Poetry: From Understanding to Analysis
(12th Grade, AP Literature and Composition, Poetry Unit)
AP Poetry Unit

What makes poetry unique? How does a good reader respond to a poem?

How can a theme vary across different poems? How do these poems connect?

Alison Foudy
McCall-Donnelly High School, MDSD
McCall, Idaho

The Core Teacher Program
A program of the Idaho Coaching Network
Idaho Department of Education
Directions: Please type your name and unit title in the header. Then check each box that applies to your unit. Please note that while some categories were intentionally built into your unit via the online course modules (e.g. UDL and Webb’s DOK), others were not explicitly included and may not apply to your unit.

Universal Design for Learning (UDL)

- Multiple Means of Engagement
- Multiple Means of Expression
- Multiple Means of Representation

Differentiated Instruction

- Remediation
- ESOL
- Gifted/Talented
- Acceleration

Webb’s Depth of Knowledge - Level 1 (Recall)

- Who, What, When, Where, Why
- Define
- Identify
- Illustrate
- Label
- List
- Match
- Measure
- Recite
- Recognize
- Report
- Use

Webb’s Depth of Knowledge - Level 2 (Skill/Concept)

- Categorize
- Classify
- Collect and Display
- Compare
- Construct
- Estimate
- Graph
- Identify Patterns
- Infer
- Interpret
- Observe
- Organize
- Predict
- Summarize
Webb's Depth of Knowledge - Level 3 (Strategic Thinking)

- Assess
- Construct
- Critique
- Develop a Logical Argument
- Differentiate
- Draw Conclusions
- Explain Phenomena in Terms of Concepts
- Formulate
- Hypothesize
- Investigate
- Revise
- Use Concepts to Solve Non-Routine Problems

Webb's Depth of Knowledge - Level 4 (Extended Thinking)

- Analyze
- Apply Concepts
- Connect
- Create
- Critique
- Design
- Prove
- Synthesize

Bloom's Taxonomy

- Remembering
- Understanding
- Applying
- Analyzing
- Evaluating
- Creating

Grouping

- Heterogeneous grouping
- Individualized instruction
- Small group instruction
- Homogeneous grouping
- Large Group instruction
- Non-graded instructional grouping
Teaching Methods

- Cooperative learning
- Direct Instruction
- Team teaching
- Lecture
- Lab
- Hands-on instruction
- Think Pair Share
- Experiential learning

Gardner's Multiple Intelligences

- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Linguistic
- Logical-Mathematical
- Musical
- Naturalist
- Spatial
Unit Title: AP Poetry

Created By: Alison Foudy

Subject: AP Literature and Composition

Grade: 12th

Estimated Length (days or weeks): 8 weeks

Unit Overview (including context): My goals for this unit are for students to be able to conduct close readings of poetry from various time periods and use the academic language associated with poetry (figurative language, style, diction, poetic devices, structure, etc.) to both analyze and evaluate that poetry, focusing on how all of that academic language can work to reveal theme and tone in a poem. Poems will be linked thematically (based on an idea or theme chosen by students). Beginning with a poetry wheel to introduce poetry terms, then working through denotation/connotation and levels of diction, the TPS-FASTT method of poetry analysis, and a focus on irony, students will work towards being independent readers of poetry. For a culminating project, students will “Adopt-a-Poet,” composing a research paper analyzing works by that poet, and leading a mini Socratic Seminar about a poem by their poet.

Unit Rationale (including Key Shift(s)): The end goal of the unit is for students to be able to independently analyze text and to cite specific textual evidence in their analysis (Idaho Core Shift 2). The most important thing worth understanding in my unit is how an in-depth study and analysis of poetic devices, structure, diction, and speaker in a poem can lead to understanding and meaning. The culminating performance task (to ensure transfer) is for students to “Adopt-a-Poet,” studying and analyzing several of that poet’s works through close reading and research of other scholarly writings about that poet. Students will then compose a literary analysis research paper using their poet’s works and incorporating research by scholars. Finally, students will “teach” their poets to the class in the form of leading a Socratic Seminar about that poet. As Wiggins and McTighe emphasize in the “backwards planning model,” to ensure transfer, students need to be able to use what is covered in class and worked on over the course of the unit (poetic devices, poetic structure, TPS-FASST of poems with a thematic link) and apply it to poems they are working on independently (Idaho Core Shift 4).

Targeted Standards:

Content Standards (Central Standard):
- W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Content Standards (Supporting Standards):
- RL.11-12.1
- RI.11-12.1
- RL.11-12.2
- RL.11-12.3
- RL.11-12.4
- RL.11-12.5

Essential Question(s)/Enduring Understandings:
- What makes poetry unique?
- How does a good reader respond to a poem?
- How can a theme vary across different poems? How do these poems connect?

Measurable Outcomes:
Learning Goals:
- Students will be able to analyze poetry by applying poetry terms and concepts learned throughout the unit to new poems.
- Students will be able to synthesize evidence from poems and scholarly interpretations of those poems into an argumentative research paper. Students will cite evidence and prove a thesis/claim about their chosen poems.
<table>
<thead>
<tr>
<th>Student-Friendly Learning Targets:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• I understand how to analyze poems using poetic terminology, diction, and structure.</td>
</tr>
<tr>
<td>• I understand how using valid reasoning and relevant and sufficient evidence can support my claim/thesis about a poem. (W.11-12.1)</td>
</tr>
<tr>
<td>• I understand that synthesizing evidence found in multiple sources demonstrates my understanding of the poetry under investigation. (W.11-12.7-9)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Success Criteria:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• I can analyze new poems using poetic terminology, looking closely at the poet's diction and structure, and determining theme.</td>
</tr>
<tr>
<td>• I can use sufficient and relevant evidence and valid reasoning to support my claim/thesis about a set of poems.</td>
</tr>
<tr>
<td>• I can synthesize evidence from my chosen poems and multiple scholarly interpretations of those poems into a research paper, demonstrating my understanding of the poetry under investigations.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Summative Assessment:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Summative Assessment Description: The goal of the summative assessment is to promote transfer of the skills and understandings students have been working on throughout the poetry unit. The &quot;Adopt-a-Poet&quot; project is a performance based assessment that results in a product and also a &quot;performance.&quot; In the &quot;Adopt-a-Poet&quot; project, students will be asked to apply all they have learned over the course of the unit about how to closely read and analyze poetry to their own poet's work. This final performance task will require students to also synthesize information from a variety of sources, including the poet's work as well as other scholarly interpretations written about the work. The final product will be an argumentative research paper/literary analysis, and the performance piece would entail the students leading a mini Socratic Seminar about one of their poet's poems.</td>
</tr>
<tr>
<td>• Depth of Knowledge (DOK) Explanation: W.11-12.1 Writing arguments is a DOK 4 and the supporting standards W.11-12.7-9 are DOK 3 or 4. My assessment would target all of these standards (plus SL.11-12.4 which is also a DOK 3 or 4). Since DOK 4 requires &quot;Extended Thinking&quot; and uses key words like &quot;analyze,&quot; &quot;synthesize,&quot; and &quot;apply concepts,&quot; my assessment seems to be a good match to the DOK referenced in Appendix B for the Core Standards I am focusing on. I also want students to &quot;cite evidence&quot; which is a key word listed under DOK 3.</td>
</tr>
<tr>
<td>• Rubric or Assessment Guidelines: The project will be graded using a holistic rubric for the research paper product assessment (AP Generic Essay Rubric) and a task specific rubric for the Socratic Seminar assessment.</td>
</tr>
</tbody>
</table>
Central Text: “Constantly Risking Absurdity” by Lawrence Ferlinghetti

- I would place this poem at an 11-CCR level based on its qualitative features including extensive use of figurative language, irony, occasional ambiguity, knowledge demands, and lack of punctuation in its structure. (I compared it to Dickinson’s “Because I could not stop for death...” which seemed to have a similar use of figurative language and structure and is an 11-CCR text exemplar.)

Text Complexity Analysis:
- Quantitative: N/A (poem)

- Qualitative:
  Text Structure: The structure of the poem itself makes it very complex. The organization includes the use of an extended metaphor, comparing the work of the poet to the acrobat. This comparison goes back and forth between the two, making the poem somewhat difficult to follow throughout.

  Language Features: The language features of this poem make it exceedingly complex. Its conventionality is dense and complex, containing abstract, ironic, and/or figurative language (use of an extended metaphor, irony, and the personification of the important concept of Beauty). The vocabulary is complex, generally unfamiliar, and sometimes archaic (i.e. sleight-of-foot, entrechats, perforce, charleychaplin). The language is also ambiguous at times (“all without mistaking anything for what it may not be,” “spread-eagled in the empty air of existence”). The sentence structure is also exceedingly complex because the poem uses little punctuation.

Meaning/Purpose: This poem is moderately to very complex in relation to meaning/purpose. There are multiple levels of meaning here which may be difficult to separate at times. The theme is clear but because of the figurative language may be revealed over the entirety of the text.

Knowledge Demands: The knowledge demands of the poem are very complex. The poem explores themes of varying levels of complexity or abstraction with experiences uncommon to most readers. Most readers may not have personal knowledge of creating poetry or of being an acrobat. There are also some references or allusions to other texts or cultural elements, especially charleychaplin and acrobats/circuses themselves.

- Reader-Task:
  Potential Challenges this Text Poses:
  Because of the rich figurative language of the poem—the extended metaphor, irony, ambiguity of certain phrases, and the importance of personification—students may have difficulty accessing the theme of the poem.

  Differentiation/Supports for Students:
  Close reading with multiple readings of the text will help students to access the text. Chunking the poem will also assist students and frontloading with the knowledge demands of the poem will make that part of the close reading easier.
  Because my classes have been focusing on existential texts prior to this poetry unit, the underlying existential questions addressed in this poem will be easier to access because students have already been thinking about them in relation to longer texts.

Other materials/resources (including images and videos):
Themes of: Existence, death, loss, identity, existence, absurdity (Existentialist lens)
Philosophical/Artistic Movements: WWI and WWII; Existentialism and Absurdism; Surrealism; Expressionism
a Farm Accident" by Zachary Schomburg, "Ozymandias" by Percy Bysshe Shelley, "A Story" by Li Young Li, "The Author to her Book" by Anne Bradstreet, "APO 96225" by Larry Rottman (and various sonnets, villanelles, odes, sestinas for structure study)

**Instructional Sequence**

**Week One**

Frontloading/Anticipatory Set

Day 1:

Lesson plan or outline:

- **Pre-Assessment:** Poetry Timed Write based on previous AP Poetry Essay Prompt (Go to [http://education.fcps.org/uhs/node/1403](http://education.fcps.org/uhs/node/1403) to find a list of prompts)
  - I will use the 1996 prompt about Anne Bradstreet's poem "An Author to Her Book." These will be assessed using a Generic AP Essay Rubric but will not receive a score in the gradebook. The teacher should record these scores so that when students return to this prompt later in the unit as a formative assessment tool, they can see growth.

- **CONNECT:** Begin with a VKR (Vocabulary Knowledge Rating). The teacher should list all of the words and ask students to rate them on a scale of 1 to 4, with 1 being they have never heard of the word and 4 meaning they know it and can explain it.

- Introduction to Poetry Powerpoint: Focus on Form, Meter, and Rhythm
  - Students should take notes.

- Read aloud "Forty-Seven Minutes" by Nick Flynn.

**Week One**

*Please note: We are on an A/B block schedule with 90 minute classes, so for each week I have alternated between two and three instructional days. I will continue to number the days sequentially so that this unit can be adapted and simply followed day-by-day.*

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding</th>
<th>Formative Assessments</th>
<th>Targeted Vocabulary Academic:</th>
<th>Instructional Notes/Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 2:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Poetry Wheel Assignment: Figurative Devices/Poetry Terms</strong></td>
<td></td>
<td>1. Poetry Wheel Handout</td>
<td>The poetry wheel will build students' knowledge of the figurative/poetic devices they will need to know to</td>
<td>1. Poetry Wheel</td>
<td>Homework: Finish Poetry Wheels</td>
</tr>
<tr>
<td>Students should select a central emotion or physical state that relates thematically to our unit (i.e. existence, death, loss, identity, existence, absurdity, Existentialist lens). Students then need to create their own</td>
<td>2. Access to iPad (if students want to look)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
"Poetry Wheel," but give the wheel an artistic flair. (Example: a student who chose "death" created a skull with daggers for the poetry terms.)

| up terms/get ideas for examples | thoroughly analyze any poem and to be successful on the poetry portion of the AP exam. This is "composing to plan." |

Day 3:

- **Poetry Wheel Assignment: Figurative Devices/Poetry Terms**
  - Students should share their completed poetry wheels with at least two other classmates. Using their knowledge of the terms and/or definitions for the figurative devices, students should comment on and add suggestions for any examples, asking for clarification when needed.

- **Denotation and Connotation**
  - Hand out “Synonyms and Levels of Diction.” Elicit from students what “diction” means and why it can be important when analyzing poetry. Ask students what the following words imply in the context of thinking about diction:
    - Low/Vulgate
    - Colloquial
    - General
    - Formal
  - Using the group’s definitions/discussion about the implication of those words, have students complete the handout in pairs. When everyone is done, make a chart on the whiteboard and elicit responses from students for each word on the handout. Write these responses on the board.

1. Poetry Wheel Handout
2. “Synonyms and Levels of Diction” Handout
3. Copies of “Because I could not stop for death…” by Emily Dickinson and “In Vain” by Jack Kerouac plus a “Words and their Meanings” handout for each poem

| Sharing and peer-reviewing the poetry wheels will reinforce students’ knowledge of the figurative/poetic devices they will need to know to thoroughly analyze any poem and to be successful on the poetry portion of the AP exam. | 1. Poetry Wheel
2. “Words and their Meanings” (Denotation/Connotation) |

**Academic:**
1. See Poetry Wheel for list of academic vocabulary words

**Content:**
1. See Poetry Wheel for list of content-specific words

**Homework:** Finish "Words and their Meanings" (second poem) if not already finished
Hand out "Words and their Meanings" and the poems "Because I could not stop for death" by Emily Dickinson and "In Vain" by Jack Kerouac. As the "we do" part of this lesson, do the following with "My Papa’s Waltz" by Theodore Roethke:

1. Write the denotation of each word on the Roethke side of the handout.
2. Read Roethke’s poem aloud.
3. Ask students to go back and underline each of the words listed on the handout.
4. Then ask a student to reread the poem, stopping after each stanza for the class to paraphrase that stanza.
5. Then, ask a different student to reread one more time, pausing at each underlined word to ask for the connotation as it is presented in the poem.

Students should work on the other poems in pairs and then share out as a whole class.

Students should complete the "Exit Ticket" individually.

This initial work with diction is focused on "composing to plan," making sure students have the academic vocabulary needed to understand and analyze poetry. In "Words and their Meanings," students will be "composing to practice, working together to analyze diction in poetry before being asked to tackle something individually. Last, students are asked to compose a paragraph individually, showing how diction is important to the overall meaning of a poem. This work with structure and diction will aid them in their summative assessment project later."
### Week Two

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding</th>
<th>Formative Assessments</th>
<th>Targeted Vocabulary Academic:</th>
<th>Instructional Notes/Homework</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day 4:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✓ TPS-FASTT Method of Analysis</td>
<td>1. Copies of TPS-FASTT with descriptions of what the acronym stands for on one side and blank boxes on the other.</td>
<td>With TPS-FASTT, students work on &quot;composing to plan.&quot; Using this method of poetry analysis provides a fairly heavy scaffold for students in approaching and analyzing poetry. This will further provide them with the academic vocabulary necessary for understanding and analyzing poetry successfully.</td>
<td>1. TPS-FASTT analysis of two poems</td>
<td>Academic: paraphrase, figurative language, speaker, shift, theme</td>
<td>Homework: Finish TPS-FASTT analysis of two poems:</td>
</tr>
<tr>
<td>✓ Hand out “TPS-FASTT Method of Analysis” handout with descriptions of what the acronym stands for on one side and blank boxes on the other. Explain that this method is a way to organize your thoughts and provide yet another guideline for annotating a poem.</td>
<td>2. Copy of “In a disused graveyard” by Robert Frost and completed TPS-FASTT analysis for the poem</td>
<td></td>
<td></td>
<td>Content: TPS-FASTT acronym</td>
<td>1. “The End and the Beginning” by Wislawa Szymborska</td>
</tr>
<tr>
<td>✓ Project an annotated copy of “In a disused graveyard” by Robert Frost. Read the poem aloud. Then, show an example of a completed TPS-FASTT analysis for the poem, reading through each box and showing on the annotated poem where the annotations are that reference each box.</td>
<td>3. Double-sided blank copies of TPS-FASTT</td>
<td></td>
<td></td>
<td></td>
<td>2. “Death of the Ball Turret Gunner” by Randall Jarrell</td>
</tr>
<tr>
<td>✓ Give students the other two poems and a blank, double-sided copy of TPS-FASTT. Students should complete these in pairs or independently as homework.</td>
<td>4. Copies of the poems:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Composing actual poems based on
Day 5:

- **Sonnets – Looking at Structure/Form and Practicing Annotation**
  - Begin with Rules of Notice by showing students two or more sonnets with no introduction. Just read the sonnets aloud and ask students to answer the questions: What do you notice? What do you wonder? Students may begin to formulate some of the “rules” of sonnets and possibly be able to name the type of poem.
  - After Rules of Notice, use “Sonnets Powerpoint” to further introduce students to the structure of the sonnet and how form and structure guide and create meaning. Students should take notes.
  - Hand out “Sonnet Activity.” Read through the assignment and then tell students the class will read and annotate a sonnet together before each student will do one on his own.
  - I do and We do (use any sonnet that fits the theme):
    1. 1st read: Students read and begin to annotate, looking for academic and...
Week Three

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding</th>
<th>Formative Assessments</th>
<th>Targeted Vocabulary</th>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day 6:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sonnets – Looking at Structure/Form and Practicing Annotation</td>
<td>Document camera for projecting sonnets</td>
<td>The presentation portion of the “Sonnet Activity” emphasizes the “You do,” providing independent practice for students in reading, annotating, and beginning analysis of poetry.</td>
<td>1. Sonnet Activity Presentation</td>
<td>Academic: stanza, rhyme scheme, structure, refrain</td>
<td>Homework: Finish writing poems with specific structures. Choose 3 of the following: Sonnet, Villanelle, Sestina, Ode, Elegy</td>
</tr>
<tr>
<td>✓ Students should share their “Sonnet Activity” assignment. The steps for sharing are:</td>
<td>2. Villanelles, Sestinas, Elegies, and Odes Powerpoint</td>
<td>The villanelles, sestinas, elegies, and odes powerpoint builds knowledge</td>
<td>2. Villanelle, Ode, Sestina, Elegy Activity</td>
<td>Content: villanelle, sestina, elegy, ode</td>
<td></td>
</tr>
<tr>
<td>Villanelles, Sestinas, Elegies, and Odes – Looking at Structure/Form and Practicing Annotation</td>
<td>3. “Villanelles, Sestinas, Elegies, and Odes Activity” Handout</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✓ Begin with Rules of Notice by showing students two or more of each type of poem with no introduction. Just read the poems aloud and ask students to answer the questions: What do you notice? What do you wonder? Students may begin to formulate some</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

content vocabulary (rhyme scheme, volta, poetry wheel vocabulary).
2. Students talk with partner (share and add annotations).
3. 2nd read: Teacher or student reads aloud, the rest listen.
4. Students think, write, talk (as whole group).
5. 3rd read: Teacher reads and annotates while students listen.
✓ You do: Students work independently on a chosen sonnet (from various sonnets provided by teacher).
of the “rules” of sestinas, villanelles, odes, and elegies and possibly be able to name the type of poems.

✓ After Rules of Notice, use “Sestinas, Villanelles, Odes, and Elegies Powerpoint” to further introduce students to the structure of these types of poems and how form and structure guide and create meaning. Students should take notes.

✓ Hand out “Villanelles, Sestinas, Odes and Elegies Activity” and read through instructions. Do the following with the first poem:

1. 1st read: Students read and begin to annotate, looking for academic and content vocabulary.
2. Students talk with partner (share and add annotations). Complete a TPS-FASTT analysis of each poem at this point.
3. 2nd read: Teacher or student reads aloud, the rest listen.
4. Students think, write, talk (as whole group). Add to the TPS-FASTT and answer questions about structure and meaning.

✓ Ask students to follow the directions, annotating the remainder of the poems on the handout and answering questions about how structure guides meaning.

➢ Assign students to compose any three of the following types of poems:
  - Sonnet
  - Villanelle
  - Sestina
  - Ode
  - Elegy

✓ There are templates for the various types of poems available in a folder in the appendix materials.

about the structure of these types of poems. The activity is again scaffolded with a “We do” part
## Day 7:

1. **Student written poems**
   - Using small groups, students will both practice annotations and demonstrate further knowledge of poetic structures and poetic devices.

## Day 8:

1. **Conceit Activity Handout**
   - Students will build knowledge of conceit, tenor, and vehicle through guided practice and eventually independent practice, moving from "we do" to "I do."
   - Elicit answers from the second question regarding conceit. Discuss the tenor and vehicle and ask students to justify their answers.

### Academic:
- **stanza, rhyme scheme, structure, refrain, denotation, connotation, diction**
- **villanelle, sestina, ode, elegy**

### Content:
- **conceit, metaphysical conceit**

### Homework:
- Finish Conceit Activity
<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding</th>
<th>Formative Assessments</th>
<th>Targeted Vocabulary Academic:</th>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 9:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ironic and Paradox</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✓ Begin with the &quot;Ironic and Paradox in Poetry&quot; Powerpoint to deepen students' understanding of the different types of irony and paradox. Students should take notes.</td>
<td>1. &quot;Ironic and Paradox in Poetry&quot; Powerpoint</td>
<td>Students will build knowledge of irony and paradox through guided practice and eventually independent practice, moving from &quot;we do&quot; to &quot;I do.&quot;</td>
<td>1. &quot;Ironic and Paradox in poetry&quot;</td>
<td><strong>Academic:</strong> irony, paradox, paraphrase, figurative language, shift, theme</td>
<td><strong>Homework:</strong> 1. Finish Ironic/Paradox Activity</td>
</tr>
<tr>
<td>✓ Hand out &quot;Ironic and Paradox in Poetry&quot; assignment. Read, annotate, and do a quick TPS-FASTT of the first poem together, asking students to focus on the types of irony and paradox. Then, elicit answers to the questions below the poem.</td>
<td>2. &quot;Ironic and Paradox in Poetry&quot; Handout</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✓ Students should complete the remaining poems in pairs and then share out as a whole group.</td>
<td>3. Poetry Quiz Study Guide</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✓ Students should complete the remaining poems in pairs and then share out as a whole group.</td>
<td>4. VKR Handout</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Study for Interim Assessment Poetry Quiz</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✓ Students should return to the VKR activity from day 1. They can complete these individually or in partners. Compare to the original to see growth.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✓ Hand out poetry quiz study guides and remind students of quiz next class.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✓ Also remind students of timed write during the following class.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Day 10:

- **Interim Assessment – Figurative Devices and Analyzing Poetry Quiz**
  - This will be the partner quiz in which students actually create “poetry” incorporating examples of the terms we have studied. As stated, this should work well in pairs.

- **“Post-test” Timed Write**
  - Students will return to Anne Bradstreet's poem “An Author to Her Book” and compose a second timed write using the same prompt as in the beginning of the unit. This will be scored using an AP Generic Essay Rubric and scores will be recorded. These scores should also be compared to earlier scores to ensure student growth.

<table>
<thead>
<tr>
<th></th>
<th>Copies of Interim Assessment Poetry Quiz</th>
<th>Copies of timed write prompt on Anne Bradstreet’s “An Author to Her Book”</th>
<th>Students begin with a poetry quiz, in which they can demonstrate their knowledge of poetic devices, structures, and TPS-FASTT analyses, all areas in which they will need to be proficient in order to tackle their chosen poets’ works. The final timed write will allow students an opportunity to demonstrate their ability to understand, analyze, and write about a poem using the vocabulary of the discipline. This is the third time they will have seen this particular poem, making this an ideal way to compare their earlier thinking/understanding with their current analytical skills of poetry.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Content:</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Week Five**

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding</th>
<th>Formative Assessments</th>
<th>Targeted Vocabulary</th>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day 11:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Adopt-a-Poet Project</em></td>
<td></td>
<td>1. &quot;Adopt-a-Poet&quot; Project Handout</td>
<td>Students are now taking their knowledge of TPS-FASTT and applying it to their chosen poet/poems. This moves students from &quot;composing to plan&quot; to &quot;composing to practice.&quot; They will use these TPS-FASTT analyses in their subsequent research papers.</td>
<td>1. TPS-FASTT analysis of 4 poems</td>
<td></td>
</tr>
<tr>
<td>✓ Hand out project guidelines. Give students 10-15 minutes to look up poets on their iPads, read a few poems, and decide which poet they would like to &quot;adopt&quot; for the purposes of this project.</td>
<td>2. iPad for poet/poem search</td>
<td></td>
<td></td>
<td></td>
<td>Homework: Do a TPS-FASTT analysis of all four poems by your poet.</td>
</tr>
<tr>
<td>✓ Students should choose four poems by their poet and print them or save them on their device.</td>
<td>3. Blank copies of TPS-FASTT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✓ Students should work on TPS-FASTT analyses of all four poems they chose.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Day 12:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Adopt-a-Poet Project</em></td>
<td></td>
<td>1. &quot;Adopt-a-Poet&quot; Project Handout</td>
<td>Students will spend this day gathering sources for their research papers. This is guided practice of how to accomplish this sometimes daunting task, making sure to guide students to find sources that: a.support their</td>
<td></td>
<td>Academic: scholarly article, reliable web source</td>
</tr>
<tr>
<td>✓ Introduce students to the poetry eBooks available through our library. Tell them how to logon and &quot;check out&quot; materials.</td>
<td>2. Student logins and passwords to library eBooks</td>
<td></td>
<td></td>
<td></td>
<td>Content:</td>
</tr>
<tr>
<td>✓ Remind students how to access lili.org. Ask them to find at least two scholarly articles pertaining to their poet in general or to the specific poems they chose. Students should print or save these articles so that they can annotate/highlight them later.</td>
<td>3. iPads or computers to access lili.org</td>
<td></td>
<td></td>
<td></td>
<td>Homework: Find at least four sources for the paper: 1. ONE eBook or library book 2. TWO scholarly articles 3. ONE webservice (2 if students experience difficulty finding a book or article on lili.org)</td>
</tr>
</tbody>
</table>
✓ If students are having trouble finding articles on lili.org, provide some guidance as to how to find reliable web source (i.e. .edu, .gov only for this project).

<table>
<thead>
<tr>
<th></th>
<th>ideas about their poets/poems. b. are reliable.</th>
</tr>
</thead>
</table>

**Day 13:**

- **Adopt-a-Poet Project**
  - ✓ Read "Constantly Risking Absurdity" by Lawrence Ferlinghetti. While reading, project the poem with annotations. Then project using the document camera and discuss the TPS-FASTT for the poem.
  - ✓ Hand out the "Adopt-a-Poet Thesis Statement" Worksheet. Read through and tell students the proposed thesis for the paper on Ferlinghetti (see "Adopt-a-Poet Thesis Statement" worksheet). Students should now compose a draft thesis statement using the TPR method (on handout), taking into account what they know about their poet (biography) and their chosen poems (TPS-FASTT). They can share with a neighbor, asking for light feedback only at this point.
  - ✓ Hand out a copy of a scholarly article "Ferlinghetti’s CONSTANTLY RISKING ABSURDITY” by Marilyn Fontane (from lili.org) about the poem/poet. It should have annotations and highlighting on it. Do a read-aloud/think-aloud on the article, stopping to explain the annotations and how they fit the proposed thesis for a paper on Lawrence Ferlinghetti's work.
  - ✓ Students have the rest of the class period to work on their own articles,

1. "Adopt-a-Poet" Project Handout
2. Copies of "Constantly Risking Absurdity" by Lawrence Ferlinghetti with annotations
3. Copies of TPS-FASTT for "Constantly Risking Absurdity"
5. Copies of scholarly article about Ferlinghetti with annotations

**Content:**

- Academic: scholarly article, reliable web source, thesis statement
- TPR acronym


Because thesis statements are such an important part of this part—providing focus and substance—the day begins with an "I do" exercise, showing students an annotated copy of the poem, a TPS-FASTT analysis of the poem, and a thesis statement for a research paper on the poem. Students then move to a "You do" phase in which they are asked to draft a TPR thesis statement for their own papers. Then, the teacher again does an "I do" for a scholarly article on the poem, showing

**Homework:** Finish highlighting and annotating sources.
books, websources. They should annotate and highlight information that supports their own thesis statements.

students an annotated article. Reading and annotating scholarly articles can be tricky, so this is another important step. The rest of the class goes back to the "You do" again, allowing students time to practice with their own articles.

| Week Six |
|---|---|---|---|---|
| Activity/Strategy | Texts and Resources | Sequencing and Scaffolding | Formative Assessments | Targeted Vocabulary Academic: Content: |
| Day 14: | | | | |
| ➢ **Adopt-a-Poet Project** | 1. Computer lab booked with student access to NoodleTools | After the scholarly articles are annotated and ready to use, students will spend some time "composing first drafts" through their completion of a works cited page. 6-10 notecards taken from annotations, and an outline. NoodleTools is | On NoodleTools: 1. Works Cited Page 2. 6-10 Notecards 3. Outline | Academic: works cited, outline, MLA Content: |
| ✓ Complete MLA Works Cited page for essays in computer lab using NoodleTools. | | | | |
| ✓ Complete 6-10 notecards using highlights/annotations from sources on NoodleTools. | | | | |
| ✓ Complete outline on NoodleTools. | | | | |

<table>
<thead>
<tr>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homework: Complete in NoodleTools: 1. Works Cited page 2. 6-10 notecards 3. Outline</td>
</tr>
</tbody>
</table>
### Week Seven

#### Activity/Strategy

**Day 15:**
- **Adopt-a-Poet Project**
  - Work on rough drafts in computer lab using Google Docs.
  - Remind students how to format according to MLA style and include MLA in-text citations.

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding</th>
<th>Formative Assessments</th>
<th>Targeted Vocabulary</th>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day 15:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. Computer lab booked with student access to NoodleTools</td>
<td>Working on rough drafts in GoogleDocs is again “composing first drafts.” Students will be working independently at this point.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Handout on MLA style and in-text citations (<a href="https://owl.english.purdue.edu/owl/resourc/747/01/">https://owl.english.purdue.edu/owl/resourc/747/01/</a> is a great MLA source site)</td>
<td>A mini-lesson on in-text (parenthetical) citations will build knowledge although they should already be familiar with this as well.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Week Seven**

**Activity/Strategy**

**Day 16:**
- **Adopt-a-Poet Project**
  - Work on rough drafts in computer lab using Google Docs.
  - Share paper with teacher and at least one other classmate. At some point during the course of the class period, students should review someone else’s paper and have their paper

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding</th>
<th>Formative Assessments</th>
<th>Targeted Vocabulary</th>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day 16:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. Computer lab booked with student access to NoodleTools</td>
<td>Working on rough drafts in GoogleDocs is again “composing first drafts.” Students will be working independently at this point.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Homework:** Finish rough draft by Day 13.
reviewed by one other person. Also, each student should confirm with the teacher that they are correctly formatting their paper and in-text citations according to MLA style.

<table>
<thead>
<tr>
<th>Day 17:</th>
<th>Sharing the drafts will assist students in “composing subsequent drafts,” aiding in the revision and editing process.</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>✓ Reread aloud “Constantly Risking Absurdity” by Lawrence Ferlinghetti.</td>
<td>Students will build knowledge of Document-based Questions and the different levels of difficulty they can encompass. Beginning with an “I do” example on Ferlinghetti’s poem, students will understand what kind of questions they need to compose to prepare for a Socratic Seminar they will lead on a chosen poem. The “I do” portion of this class will give students time to independently practice writing DBQs for their poems.</td>
<td>Content:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>✓ Hand out “Document-based Questions ‘Constantly Risking Absurdity’ by Lawrence Ferlinghetti” and read through the document-based questions under each heading. Pause for students to answer a few of the questions although the answers are not as important as the questions at this point. Call attention to the different types of questions, noting how they go from relatively simple to more complex.</td>
<td></td>
<td></td>
<td>Homework: 1. Finish DBQ handouts and prepare for mini Socratic Seminars. 2. Gradable Draft of the research paper due on day Day 15.</td>
<td></td>
</tr>
<tr>
<td>✓ Students should choose the one poem they will focus on when they lead their mini Socratic Seminars. Then, they should use the handout to write their own DBQs, making sure to include at least one question under each bolded heading.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>✓ For the last part of class, students should spend time peer reviewing others’ papers and revising and editing their own papers.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Day 18:**

- **Adopt-a-Poet Project – Socratic Seminars**
  - Students will lead mini Socratic Seminars based on one poem they analyzed and researched for their papers. During each mini seminar, the student will:
    - Introduce his/her poet and give a brief biography.
    - Read aloud the chosen poem.
    - Project the chosen poem with his or her annotations using the document camera.
    - Provide a paraphrase/summary of the poem.
    - Hand out a list of document-based questions for discussion.
    - Act as Socratic Seminar leader, being careful not to speak/interject too much so that other students can discover meaning on their own.

  - Students will need:
    - Copy of their chosen poem with annotations
    - Copies of DBQs for discussion

  - As part of the summative assessment, these mini Socratic Seminars will be entirely “You do” with a facet of “We do” because students’ classmates will be involved in the discussion.

- **Mini Socratic Seminar (leading discussion)**

  - **Academic:**
    - Socratic Seminar, document-based questions
  - **Content:**

**Week Eight**

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding</th>
<th>Formative Assessments</th>
<th>Targeted Vocabulary</th>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Day 19:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
|  - **Adopt-a-Poet Project – Socratic Seminars** |  - Students will need:  
  - Copy of their chosen poem with annotations  
  - Copies of DBQs for discussion | As part of the summative assessment, these mini Socratic Seminars will be entirely “You do” with a facet of “We do” because students’ classmates will be involved in the discussion. |  - Mini Socratic Seminar (leading discussion) |  - Academic: 
  - Socratic Seminar, document-based questions  
  - Content: |  - Homework: All done

**Homework:** Finish gradable draft by Day 15.
Integrated Literacy Mini-Lesson

When will the mini-lesson occur in the unit? :
Based on the CODE system:
C: The VKR will occur on Day 1, after the pre-assessment and before the Poetry Powerpoint. We will return to the VKR to review for the Poetry Quiz interim assessment.
O: The Poetry Wheel will happen on Day 2, the day after frontloading (pre-assessment, VKR, and Poetry Powerpoint).
D: This will occur throughout the unit, incorporating the study of different terms on various days.
E: The partner quiz will occur near the end of the unit, after “deep processing” has occurred.

Mini-lesson focus (academic vocabulary, word study, grammar in context, etc.):
Because this is an AP Literature class, a lot of Tier 2 academic vocabulary is already well understood by my students. For example, when I look at Marzano’s list of cognitive verbs, I realize most of my students already know and use these words correctly in our class. So, in the poetry wheel, some of the terms may seem very discipline-specific, but I would argue that they may be Tier 3 words for this group of students, words they will encounter frequently in college-level humanities classes, but that teaching this academic vocabulary is very important and will aid them on the AP exam as well as in future college courses.

Mini-lesson outline or lesson plan:
The mini-lesson itself will be a poetry wheel in which students use poetry terms to create their own examples of poetry terms based on a central emotion or physical state that relates thematically to our unit (i.e. existence, death, loss, identity, existence, absurdity, Existentialist lens). Students then need to create their own “Poetry Wheel,” but give the wheel an artistic flair. (Example: a student who chose “death” created a skull with daggers for the poetry terms.)
So, with this in mind, my poetry wheel assignment will include many Tier 2 words, like irony and paradox, but will also include some words which may be more like Tier 3, like anaphora and synecdoche. The lesson will include the CODE system:

1. CONNECT: Begin with a VKR (Vocabulary Knowledge Rating). The teacher should list all of the words and ask students to rate them on a scale of 1 to 4, with 1 being they have never heard of the word and 4 meaning they know it and can explain it. We will return to the VKR to review for the Poetry Quiz interim assessment.

2. ORGANIZE: This will be the poetry wheel explained above.

3. DEEP PROCESS: Throughout the unit, the teacher should use actual poetry, choose a few terms, and have students analyze the poem using those terms.

4. EXERCISE UNDERSTANDING: This will be the partner quiz in which students actually create “poetry” incorporating examples of the terms we have studied.

Mini-assignment:
This will be the partner quiz in which students actually create “poetry” incorporating examples of the terms we have studied.
When will the close reading activity occur in the unit?

I really liked Tracy Watanabe’s website on annotating (with tech). After sharing with students her annotating/"Read with a Pen" poster, I plan to use her poster on close reading to walk students through the following (adapted slightly for my purposes):

1. 1st read: Students read and annotate
2. Students talk with partner (share and add annotations)
3. 2nd read: Teacher or student reads aloud, the rest listen
4. Students think, write, talk (as whole group)
5. 3rd read: Teacher reads and annotates while students listen
6. 4th read: Students reread to find answers and evidence to text dependent questions (prepare for writing)
7. Students respond in writing, citing evidence from the text

The first poem (Day 3) is probably the only time I would go through all seven of these steps. Each time we tackle a new poem, I would hand over more of the responsibility to students (taking out step 5, or changing it to be a student who does step 5).

The close reading activity for “Constantly Risking Absurdity” will occur as students get ready to prepare their own TDQs for their mini Socratic Seminars. In this way, students will have a good model for the types of questions they should discuss with their peers.

---

**Text Excerpt**

Entire poem "Constantly Risking Absurdity" by Lawrence Ferlinghetti (most previous and subsequent poems will also be read in their entirety)

*Constantly risking absurdity*

*and death*

*whenever he performs*

*above the heads*

*of his audience*

*The poet like an acrobat*

*climbs on rime*

*to a high wire of his own making*

*and balancing on eyebeams*

---

**Text-Dependent Questions**

**Build understanding of the meaning:**

1. Who is being compared here? (i.e. What is the extended metaphor the author is using?)
2. What challenges does the acrobat/poet face?
3. Who/what is Beauty in the poem? What is her relationship to the poet/acrobat?

**Vocabulary and text structure:**

4. Why the crazy (groovy) poetic structure? How does the look of the poem contribute to the sound? What does it remind you of?
5. What does the word Beauty mean in the context of the poem?
6. What is the denotation of the phrase “empty air of existence”? What is its connotation in the poem?

**Author’s purpose and point of view:**

7. Why does Ferlinghetti use the image of an acrobat as a metaphor for a poet and his work? How does his "death-defying" leap symbolize the risks a poet takes in his career?
above a sea of faces
paces his way
to the other side of day
performing entrechats
and sleight-of-foot tricks
and other high theatrics
and all without mistaking
anything
for what it may not be

For he's the super realist
who must perform perceive
taut truth
before the taking of each stance or step
in his supposed advance
toward that still higher perch
where Beauty stands and waits
with gravity
to start her death-defying leap

And he
a little charleychaplin man
who may or may not catch
her fair eternal form
spreadsagled in the empty air
of existence.

8. What is the author saying about existence and meaning for the poet/acrobat? How do they find that meaning? Is it dangerous? How so? Use excerpts from the text to support your ideas.

Inference questions:

9. What are some of the magic-hat tricks a poet may use in his work? What's the purpose of these tricks?
10. Why is Beauty so important to the poet? Why is she risking it all with the poet? Couldn't she just hang back and brush her (figurative) hair? Use excerpts from the poem to support your answer.

Opinion and intertextual questions:

11. If you had to characterize the poet-acrobat, what are some adjectives you'd use to describe him? Justify your choice of adjectives with excerpts from the text. If some of those adjectives appear to be contradictions of others, what does that say about a poet and his work?
### Scaffolds and Extensions

<table>
<thead>
<tr>
<th>UDL Components:</th>
<th>Support for students who are ELL, have disabilities or read well below grade level text band:</th>
<th>Extensions for advanced students:</th>
</tr>
</thead>
<tbody>
<tr>
<td>UDL III: Provide Multiple Means of Engagement. This unit contains many of these components, especially:</td>
<td>In the beginning of the unit, I plan to do some more scaffolding than usual with the poetry we begin the unit with (see the close reading activity above). I will work in more repeated readings (as a full group) than usual— at least three of each poem— with one reading being a stanza by stanza think aloud by me at first and then by students. These types of repeated readings and think alouds will help ELL or struggling students better understand how to “chunk” poetry in order to make better meaning of it. For some students, this may seem like too much of a crutch, but it will help more than just ELL and struggling students in the long run to feel more comfortable with poetry in the hope that these “extreme” scaffolding measures can be lessened and then entirely removed over time.</td>
<td>The demand of the unit will ensure that most advanced students will seem challenged. In the final project/summative assessment, I will point some students toward more challenging poets to “adopt” so that they will naturally have an “extension.”</td>
</tr>
<tr>
<td>7.1 Optimize individual choice and autonomy: Students chose the thematic study for the poems in the unit, and students choose their own poets for individual study in the summative assessment project.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.3 Foster collaboration and community: Students will essentially be teaching their poet/poems by the end of the unit. Each student will have an opportunity to lead a mini Socratic Seminar and be the expert on his/her chosen subject.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.4 Increase mastery-oriented feedback: The summative assessment includes student-led mini Socratic Seminars with student-led feedback.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The unit could benefit from more elements of UDL I: Provide Multiple Means of Representation. After realizing I only had written text for my students (thinking this was probably enough for an AP literature course), I realized providing alternatives to written text and illustrating through multiple media is also important, and I want to incorporate visual and auditory information that pairs nicely with the chosen poems for the unit. At this point, I still need to find really good examples of poem-art pairings and engaging audio recordings of poetry being read aloud. Some ideas of where to find these are <em>The New York Times</em> teachers’ page and a book called <em>Poetry Aloud</em> that comes with an audio CD of poets reading their work.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The Author to her Book

The attitude of the speaker:

well-organized essay in which you discuss how the poem’s controlling metaphor expresses the complex

1996) Read carefully the following poem by the colonial American poet, Anne Bradstreet. Then write a

Instructor: Mrs. Foydy

AP Literature and Composition – Poetry Timed Essay
<table>
<thead>
<tr>
<th>Literary Term</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Literal Statement</td>
<td>25.00</td>
</tr>
<tr>
<td>Verbal Irony</td>
<td>24.00</td>
</tr>
<tr>
<td>Situational Irony</td>
<td>23.00</td>
</tr>
<tr>
<td>Dramatic Irony</td>
<td>22.00</td>
</tr>
<tr>
<td>Metaphor</td>
<td>21.00</td>
</tr>
<tr>
<td>Simile</td>
<td>20.00</td>
</tr>
<tr>
<td>Symbol</td>
<td>19.00</td>
</tr>
<tr>
<td>Allusion</td>
<td>18.00</td>
</tr>
<tr>
<td>Archetype</td>
<td>17.00</td>
</tr>
<tr>
<td>Anaphora</td>
<td>16.00</td>
</tr>
<tr>
<td>Apostrophe (poetically-speaking, not the punctuation)</td>
<td>15.00</td>
</tr>
<tr>
<td>Personification</td>
<td>14.00</td>
</tr>
<tr>
<td>Metonymy</td>
<td>13.00</td>
</tr>
<tr>
<td>Oxymoron</td>
<td>12.00</td>
</tr>
<tr>
<td>Pun</td>
<td>11.00</td>
</tr>
<tr>
<td>Paradox</td>
<td>10.00</td>
</tr>
<tr>
<td>Alliteration</td>
<td>9.00</td>
</tr>
<tr>
<td>Litotes</td>
<td>8.00</td>
</tr>
<tr>
<td>Conceit</td>
<td>7.00</td>
</tr>
<tr>
<td>Melos</td>
<td>6.00</td>
</tr>
<tr>
<td>Hyperbole</td>
<td>5.00</td>
</tr>
<tr>
<td>Synecdoche</td>
<td>4.00</td>
</tr>
<tr>
<td>Asyndeton</td>
<td>3.00</td>
</tr>
<tr>
<td>Chiasmus</td>
<td>2.00</td>
</tr>
<tr>
<td>Imagery</td>
<td>1.00</td>
</tr>
</tbody>
</table>

The word 'Vocabulary Knowledge Ranking' (VKR)
<table>
<thead>
<tr>
<th>Word</th>
<th>Denotation(s)</th>
<th>Connotation(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>eternity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>centuries</td>
<td></td>
<td></td>
</tr>
<tr>
<td>house</td>
<td></td>
<td></td>
</tr>
<tr>
<td>setting sun</td>
<td></td>
<td></td>
</tr>
<tr>
<td>civility</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Immortality</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Death</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

"Words and their meanings" by Emily Dickinson

"because I could not stop for death..."
I first supposed the houses' heads
Feel shorter than the day
Since then, its centuries, but each
So gently, but a mound.
The roof was scarcely visible,
A swelling of the ground;
We passed before a house that seemed
We passed the setting sun.
We passed the fields of Gazing Grain,
Their lessons scarcely done:
We passed the school where children played,
For his civility.
My labour, and my leisure too,
And I had put away
We slowly drove, he knew no haste,
And immortality.
The carriage held but just ourselves
He kindly stopped for me;
Because I could not stop for Death,
<table>
<thead>
<tr>
<th>Word</th>
<th>Connotation(s)</th>
<th>Denotation(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buddha</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Abraham Lincoln</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mother</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hamlet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stars</td>
<td></td>
<td></td>
</tr>
<tr>
<td>In Vain</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Words and their meanings.
The Life of Buddha
in vain

The Bear in the Woods
in vain

The Glitter of the Green Glass Ashtray
in vain

The Hand of the Bible
in vain

The Windowshade Strikes upon
in vain

(The Shoeless in the Shoes
in vain

The Writing hand: in vain
in vain

The Aztec Empire
in vain

Abraham Lincoln
in vain

The Lamp in the Corner
in vain

The Lamp in the Corner
in vain

The Sleeping Mother
in vain

The Key in the Lock
in vain

The Tragedy of Hamlet
in vain

The Stars in the Sky

Jack Kerouac, 1922-1969

in vain
Hints at a more sinister, even abusive situation.
son dance around the living room, the underlining tone of chorus and fear in Roethke's diction

While on the surface, Theodore Roethke's "My Papa's Waltz" seems to be about a simple father-

Here is an example of a topic sentence that focuses on the analysis of diction in a poem:

Choose one of the poems we looked at in class today. Write a paragraph analyzing how the poet's

Exit Ticket:
I think they would believe the lie,
and have stopped praying now forever.

and tell the stones: men have to die.

It would be easy to be clever
what is it men are thinking from.

how no one dead will seem to come.

yet can't help marking all the time
so sure of death the marbles rhyme,

tomorrow dead will come to stay.

To read the stones and go away

"Who are those who living come today

The verses in it say and say:

but never anymore the dead.

The graveyard draws the living still

To read the gravestones on the hill

The living come with grassy tread

By Robert Frost

In a Disused Graveyard
<table>
<thead>
<tr>
<th>T</th>
<th>T</th>
<th>S</th>
<th>A</th>
<th>F</th>
<th>S</th>
<th>P</th>
<th>T</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>Title</td>
<td>Shifts</td>
<td>Attitude (TONE)</td>
<td>Figurative Language</td>
<td>Speaker</td>
<td>Paraphrase</td>
<td>Title</td>
</tr>
</tbody>
</table>

Poetry Analysis - TPS-FASTT
from rolling them up,
sleeves will go ragged
and new railway stations.

We’ll need the bridges back,’

...for another war.
All the cameras have left
and takes years.
Photogenic it’s not.
Reaching a door;
someone has to glance a window,
to drop up a wall,
someone has to drag in a girder
and bloody rags.
Splintered glass,
sofa springs,
in scorn and shame,
someone has to get mired
I can pass.
So the corpse-filled wagons
To the side of the road,’
someone has to push the rubble
straighten themselves up, after all.
Things won’t.
After every war

BY WISLAWA SZYMBORSKA

The End and the Beginning
When I died they washed me out of the turf with a hose.

I woke to black sky and the nightmare hirelings.

Six miles from earth, loosed from its dream of life,

And I hunched in his belly till my wet fur froze.

From my mother’s sleep I fell into the Stake,

Randall Jarrell, 1914 - 1965

The Death of the Ball Turtledumner
"Ozymandias"

As any she believed with false Compare,

My mistress', when she walked, she shook

The hand that mocked them - and the heart that fed:

Tell me where is now that proud Imperial seat,

And I love to hear her speak, yet well I know

That music hath a more pleasing sound;

Than in the breath that from my mistress reeks.

And in some parallel is there more delight,

But no such roses seet in her cheeks:

I have seen those damasked, red and white,

If hairs be wires, black wires grow on her head:

My mistress' eyes are nothing like the sun;

By Percy Bysshe Shelley

6.
5.
4.
3.
2.
1.

What do you notice about the two poems above? (i.e. What "rules" might the poet have used to write these poems? Hint: look at the similarities between the two poems.)

Rules of Notice
Using the documentation camera, project a copy of the sonnet with annotations. Make sure you write your sonnet

Prepare to share your sonnet, your annotations, and your analysis. Use the following steps in your presentation:

1. Summarize the theme of the poem in your own words.
2. Read aloud, pausing to explain your annotations.
3. Retell the sonnet (does not have to be memorized).

Annotation strategy:

Using the documentation camera, project a copy of the sonnet with annotations. Make sure you write your sonnet

Prepare to share your sonnet, your annotations, and your analysis. Use the following steps in your presentation:

1. Summarize the theme of the poem in your own words.
2. Read aloud, pausing to explain your annotations.
3. Retell the sonnet (does not have to be memorized).

Annotation strategy:

Read a sonnet—or more than one if necessary. Annotate the sonnet as you go, making notes about all of the following:

- Choose a sonnet, annotate, and analyze it using the following steps:

  Sonnet Activity

- Choose a sonnet, annotate, and analyze it using the following steps:

  Sonnet Activity
I thought it may look like (write it) like disaster.
the art of losing's not too hard to master.
I love (I) haven't had it's evident;
even losing you (the joking voice), a disaster.

I miss them, but it wasn't a disaster.
some feelings wound, two rivers, a continent.
I lost two cities, lovely ones, and vast.

The art of losing isn't hard to master.
next to last, of mine loved houses went.
I lost my mother's watch, and look my best.

to travel, none of those will bring disaster.
prizes and names, and where it was you meant.
Then practice losing farther, losing faster.

The art of losing isn't hard to master.
of lost door keys, the hour body spent.
lose something everyday. Accept the gesture.

To be lost that they loss is no disaster.
so many things seemed allied with the internet.
The art of losing isn't hard to master.

BY ELIZABETH BISHOP 1911-1979

"One Art"

Rules of Notice

Rage, rage against the dying of the light.
Do go gentle into that good night.
Cruise, bless me now with your fierce tears, I pray.
And you, my father, there on the sad height.

Rage, rage against the dying of the light.
Blind eyes could blaze like meteors and be gay.
Grave men, near death, who see with blinding sight.

Do not go gentle into that good night.
And lean, too late, to that which may in light.
Will men who neither can nor can the sun in right.

Rage, rage against the dying of the light.
Their trail deeds, might have danced in a green bay.
Good men, the last wave by, crying how bright.

Do not go gentle into that good night.
because their words had forked no lightning they.
Though wise men at their end know better is right.

Rage, rage against the dying of the light.
Old age should burn and rave at close of day.

BY DYLAN THOMAS 1914-1953

"Do Not Go Gentle Into That Good Night"

These poems? Hint: look at the similarities between the two poems.
What do you notice about the two poems above? (i.e., What "rules" might the poet have used to write...}

6.
5.
4.
3.
2.
1.

Rules of Notice

BY DONALD JUSTICE

"Setanta: Here in Katmandu"
2. What kind of poem is this? How do you know?

Lloyd Schwartz (p. 149)

Dane Alkhalifah (1925-1932)

What does a man whose hands are in grass
with the sweet green, the lovely woman
Wherever the hills cast darker shadows
only to escape at whose cold cheerless grass

But me, who would choose to sleep on stone,

The grass will soon unfold to the hills

so much in love, so far away

so much in love, so far away

so much in love, so far away

so much in love, so far away

Now see her well on her pass to the Glenn

Yet calm the Hither grass and bow

And is removed to mock the sea

And resolve this dream-Jordan woman

2. How does the form and structure of the poem

There is no
more

sometimes,

never

sometimes,

never

never

sometimes,

never

sometimes,

never

sometimes,

never

sometimes,

never

sometimes,

never

sometimes,

never

sometimes,

never

sometimes,

never

sometimes,

never

sometimes,

never

sometimes,

never

sometimes,
Ode on a Greyhound

They still unbeknownst are brave, yet wise
Of darts of wings more swiftly than the thyme:
A few sprigs of Cimex, more the bush
In time of the darts of Arachne.

What men or gods are these? What maidens bold?
What mad pursuit? What struggle to escape?
What pipes and tinsel? What wild ecstasy?

What new-fangled legend hunts about thy shape,
In Tempe or the dyes of Arcady?

The leafy fronds, wherein the bees pour
A lowly dirge more sweetly than our thyme:
A most acceptable sacrifice.
Walt Whitman (1819-1892)

Faltering cold and dead,
Wail the deck my captain lies.
But with mountain read.
Exhale shades, and live the dark
From health to high long to come, in which death won't.
The ship is untrained, all sounds, its voyage done.
By letter does not feel my arms, the sea no pulse nor will.
Why Captain does not answer, this ship are dead.

Youve fallen cold and dead.
It is some dream, that on the deck
This am boundless your head.
Here Captain dear captain.
They call, the sweepings, earth, that greater chest shrung.
For you bowheads, and motiond weathers. For you the shores

O Captain! My Captain! Rise up and hear the bells! Rise up for you the flag is hung.
O Captain! My Captain! Rise up and hear the bells! Rise up for you the flag is hung.
O the decklings drops of red, whereon the deck my Captain lies. Faltering cold and dead.
Whence follow eyes the deads see, the vessel dim and dim, But the heart beart.
The cries are solgly is worn, The man is near, the peoples hear, the people all exulting.
O Captain! My Captain! Rise up and hear the bells! Rise up for you the flag is hung.
Paul Cézanne (1839–1906)

Your garden has shrunk.
Your golden hair, Marguerite,

Melted from Germany
The flowers are dead, and dreams disappear.

You think us down with this drop in the sky, you have

A man in the house, your Golden hair, Marguerite.

You and Margaret, each other of death, in the middle I will hit

A master from Germany death comes with eyes that

Drink you a night, and morning we drink you

Black milk of death. We drink it at night.

The sun, you have a grave in the clouds. It is empty to

Small climb to the sky
You

The sounds are shorter, the strings and as more

As a child, playing death's music, death comes.

Your garden has shrunk. We play with the separations

A man in the house, your Golden hair, Marguerite.

Drink you and drink you

We drink you at noon in the morning. We drink you

Black milk of death. We drink it at night.

Piece of Death
conjecture. The metaphysical poets fashioned several such devices to juxtapose images in surprising ways to invite the reader into a more sophisticated understanding of the poem. They often constructed elaborate and ingenious comparisons between two very unlike objects. In addition, they sometimes used metaphors to create a complex logic that governs a poetic passage or entire poem. It is in this sense that the term 'metaphysical' is generally associated with the 17th-century metaphysical poets.
2. What is the conceit in this poem? Identify the tenor and vehicle of the extended metaphor.

3. Do a quick TPQ-FASTT analysis of the poem, looking closely for poetic devices and clarifying meaning when necessary. Annotate the poem with these findings.

Explain your answers. (i.e. How does the vehicle represent the tenor?)

**THE FLEA**

By John Donne

Will wasps, as this flea—dost thou? Then let her look into me.
Just so much honour when thou prick'st me:
'Tis true: thou knowest how false fees be; but not outset nor the weak ear now.
Yet thou art smooth, and sayst that thou except in that drop where it struck from thee.

Wherein could this flea guilty be?

Nippe I may fall in blood of innocents.

Ctist us sudden, hast thou sense:

And anesthese, these ears in killing thee,

Let not to thee self such murder address;

I thought we make your part to kill me.

And consider in these living walls of hell,

Our marriage bed, and marriage temple is.

Wherefore we should, yea, more than married are.

() say, these lives in one brief space.

And thus all is more than we would do.

And promptless speeds with one blood made of two:

And this conceits better ill woes.

Yet in not name, not loss of understand;

Thou know'st them, and this cannot be said.

And in this heap our two drops mingle be.

How like the flea which thou desirest me.

Mark but this fleas, and mark in this
I. Do a quick TS-FAST analysis of the poem, looking closely for poetic devices and clarifying meaning when necessary. Annotate the poem with these findings.

And grows erect, as that comes home.
A breach in an expansion.
Our two souls in a common flight.

Though I must go, and not yet
The thing which emanated
Of disance, causeth me to remove—
O where still is sense—cannot admit—

Though greater far, be unequal
But reflection of the spirit.
Here choice which is ilk, and mean?—
Moving in earth brings harms and fears?

To tell the story our love.
Two poems of our joys.
No tears, no sound, no sense

Now his breath goes, and some say, "No,"
Whilesome of their old friends do say.

A VALUATION FORBIDDING MOURNING.

by John Donne
I. Do a quick TPS analysis of the poem. Look closely for poetic devices and identify the figurative meaning when necessary.

When Robin died, her frisbee still landed on my mouth.
And I knew, for I was her friend.
But I could not help it. The frisbee was the frisbee, and the frisbee was the frisbee.

2. What is the central theme in this poem?

Represent the theme.

And where does the vehicle extended metaphor. Explain your identification of the poem. Look closely for poetic devices.

Tell them (or the fish) how to grow, how to thrive, how to rise.
And, after all, life is still made of firm.
I watched the feet, but more details I saw.

The theme is love, so I could.

Yet being mine own, of England's nation would.
The fish was so alive in my sight.
I cast these by as one unto the light.
Why churning heart (in print, should mother call)."
The inward walls and summer's debt and love,

Worth and diminishing styly evermore,

Whose leaves first scattered man from doubt and dew,

Then entered sin, and with that symonore,

Removed all to length with nuances.

But reverence laws, and many a proclamation

Till she had weaken'd all her alteration

Began to make balconies, terraces,

The pleasure came, who'd like not the fashion,

But wisdom quickly swept them all away,

Whereas they were supported by the same,

That her fine column'd did support the frame,

And spinning panes, she was made to say

Love built a stately house, where Fortune came,

By George Herbert

THE WORLD
3. What trends in modern life and social organization does the poem satirize?

2. Explain the irony in the title. Why was the citizen "unknown"?

1. Identify the irony in this poem—and explain the use to which the irony is put (emotional

The Unknown Citizen

Irony and Paradox in Poetry
Dear Mom, sure rains here a lot.

The young man wrote.

So, after a while.

"Upsetting your mother."

Please don't write such depressing letters. You're

And the father wrote right back.

"On women and children."

"Today I killed a man, yesterday I helped drop napalm

So the next time he wrote, the young man said.

"Son, we want you to tell us everything. Everything"

In her next letter, the mother pleaded.

"The sunsets here are spectacular."

And the young man wrote.

"Don't hold back. How is it there?"

To which the mother replied.

"I know! You ought to see the funny monkeys."

"We're quite concerned. Tell us what it's really like."

But his mother - reading between the lines as mothers

"Dear Mom, sure rains a lot here."

And when he read this, he wrote home and said,

A young man once went off to war in a far country.

By Larry Rotman (b. 1942)

APO 96225
2. Identify the irony in this poem—and explain the use to which the irony is put (emotional.

Long ago?

I. What is the poem describing? How does it look now? What does the poem imply it looked like.

**Ozymandias**

The Colossus of Pharaoh Ramesses II (reigned as a tyrant from 1279-1213 BCE). According to the

Ozymandias, Pharaoh Ramesses II (reigned as a tyrant from 1279-1213 BCE). According to the

The lone and level sands stretch far away.

Of that colossal wreck, boundless and bare

Nothing beside remains. Round the decay

look on my works, ye mighty, and despair.

My name is Ozymandias, King of Kings:

And on the pedestal these words appear:

The hand that mocked them, and the heart that fed;

Which yet survive, stamped on these lifeless things.

Tell me what you see, the sculptor’s hand,

And wrinkle’d lip, and sneer of cold command.

Half sunk a shattered visage lies, whose frown

Stand in the desert. Near them, on the sand,

Who said—“Two vast and trunkless legs of stone

Ozymandias,” by Percy Bysshe Shelley (1792-1822)
1. Write a stanza for a patriotic ode utilizing end rhyme scheme and anaphora. (3 pts.)

2. Write a tercet containing slant rhymes utilizing paradox and hyperbole. (4 pts.)

3. Write a couplet in idiomatic pentameter that could end a Shakespearean sonnet and contains an allusion. (4 pts.)

4. Write a quatrain in free verse contrasting a concord. Identify your tenor and vehicle. (4 pts.)

5. After marking its rhyme scheme, identify the following type of poem. Then annotate the poem.

○ octave, sextet, volta, pentameter, metaphor, apostrophe, alliteration, anaphora, (9 pts.)

Rest of their bones, and souls deliver.
And some rest on best men with thee do go.
Such pleasure that, then these much more must low,
From rest and sleep, which but thy pictures do,
Do not poor Death, not yet canst thou kill me.
For those whom thou thinkst, thou dost overthrow;
Highly and delicious, for thou art not so;
Death, be not proud, though some have called thee

John Donne

And death shall have no more, death shall, thou shalt die.
And thine eyes shall see no more, thou shall, no more see.
And better than thy stroke, why should, some show better?
And better than thy sight, why should, any show sight,
And better than thy voice, why should, any show voice?

Thou art above to keep chance, kings, and desperate men,
Rest of their bones, and souls deliver.
And some rest on best men with thee do go.
Such pleasure that, then these much more must low,
From rest and sleep, which but thy pictures do,
Do not poor Death, not yet canst thou kill me.
For those whom thou thinkst, thou dost overthrow;
Highly and delicious, for thou art not so;
Death, be not proud, though some have called thee

And death shall have no more, death shall, thou shalt die.
And thine eyes shall see no more, thou shall, no more see.
And better than thy stroke, why should, some show better?
And better than thy sight, why should, any show sight,
And better than thy voice, why should, any show voice?

Thou art above to keep chance, kings, and desperate men,
9. Identify any irony in the following poem. Explain what kind of irony it is and how it is used. (2 pts)

Have? (2 pts)

8. How many words repeat in subsequent stanzas in a stanza? How many lines does a stanza

and so on. Our names, until the moss had reached our lips,

and so, as humans meet a night,

He questioned softly, "Why I failed?"

in an adjoining room.

When one who died for truth was lain

I died for beauty, but was scarce by Emily Dickinson

I, per beauty? I replied.

And I for truth—"the two are one;"

We differed between the rooms.

We disagreed, entre a, he said.

in an adjoining room.

When one who died for truth was lain

and so on, our names, until the moss had reached our lips,

and so, as humans meet a night,

He questioned softly, "Why I failed?"

in an adjoining room.

When one who died for truth was lain

I died for beauty, but was scarce by Emily Dickinson
Whence came her bliss to send thee out of door?
Since for my mother, she is poor,
If for my master, say, thou hast none;
And make thy way where thou art not known.
In all thy hands, because thou dost not come.
In this array, mosses vituperate thy true form.
But thou shalt see home-spun cloth, I’ll house I find.
I wear thee dress to him, these were my mind.
Yet still thou wilt make more hoarding than is need.
I sought thy joints, to make thee even rear.
And nothing of a peer, still made a thief.
I wased thy face, but more deceas I saw.
The visage was so innocence in my sight.
I cast thee by as one until thee lighten.
My ambling thee (in unbroken) should other call.
As thy renown, all this marred was not small.
Where errors were not lessened (all may judge).
Where these should be expressed in public view.
I will subtract from hence by friends, least wise them like.
Who after which dish’d by my side remain.
Thou liest famed offspring of my people brain.

The Author to her Book

{|attitude of the speaker:|

well-organized essay in which you discuss how the poem’s controlling metaphor expresses the complex

(1996) Read carefully the following poem by the colonial American poet Anne Bradstreet. Then write a

1. Literature and Composition — Poetry Timed Essay

|Instructor: Mrs. Foudy
To lead your seminar on your assigned day:

1. You will lead the class in a mini formal seminar about one of the poems by your poet. In addition to using your paper and your thesis to guide your seminar, you will develop **text-dependent questions** to use as the basis of your seminar discussion. We will practice how to lead your seminar.

2. Write a 3-4 page essay in which you make a statement a claim about the poets and their poetry. This essay is not a biographical sketch; instead, it is an analysis of the poets' works. Adopt your poets and become the class expert on them.

3. Explore and research the poets’ lives, literary movements, and beliefs of one of the poets listed below (or another poet approved by me). Find poems online in the library.

Assignment:

**AP Literature**

**Adopt-a-Poet Project**
Gradable Draft Due:

Rough Draft Due:

Research Paper

<table>
<thead>
<tr>
<th>Name</th>
<th>Poem Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edna St. Vincent Millay</td>
<td>L'Heureuse Citoyenne</td>
</tr>
<tr>
<td>William Wordsworth</td>
<td>The Love Weepers</td>
</tr>
<tr>
<td>Lord Alfred Tennyson</td>
<td>The Lady of Shalott</td>
</tr>
<tr>
<td>Percy Bysshe Shelley</td>
<td>My Heart Hath Outgrown Thee</td>
</tr>
<tr>
<td>William Shakespeare</td>
<td>Romeo and Juliet</td>
</tr>
<tr>
<td>Shakespear</td>
<td>Hamlet</td>
</tr>
<tr>
<td>William Carlos Williams</td>
<td>The Dinner at Python's</td>
</tr>
<tr>
<td>Dylan Thomas</td>
<td>Do Not Go Gentle Into That Good Night</td>
</tr>
<tr>
<td>William Wordsworth</td>
<td>The World Is Too Much With Us</td>
</tr>
<tr>
<td>Robert Frost</td>
<td>The Road Not Taken</td>
</tr>
</tbody>
</table>

You must use at least three sources for your paper. At least one should be a book or (or)

You may cite your sources using MLA format. All citations should be in MLA format. Please talk to me if you are having problems.

Finding a book source or a reliable Internet source.

Requirements:
Rubric for Poem Project

Presentation Date:

Use your paper and your thesis as the basis of your discussion (not just a biography).

- Handout a set of questions dependent on the text to guide the discussion. You will be graded on your understanding of the text and the quality of your discussion.
- Lead a mini sociocultural seminar on one poem by your adopted poet. The seminar should last 8-10 minutes.

Requirements:

TOTAL

30/ Handout—uselul, clear, and complete
10/ Quality of text-dependent questions
10/ 8-10 minutes in length
5/ Clarity and confidence as sociocultural discussion leader

Presentation:

Research Paper:
<table>
<thead>
<tr>
<th>T</th>
<th></th>
<th>T</th>
<th>S</th>
<th>A</th>
<th>F</th>
<th>S</th>
<th>P</th>
<th>T</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>Title</td>
<td>Shifts</td>
<td>Attitude (TONE)</td>
<td>Figurative Language</td>
<td>Speaker</td>
<td>Paraphrase</td>
<td>Title</td>
<td></td>
</tr>
</tbody>
</table>
of existence
speared in the empty air
her feet eternal form
who may or may not catch
a little character with man
and he

do start her death-defying leap

with gravity
where beauty stands and waits

in his supposed advance
before the taking of each stage of step

tall truth
who must perform peculiar
for his the super realism

for what it may not be

anything
and all without misstopping

and other high theaters
and slighter-foot-ticks
performing everywhere
to the other side of day
pieces his way
above a sea of faces
and blushing on exposed

to a high where of his own making
climbs on time

the poet lies on october
of his audience
above the heads
whenever the performances
and death

constantly risking absurdity (#15) by lawrence ferlinghetti
Now put them together to create your thesis.

R (evidence): What textual evidence (words, images, etc.) will you use to prove your position/claim?

T (opie): What is this poem about? What is the subject of the poem? What is happening in the poem?

P (position): What does the poet write the poems as he/she does? Why does he/she use these poetic devices?

F (thesis): What message are the poems sending? What poetic devices does the poet use? Why does he/she use them?

NOW YOU TRY IT!

P (thesis): This comes from your paraphrase of the poems in your TPS-FAST analysis!

Sample thesis:

A hazardously and death a loss of a deeply knowledgeable and willfully accepts.

constantly struggles to find more daring tricks to entertain his audience to show how he is consistently

throughout, techniques use of an extended metaphor linking the poet to an octopus, he highlights the

hyphen, the meanings, the metaphors, and the other poetic devices that eventually use to support your view of the poem.

As the supporting points you develop in the body of your paper (especially now in these examples of your thesis), the words the

in each verse which the poem—Chapter 26—support your thesis. These instances of your thesis will

exactly what the poet is saying about poems and poetry (or about art, or beauty, or experience, etc.). To prove your thesis, you

For example, you might think the poet is saying about how poems and poetry (or about art, or beauty, or experience, etc.). To prove your thesis, you

Figure out your answers to these questions, and then set out to prove that you are right.

R (evidence): What textual evidence (words, images, etc.) will you use to prove your position/claim?

T (opie): What is this poem about? What is the subject of the poem? What is happening in the poem?

P (position): What does the poet write the poems as he/she does? Why does he/she use these poetic devices?

Writing a Thesis for Your Analytic Poem Project Paper
the discussion. Of your classmates so that they can easily refer back to them during questions just like I have above, and make sure to have copies for all least one question from each category (in bold above). Type your guide the discussion and others thinking. Make sure to include at
be teaching in a mini Socratic Seminar. You will be using these to entertain. Then, create text-dependent questions for the poem you will go to https://micr...mp-content/uploads/2013/12/Text-dependent-

ASSIGNMENT:

be contradictions of others, what does that say about a poet and his work? Justify your choice of adjective with excerpts from the text. If some of those adjectives appear to
be contradictions of others, what does that say about a poet and his work?

Opinion and Interpretation Questions:

1. If you had to characterize the poet-accordant, what are some adjectives you’d use to describe him?

9. What are some of the magic that sticks a poem may use in his work? What is the purpose of those

Inference Questions:

7. Why does Persephone use the image of an accident as a metaphor for a poet and his work? How

Authors, Purpose, and Point of View:

5. What is the conclusion of the phrase “empty air of existence”? What is its conclusion in the

Vocabulary and Text Structure:

2. What does the artwork depict? What is the poet-accordant to the poet-accordant?

Build understanding of the meaning:

“Consantly Risking Absurdity” By Lawrence Ferlinghetti

Text-Dependent Questions For
Text-dependent Questions for "Consistently Riding Abasurdity"

1. Why does the poet mention San Francisco and New York City as places where he performs?
2. How does the poet's choice of words convey the feeling of being "above a sea of faces"?
3. What symbolism does the use of "climbs on time" and "heads" represent in the poem?
4. Why does the poet mention "his own making" and "the poet like an octopus" in the second stanza?
5. How does the poet's use of "abasurdity" convey the idea of "consistently riding"?
6. What is the significance of the word "abasurdity" in the title of the poem?

Consistently Riding Abasurdity

Lawrence Fishbein's performance at the Hotel in Beijing.
<table>
<thead>
<tr>
<th><strong>Substance</strong></th>
<th><strong>Rejection/Correction</strong></th>
<th><strong>Evidence of Writing Process</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Sentence-length feedback</td>
<td>Respond to peer or teacher feedback</td>
<td>Evidence of writing process, including the writer's own thoughts and revisions.</td>
</tr>
</tbody>
</table>

**Placement**

- No apparent conclusion
- Summarize of paper
- Revision of thesis

**Organization**

- Evidence of structure or organization
- Repetitive sentence structure and repeated, but some
texts

**Conclusions**

- General power of literary terminology
- Simple, compound, complex

**Syntax**

- Multi-syllable words
- Fragmented, run-on sentences

**Dictionary**

- Reference to previous ideas
- Multiple transitive verbs

**Essence of Commentary**

- Reference to previous ideas
- Multiple transitive verbs

**Organization & Structure**

- Evidence of structure or organization
- Repetitive sentence structure and repeated, but some
texts

**TPR**

-课堂
- Argument

**Evidence**

- Evidence of structure or organization
- Repetitive sentence structure and repeated, but some
texts

**Conclusion**

- General power of literary terminology
- Simple, compound, complex

**Dictionary**

- Reference to previous ideas
- Multiple transitive verbs

**Essence of Commentary**

- Reference to previous ideas
- Multiple transitive verbs

**Organization & Structure**

- Evidence of structure or organization
- Repetitive sentence structure and repeated, but some
texts

---

**Mrs. Foudy – AP Literature and Composition**

**Universal Rubric for Analytical Essay**

**Score Range (3-4)**

B

**Score Range (5-6)**

C

**Score Range (7-9)**

A