

Process outline:
1) Students work in pairs. One is the interviewer, the other is the interviewee. The interviewer listens actively to the comments and thoughts of the interviewee, paraphrasing key points and significant details.
2) Student pairs reverse roles, repeating the interview process.
3) Each pair then joins another pair to form groups of four. Students introduce their pair partner and share what the partner had to say about the topic at hand.

Adapted from Lipton, L., & Wellman, B. (1998). Patterns and practices in the learning-focused classroom. Guilford, Vermont: Pathways Publishing.

TP-CASTT Method of Poetry Analysis

TP-CASTT - Interactive Lesson Plan

By Rebecca Ray (with slight adaptations)

Retrieved from http://www.storyboardthat.com/articles/education/english/poetry-analysis-tp-castt)

Poetry is one of the most expressive forms of literature. It can evoke emotions, set a mood, tell a story, or create a feeling that can be deeply and universally understood by its readers.

This makes it even more important to be able to expound its elements and understand its rich meaning, comparisons, and symbols. Teaching students to look at a poem with an order of operation in mind will greatly help them to understand and see beyond the literal words. Using the **TP-CASTT** (title, paraphrase, connotation, attitude/tone, shift, title, and theme) method is the perfect way to get students reading and inferring with little assistance from the instructor.

Lesson Specific Essential Question(s):

1. How do great writers create a mood that a reader can feel through their work?
2. What are the parts of a poem and how can we learn to analyze its meaning?
3. How do literary elements affect a reader's understanding of a work of literature?

Objectives:

Students will be able to read and explain the elements within a poem using the TP-CASTT method of operation for poetry.

Instructional Materials/Resources/Tools:

TP-CASTT worksheet

Before Reading:

Before reading it is generally a good idea to introduce students to the steps of TP-CASTT and go over any terms that may be new to them.

1. **Title:**

   Ask students to consider the title and make a prediction about what the poem is about. *Make sure this is done prior to reading or giving background information on the poem.*

2. **Paraphrase:**

   After discussing any background on the author that you choose to provide, ask students to translate the poem line by line into their own words. At this point tell them not to guess or infer what the author might be saying—you want them to keep it concrete or literal.

3. **Connotation:**

Now, this is the step where you want students to look deeper. Ask them to examine the poem for meaning beyond what is written in the text. Ask them to infer, guess, question, and think about the emotions and feelings the lines invoke. To help them in this process, they should look for figurative language, imagery, and sound elements.

4. **Attitude/Tone:**

Ask the students in this step to consider the tone of the speaker. Ask them to come up with some words to describe what they sound like. Are they upset, mad, happy, melancholy? They can find direct quotes or list words that all have the same 'connotation.'

5. **Shift(s):**

Shifts seem to be a tricky concept for students to nail down. Ask them to think about the speaker's attitude or tone and to note any shifts or changes. They can specifically look for key words, time changes, and/or punctuation that is different than what preceded it.

6. **Title:**

Finally, ask students to examine the title again. Now that they have uncovered much of the literal and interpretive meanings of the work, ask them what they think the title means. Were they correct with their first prediction? Were they wrong? Why?

7. **Theme:**

To conclude, have students put in their own words what the poem's subject is about. What did they learn? What was the author, narrator, or speaker trying to tell the reader?

During Reading:

It is really important for students to be focused on listening to the poem read out loud before getting into the TP-CASTT. We recommend that students read it silently to themselves, then listen to it read aloud by the teacher or using multimedia. After students have read it twice, ask them what they caught or what changed the second time they heard/read it. At this point, it is important not to get into a large class discussion because it may take away from the activity.

After Reading:

If this is your first time doing TP-CASTT with your classes, I suggest you allow for cooperative learning. Have students in pairs or groups complete the TP-CASTT worksheet. If this is not their first time, challenge them by asking that they do it individually— the teacher can always decide to do a think, pair, share afterwards if necessary.

Viewing with a Focus*: Teacher Rationale and Protocol

Purpose: This task helps students focus on main ideas and key information as they "read" visual text such as a movie or video clip, a picture, an advertisement, etc. In the same way that reading focus questions help students navigate through extraneous or non-salient information in a written text, questions for viewing help students focus on what the teacher thinks is important or noteworthy in a predominately visual text.

Required for use: The questions that guide students' viewing of text need to focus on central ideas in the discipline or subject area. If students are asked low-level questions, they will concentrate on details instead of key ideas or discipline specific ways of analyzing text.

Structure of the activity: Students are asked to read or view with a specific purpose in mind. For example, they may be given three questions to consider as they view a text or members of a group may have different questions to focus on. Students may need several different possible models of how they might begin their responses to a focus question. Models should be generative, meaning that students are learning ways of using language that will be useful in other academic settings. If visual texts are lengthy, complex, or viewed in different ways (with sound, without sound), students may need questions for different sections or viewings.

Process outline:
1) Students use the focus question(s) as a guide for viewing and jotting down notes in response to the question(s).
2) Students initially work alone, but may share responses with a partner or small group.

Adapted from Understanding Language by WestEd's Teacher Professional Development Program

*Note on the Observation Worksheet strategy used in this unit:

The Observation Worksheet functions as a "Viewing with a Focus" task by asking questions about the artwork being observed in order to assist students in the analysis process.

*Note on the Process Journal strategy used in this unit:

The Process Journal acts both as a "Viewing with a Focus" task as well as a tool to guide students with questions designed to stimulate thinking as students progress through the unit.

Vocabulary Notebook: Teacher Rationale and Protocol

Purpose: Focuses on developing essential vocabulary and providing vocabulary instruction in context. This notebook also serves as a tool students can use across disciplines and can be adapted for some high-stakes exams (glossary).

Vocabulary Notebook includes
- ✓ Word and Translation (primary language)
- ✓ Picture or Image
- ✓ Definition
- ✓ Source Sentence
- ✓ Original Sentence

Process

Include Key Words Essential to Understanding, those words that cannot be deciphered using content clues.
1) In table groups, students share any knowledge they already have on these words (definition, where they have seen/hears it, etc.).
2) Teacher walks around the room and notes students' knowledge and/or misconceptions.
3) Teacher leads a discussion on these words and provides sample explanations.
4) Students record the information in their Vocabulary Notebooks (word/translation, visual or image, definition, source sentence, and original sentence).

NOTE: Teachers may also want to create worksheets or transfer images to a PowerPoint if desired.

You may also want to include other essential words (from AWL and content-specific lists).
These may be words that students can decipher meaning using context clues.
1) Using "Wordsift," www.wordsift.com, teacher notes key vocabulary from Academic Word List (AWL) and content-specific vocabulary to alert students to notice while reading the text.
2) Student record words in *Vocabulary Notebook* and during/after reading include: translation (EL students), picture or image, definition, example source sentence, original sentence.

Students should include personal new words as well to increase their vocabulary. Teacher should provide students with numerous opportunities for them to say and write using these words.

IMPORTANT NOTE: The first column of the Vocabulary Notebook (Word/Translation) is a personal glossary for English learners. Students can use this on some high-stakes exams, such as the CAHSEE. Students would simply need to cut along the line of the first column to have their personal glossary.

Adapted from Sonja Munevar Gagnon, QTEL training