

Romantic Poetry-Defining Self-Expression and Imagination

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Rationale: Romantic Poetry-Defining Self-Expression and Imagination

Context:

The following conceptual unit centered on Romantic Era poetry is crafted for twelfth-grade, college-prep English and Literature classes in Gwinnett County, Georgia. Seated outside of the sprawling, cosmopolitan Atlanta, Gwinnett County is home to one of the metro area's largest suburban school districts. Generally, the student population of the district's high schools is an astounding 3000-plus, on average. The majority of these graduates go on to attend the University of Georgia, university system of Georgia, large out-of-state or Ivy-League post-secondary institutions. Students in Gwinnett County are predominantly white, middle-class teenagers, motivated to attend college by their parents and/or the state's HOPE Scholarship. However, the county boasts an enormous growth of immigrant (i.e. Russia, Vietnamese, and Croatian) and minority (i.e. Hispanic, African and Asian-Americans) groups in recent years. Despite changing faces and changing views, Gwinnett County remains a fairly conservative area. Religious groups, such as the Fellowship of Christian Athletes, and home football games play a significant role in the lives of pupils.

Rationale:

Romantic Poetry. The subject itself conjures dread in the minds and hearts of many high school students. Most would prefer to skip class or ask for a pass to the nurse's office to avoid this poignant literary genre. Basically, this makes one ask: "why teach poetry at all?" Clearly, it is the optimal genre to expose twelfth-grade students to classic literature, aiding them in developing and polishing self-expression of their individual voices, critical thinking and writing skills.

After much thought, I decided to select poetry readings of the "Big Six" British, Romantic poets-Blake, Wordsworth, Coleridge, Byron, Shelley and Keats-from the district's senior English anthology, *The Elements of Literature: Literature of Britain*. Although such anthologies take "decision making out of the hands of teachers and students, making the school environment less dynamic for everyone," I feel it is my duty to make the

presentation of Romantic Poetry, a "literature of historical and cultural significance," in this text invigorating (Smagorinsky, 35, 61). This is effectively achieved when the teacher carefully and creatively cooks up her own interactive activities and assessments to brew a satisfying learning experience. Likewise, the assessments must be as varied as the learning styles of the students.

To begin the unit, I will give the students an opinionaire regarding Romantic Poetry. This will give me an initial indication of how they feel toward the subject area and genre overall. That night, students will read "The Tyger" and "The Lamb" by William Blake for homework. I chose these two pieces to be read adjacently to illuminate contraries. A tyger is the foremost symbol in "The Tyger"; thus, it signifies a powerful revolutionary energy present in British society during the French Revolution. Conversely, "The Lamb" is interpreted as a "statement of Christian faith. . . [yet] The speaker's viewpoint is thus an incomplete representation of Blake's"(Evler, T650). This point will aid me in stating to parents and administrators my intent for teaching this poem. Students must realize that the religious reading is just one interpretation. Literature and voices have abundant ways to be perceived. The community should realize that students need to be open to various ideas and opinions; however, they should use these as "food for thought" to make their own assumptions. I will hold my personal religious views to my heart, refusing to share or let them influence the discussion. Comparing the voices present in these pieces, along with Blake's accompanying artwork, helps students see how each individual possesses a house full of voices. Poetry and art are just two of many methods of vocal expression. One uses these different voices when he enters different rooms, or situations, in life.

In addition, Blake's "The Chimney Sweeper" is also included. Expressing the author's response to the social ills of the late 1700s, this poem reveals how one utilizes voice to creatively exemplify man's atrocities. After reading this, I provide students with a lecture on the Romantic Era in England. They will complete a mini-research assignment in groups, constructing a collage or poster on an aspect of the culture: business, philosophy, fashion, music, etc. A written justification for the collage or poster artwork must be included. These will briefly be presented in a later class period. Thus, students can understand how culture impacts the authorship of these great poets.

Next, readings of William Wordsworth's "Lines Composed a Few Miles Above Tintern Abbey," "She Dwelt Among the Untrodden Ways" and "The World Is Too Much with Us" are studied. "Tintern Abbey" introduces the blank verse form, along with the concept of "conversational poems" (i.e. spoken to a lover, friend, or silent listener). Students begin seeing how nature prominently impacts Romantic literature. This urges them to take note of the world to explore their imaginations in writing and oral expression. Love and loss, two elements of life that teenagers relate to daily, appear in "She Dwelt." "The World" deals with Wordsworth feeling that his writing is "out of sync" with nature and the world. Both of these poems reveal feelings present in the author's life. Pupils relate to these issues today. As Smagorinsky states, "Many units can be justified because they respond to the psychological needs of students. Literature often deals with common human experiences" (58). Hence, this will draw them into the readings, allowing them to reflect on their emotions, opinions-and how feelings span centuries eternally.

After Wordsworth, pupils read "Kubla Khan" and "The Rime of the Ancient Mariner" by his contemporary, Samuel Taylor Coleridge. Both allude to the supernatural element and push one's imagination fully. "Ancient Mariner" introduces the literary ballad form. Since it is derived from the oral folk ballad, pupils will complete a poetry CD project, identifying poetic terms from songs of their choice. This will solidify their understanding of poetic/literary terms by relating them to their favorite music.

Since we are at the half-point of the unit, I will assign an outside reading project. Six novels-Northanger Abbey by Jane Austen; Dracula by Bram Stoker; Frankenstein by Mary Wollstonecraft Shelley; Wide Sargasso Sea by Jean Rhys; The Italian by Ann Radcliffe and The Sorrows of Young Werther by Johann Wolfgang Von Goethe-will be assigned to groups of five or six (one novel per group). The students will receive some class periods to read or meet in their reading groups; however, the reading is mainly completed outside school. Groups must present their novel according to the assignment in a creative format: talk show, news program, TV tabloid, skit, etc. to the class. The entire class remains responsible for the basic knowledge of all these novels. Each selection represents the genre of the Gothic novel in Romantic literature. Students use

this knowledge to holistically see the relation of the novels to the era's poetry.

During this same class period, "She Walks in Beauty," composed by George Gordon, Lord Byron, is read. I prompt the class to discuss how the poem portrays women in the time period. For homework, Mary Wollstonecraft's Vindication of the Rights of Women, is assigned. Pupils gather a woman's view of her place in the Romantic era, in comparison to how a man sees her.

Percy Bysshe Shelley's "Ozymandias" and "Ode to the West Wind" follow. The two works center on what remains after death. This is a vital topic to address, as many high school seniors experience the passing of a loved one or friend every year. It is especially profound since more of teenagers' peers die as a result of gangs, drugs and auto accidents. Once again, the literature is brought back to their lives to show tangibility.

Finally, John Keats' "La Belle Dame sans Merci" and "Ode to a Nightingale" complete the unit on the "Big Six" Romantic Poets. "La Belle" portrays women on a different perspective-heartless-than Byron's "She Walks in Beauty" or Wollstonecraft's Vindication. This allows students to witness the variation of voices on a topic. It prods them to question women's place in Romantic Britain's society. In a different vein, "Ode to a Nightingale" focuses on the imagination once again. Keats reflects on the lovely song of the bird, how one can lose himself in nature's offerings. Once again, nature and imagination are highlighted in the writing of the Romantics.

Upon completion of readings, the class will view the film Persuasion, based on the Romantic novel by Jane Austen, that relates to issues of the period. After these two class periods end, pupils will write an in-class essay regarding the works represented in the unit. They may use the poetry, outside reading or film to support their arguments. Day twenty, student will hand in their completed individual multigenre unit projects.

It is important to note that during the course of the unit, students still participate in grammar/analogy exercises and journal writing. Daily, students complete a "warm-up activity" from the overhead. I alternate class periods between sentence editing and SAT analogy exercises. Each time reading homework is assigned, students must write in their Reading Log Journals. This will assist them in thinking actively and critically while reading. Also, it is more useful to jot initial reading questions down for the next class discussion. Occasionally, students may receive an in-class, informal "Focused Free-Write" exercise. These count the same as Reading Log entries. I will use a point scale with rubrics to weigh and assess unit assignments.

Through the vast sampling of the "Big Six's" works, Gothic novels and film Persuasion, senior English students will discover how their voices and imaginations play a key role in critical thinking and writing. The literature included forces students to make connections: 1) between the poetry's subjects and their relation to characteristics of Romanticism; and 2) to the literature and their lives. Literature is not meant to be listless on the page, cold and impersonal; literature is life. Pupils witness that through discussion and writing in active manners. These skills assist almost-high-school-graduates into maturing, adult thinkers and communicators. With such ammunition, success follows in college and in life endeavors.

References

Evler, Mescal, ed. Elements of Literature: Literature of Britain. 6th ed. New York: Holt, Rinehart and Winston, Inc., 1997.

Smagorinsky, Peter. Teaching English Through Principled Practice. Upper Saddle River: Merrill-Prentice Hall, 2002.

Materials:

The Tyger

The Lamb

The Chimney Sweeper, William Blake

Lines Composed a Few Miles Above Tintern Abbey

She Dwelt Among the Untrodden Ways
The World Is too Much with Us, William Wordsworth

Kubla Khan
The Rime of the Ancient Mariner, Samuel Taylor Coleridge

She Walks in Beauty, George Gordon, Lord Byron

Vindication of the Rights of Women, Mary Wollstonecraft

Ozymandias
Ode to the West Wind, Percy Bysshe Shelley

La Belle Dame sans Merci
Ode to a Nightingale, John Keats

Film: Persuasion (1995)

Goals of the Three BIG Assessments:

1) In-Class Essay

Near the unit's end, students will illustrate their knowledge of Romantic Poetry by writing an in-class essay. They have option of selecting one of three possible writing prompts to use as their topic of composition. This way, the students hold a comfort level in their writing-allowing their voices to shine. Thus, the essay prompts focus on self-expression, imagination, love, nature, social issues current in the time period, etc., that are the centerpiece of the authors' poems. Pulling from discussion participation, reading log entries and their own interpretations, pupils will utilize evidence to support why and how the poet defines the voice/subject in his piece. Students can relate this to their personal experiences and society today; hence, this reveals to teenagers that the voices of the past are still understandable and common. The in-class essay format prepares seniors to think critically and quickly-two elements they need to perform well on their in-class essay final exams in college English courses. (30 pts.)

2) Outside Reading Groups

Pupils will be assigned Gothic novels in "Outside Reading Groups." Each group of five students reads and discusses indepth the novel assigned out of the school setting. This is to generate a more relaxed, personable approach to reading. Students are forced to truly develop their own viewpoints and thoughts-and clear misunderstandings-among their peers. It exemplifies to seniors 1) time-management of reading (something they'll need in college!); 2) not relying on teacher input to hinder their interpretations of literature; and 3) using discussion to generate thought among their peers. From this, students tie the Gothic novel genre into the related topics presented in Romantic poems. They will present their novel to the class in a skit format: TV tabloid, TV newsmagazine, game show, talk show, etc. This illuminates their speaking, creative self-expression and critical thinking skills to make connections between the novel and poetry. (25 pts.)

3) Multigenre Project

At the unit's end, students will complete a multigenre project. They can choose from 1) making a modern CD/soundtrack to interpret the Romantic era of poetry. A written justification is required to support the work; 2) take a Gothic novel (one other than that read by his/her group) and turn the prose into poetry. Break the novel into 3-5 poems related to key scenes or happenings in the novel and bind them, creating a cover composed of a collage, watercolor, drawing, etc.; 3) using a romantic poem that emphasizes nature, create a brochure for a destination (or the one described in the piece). Choose pictures to go with the poem and justify why they support this literature, destination, etc.; or 4) using Mary Wollstonecraft's Vindication of the Rights of Women as a template, write your own Vindication of the Rights of Teenagers. Bind this work as if you would publish it and make a collaged front cover supporting your writing. In its entirety, the multigenre project will unite all of the unit's aspects-art, nature, imagination, self-expression, critical thinking and writing-to

illustrate the pupil's understanding of the pieces and concepts presented. This holistic view, along with diverse project topics, will reach a wide range of learners as well. My hope is that they enlighten themselves to the fact that literature encompasses all aspects of life. (50 pts.)

Week #1

Day 1

- * 3 min: Attendance, housekeeping, announcements
- * 10 min: Tool Sharpening: SAT Analogies
- * 5 min: working problems individually
- * 5 min: review correct answers/discuss as a class
- * 15 min: Distribute Opinionnaire on Poetry (See Appendix A). Have students look at the painting, "The Curfew" by Samuel Palmer and write a short response on how it portrays the essence of the Romantic Era.
- * 10 min: Discussion of Opinionnaire responses
- * 5 min: in groups of 5 or 6
- * 5 min: groups share one thing they had in common/liked or disliked, etc. w/class
- * 15 min: Background lecture on Romantic Era and "The BIG 6" poets; background on Blake. Introduce Final Multigenre Unit Project requirements and rubric, discussing it with the class (See Appendix F). Also, handout rubric for overall unit (Appendix G).
- * 2 min: Assign HW-read William Blake's "The Tyger" and "The Lamb"; prepare to depart.

Day 2

- * 3 min: Housekeeping, etc.
- * 10 min: (no tool sharpening today) Focused Free-Write on HW readings
- * 30 min: Discussion of poems-questions, feelings generated by focused free-writes. Compare/contrast authors usage of voice, imagination through poetic/literary elements.
- * 10 min: Intro to Reading Log Journals-Handout (See Appendix B)
- * 2 min: Assign Blake's "The Chimney Sweeper" for HW reading and Reading Log; depart.

Day 3

- * 3 min: Housekeeping
- * 10 min: Tool-Sharpening: Commas
- * 5 min: work individually
- * 5 min: review/discuss as class
- * 5 min: Focused Free-Write Quiz
- * 5 min: Discuss "The Chimney Sweeper" using reading log responses in groups of five or six.
- * 15 min: Discuss "Chimney" as a class. How does it compare/contrast w/voice and images of Blake's two other poems? What does he say about the Romantic Era society in Britain?
- * 7 min: Introduce group Mini-Research Project-handout and rubric (See Appendix C). Focus on some aspect of era's society, etc. Give due date.
- * 10 min: Introduce William Wordsworth. Assign "Tintern Abbey" for HW and Reading Log Journal; depart.

Day 4

- * 3 min: Housekeeping
- * 10 min: Tool-Sharpening: Analogies
- * 5 min: work individually
- * 5 min: review/discuss as class
- * 5 min: Focused Free-Write about HW reading
- * 20 min: Fishbowl discussion over "Tintern"
- * 17 min: Go to library for group research. Assign HW: read "She Dwelt" and "The World."

Day 5

- * 3 min: Housekeeping
- * 5 min: Tool Sharpening: Review Analogies and Commas
- * 5 min: work individually
- * 5 min: review/discuss as class
- * 25 min: Get student feedback on poems-end of Wordsworth's "imaginative era." Would you

disagree? Why do you think the critics thought this way?

* 20 min: Intro to Coleridge; read "Kubla Khan" in class.

* 2 min: Give free-write for HW; work on Mini-Research projects for Monday.

Week #2

Day 6

* 3 min: Housekeeping

* 15 min: Discuss free-writes/"Kubla Khan"

* 30 min: 6 groups present (5 min/group) on project (I'll take notes on overhead-make class handout on presentations)

* 5 min: Tool-sharpening: Semi-Colons

* Review answers as a class

* 2 min: Assign "Rime" parts 1-3 for HW and Reading Log

Day 7

* 3 min: Housekeeping

* 10 min: Tool-sharpening: Parallel Structure

* 5 min: work individually

* 5 min: discuss/review as class

* 10 min: Group activity in pairs-describe/discuss what happened thus far in "Rime" to partner; he/she takes notes

* 20 min: Groups share finding w/class; further discussion (i.e. What is the significance of the albatross? How does it relate to the overall meaning of the poem?)

* 10 min: Intro to Outside Reading Project-give them list of books and ask them to rank their book choices. Announce group assignments tomorrow (See Appendix D).

* 2 min: Read "Rime" Parts 4-5 for HW and complete Reading Log.

Day 8

* 3 min: Housekeeping

* 5 min: Focused Free-write Quiz

* 25 min: Class-lead discussion of "Rime," Parts 4-5. Begin by asking if students need any information clarified. What questions did they jot down in their Reading Logs? Use these as initial lead questions.

* 10 min: Intro to Byron

* 10 min: Assign Outside Reading Groups (best accommodating preferences)-handout on assignment requirements (See Appendix D).

* 2 min: Assign "Rime," Parts 6-7 and complete Reading Log.

Day 9

* 3 min: Housekeeping

* 10 min: Tool-Sharpener: Semi-Colons

* 5 min: work individually

* 5 min: review/discuss answers

* 5 min: Focused Free-write Quiz on completion of "Rime"

* 20 min: Discuss/wrap-up "Rime." Give overview of key events and significant phrases, etc. Stress that students should know such items for later unit assessments (i.e. in-class essay).

* 10 min: Read/discuss "She Walks" in-class.

* 5 min: Background on Mary Wollstonecraft; assign Vindication of the Rights of Women for HW

Day 10

* 3 min: Housekeeping

* 5 min: Tool-Sharpener: Parallel Structure and Semi-Colons

* Review answers as class

* 5 min: Focused Free-Write Quiz

* 25 min: Discuss role of women in Romantic Britain in regard to Wollstonecraft's Vindication. What is the author getting at? How do you perceive women to be treated in British society during this era? Would you agree that some cultures still adhere to these stereotypes of females?

- * 5 min: Have students read background on Shelley in groups of 2-3
- * 10 min: Share/discuss group findings as a class-I write points on overhead and students take notes.
- * 2 min: Assign Shelley's "Ozymandias"-no Reading Log Journal!!!

Week 3

Day 11

- * 3 min: Housekeeping
- * 10 min: Tool-Sharpening: Eliminating Passive Voice
- * 5 min: work individually
- * 5 min: review/discuss answers
- * 5 min: Focused Free-Write Quiz on "Ozymandias"
- * 30 min: Talk about poem in class; discuss topics, poetic elements and issues in poem. How is the poem's form true to the Romantic style?
- * 3 min: Assign "Ode to the West Wind" and Reading Log for HW.

Day 12

- * 3 min: Housekeeping
- * 10 min: Tool-Sharpening: Transition Phrases
- * 5 min: work individually
- * 5 min: review/discuss answers as a class
- * 10 min: In groups of 2-4, discuss interpretations in Reading Log regarding "West Wind"
- * 15 min: Discuss "West Wind" as a class-compare elements in poems of Shelley's writing style.
- * 15 min: Intro to Keats and his background
- * 2 min: Read "La Belle" and "Ode" plus Reading Log Journal for HW.

Day 13

- * 3 min: Housekeeping
- * 10 min: Tool-Sharpening: Eliminating Passive Voice
- * 5 min: work individually
- * 5 min: review/discuss answers as a class
- * 10 min: Divide class into groups-3 groups will discuss "La Belle" and 3 groups will discuss "Ode"
- * 15 min: Groups present/discuss findings; students take notes.
- * 10 min: Background on Jane Austen for Persuasion movie
- * 2 min: Close class and depart

Day 14

- * 3 min: Housekeeping
- * 10 min: Tool-Sharpening: Transition Phrases
- * 5 min: work individually
- * 5 min: review/discuss answers as a class
- * 40 min: View Persuasion
- * 2 min: Close class and depart

Day 15

- * 3 min: Housekeeping
- * 10 min: Tool-Sharpening: Review-Eliminating Passive Voice and Transition Phrases
- * 5 min: work individually
- * 5 min: review/discuss answers as a class
- * 40 min: View Persuasion
- * 2 min: Close class and depart

Week 4

Day 16

- * 3 min: Housekeeping
- * 15 min: discuss Persuasion
- * 35 min: Review poetry unit

* 2 min: Tomorrow-in-class essay over unit readings; depart.

Day 17

* 3 min: Housekeeping

* 50 min: Write in-class essays (Appendix E-topics and rubric).

* 2 min: Students turn in essays; remind them that Outside Reading Group presentations are tomorrow

Day 18

* 3 min: Housekeeping

* 50 min: 3 of 6 groups present

* 2 min: Remind students that presentations continue tomorrow and that final multigenre projects are do on day 20.

Day 19

* 3 min: Housekeeping

* 50 min: Last 3 groups present

* 2 min: Remind students that final multi-genre projects are due tomorrow

Day 20

* 3 min: Housekeeping

* 50 min: Students share final multigenre projects with their peers from their assigned Outside Reading Groups (Appendix F-Multigenre Project Choices and rubric).

* 2 min: Collect projects-unit is complete

Appendix A:

Unit Intro. Activity-Opinionnaire

Since you are about to embark on a journey through the era of Romantic poetry, it is important to evaluate your views/feelings toward this genre. Circle the response that best relates to your opinions below. You must answer all ten questions. Remember, this is just an opinionnaire-there are no right or wrong answers!

1) The best poems are those that rhyme.

Strongly Agree Agree Disagree Strongly
Disagree

2) Poetry is eminent throughout society today.

Strongly Agree Agree Disagree Strongly
Disagree

3) I would enjoy writing and sharing poems at coffee houses.

Strongly Agree Agree Disagree Strongly
Disagree

4) Because poems are so short, they are difficult to interpret.

Strongly Agree Agree Disagree Strongly
Disagree

5) "Romantic Era" poetry solely revolves around the implications of romantic relationships or "star-crossed" lovers.

6)
Strongly Agree Agree Disagree Strongly
Disagree

6) Through poems, a writer truly conveys feelings that cannot be expressed in prose.

Strongly Agree Agree Disagree Strongly
Disagree

- 7) Poetry is impossible to construct because of set forms (i.e. limerick, haiku).
Strongly Agree Agree Disagree Strongly
Disagree
- 8) I feel comfortable expressing myself through written word.
Strongly Agree Agree Disagree Strongly
Disagree
- 9) In my eyes, poetry is the most artistic form of composition.
Strongly Agree Agree Disagree Strongly
Disagree
- 10) When interpreting a poem, there is only one correct explanation.
Strongly Agree Agree Disagree Strongly
Disagree

Courtesy of S. Mann, 2001

Appendix B:

Reading Log Journals-40pts.

As we read throughout our unit on Romantic Poetry, you will complete a number of Reading Log Journals as homework each week. You do not need to write paragraphs or sentences-bullets of jot ideas are great! However, these Logs must include . . .

- * What interested/impressed you
- * What you thought as you read
- * What quotes you liked
- * What you disliked
- * What is unclear
- * Lastly, don't forget to jot down questions you have and want to pose in class
- * DO NOT forget to put responses in chronological order with the line number beside each bullet

You must include at least four of the elements mentioned above. To receive full credit, these journals must exhibit that you read and thought while reading. Please date and type your journal (double-spaced) or write it on loose-leaf notebook paper (skip lines). These should be 1-2 pages and are 8 pts. each per week-worth 40 pts. of your unit grade!

Sample set-up:

Appendix C:

Mini-Research Group Project Collage

In groups of 5 students, you will draw a topic at random dealing with some aspect of Romantic Britain. (I will bring around a paper lunch bag with the topics in it for you to select from.) You will research this topic, presenting it to the class, gaining a greater understanding of how the period's literature relates to its society.

These are the topics that the bag contains:

Political Structure	Entertainment
Class/Socioeconomic Levels	Jobs/Education
Fashion	Family Life

The requirements for the project are as follows:

- * Use a minimum of 2 internet resources (must be html, edu, org-no sketchy .com stuff); include works cited page.
- * Make a collage of pictures, words and art pertaining to your research topic and the era. Be prepared to defend your choice! Minimum of 8 pieces required.
- * When presenting, it is vital that all group members participate. Neatly and creatively arrange the collage and written findings on your posterboard. Don't forget to include everyone's name on poster!

Rubric for Mini-Research Assignment

Group Members: _____

- * Content _____/10 points
- * Provides interesting information
- * Includes works cited page/section
- * Used no more than 2 internet resources

- * Collage _____/5 points
- * At least 8 pieces implemented
- * Relates to time period/topic-gives others idea of the era
- * Arranged in an appealing manner

- * Presentation _____/5 points
- * Presents material appropriate and relevant to topic
- * Makes material engaging for students
- * Poster is neat, creative and colorful

- * Participation _____/5 points
- * All group members "play a part" in the presentation

Appendix D:

Outside Reading Groups-Rank the Gothic Novels

Please look over this list of six Gothic novels from Britain's Romantic Period. With "1" being "your first choice" and "6" being "your last choice," rank the books you would be most interested in reading for an outside reading group project. Tomorrow, I will inform you of your fellow group members based on this survey. From this, you will creatively present your Gothic novel, providing the class with a broadened sense of British Literature.

- _____ Northanger Abbey, by Jane Austen
- _____ Dracula, by Bram Stoker
- _____ Frankenstein, by Mary Wollstonecraft Shelley
- _____ Wide Sargasso Sea, by Jean Rhys
- _____ The Italian, by Ann Radcliffe

_____ The Sorrows of Young Werther, by Johann Wolfgang Von Goethe

Directions and Requirements for Outside Reading Groups-Gothic Novels

A. Directions for Reading

- 1) Read the book! You will set your own pace. You are seniors, and I am leaving you the responsibility of completing the novel by the due date.
- 2) Meet with your group for a minimum of once per week. You can hang out at a group member's home, "chill" at Starbucks-whatever is a conducive environment. You will tape record your conversations as proof. I want to hear your opinions and thoughts regarding your reading experience. Tapes are due to me when you present your novel.

B. Requirements for Presenting Your Skit

- 1) Creativity is mandatory-your skit must be in the format of a TV tabloid, TV newsmagazine, game show or talkshow.
- 2) Characters' names and personas in the novel are discussed. Mention 3 specific incidences from the scenes in the literature. Make at least 3 connections between specifics in the literature and the time period's poetry studied in class.
- 3) Costumes and props are mandatory as well. Sound effects can be used if desired. All your choices must be skit and classroom appropriate. (Remember: "If Bambi doesn't say it, we don't!")
- 4) Delivery is vital-make us feel like we are watching your talk show, tabloid, etc.
- 5) How does the novel relate to people in Romantic Britain? What social issues plagued them? What were their free-time activities? What was the socioeconomic make-up of the period? Does this literature relate to lives today? Verbally answer these questions regarding the novel's characters in your skit.
- 6) Make sure every group member has an active role (i.e. speaking, dancing, singing, etc.) in your presentation.

Have fun! This is worth 25 pts. of your unit grade.

Outside Reading Presentations---Gothic Novels

Group Members _____
Novel _____
Date Presented _____

* Originality--_____out of 5 Points

Project engages the audience's interest. The product illustrates a plethora of insightful, unique thought, exemplifying creative and inventive ideas.

* Plot/Genre Requirements--_____out of 5 points

Characters' names and personas in novel are clearly expressed. Also, three specific incidences in the novel are presented. Group makes connections between specifics in the Gothic novel and the Romantic poetry studied thus far in class.

* Delivery--_____out of 5 points

The skit appears well-rehearsed and "goes off with out a hitch"-a smooth, exemplary delivery that holds the audience's interest and makes them believe they are watching a real TV talk-show, tabloid, skit, newsmagazine, etc.

* Explanation--_____out of 5 points

Describe the novel's significance to the individuals of the Romantic Period. What issues were prominent in society? Did the novels touch on them? How does literature relate to real life? This should be included and presented in an engaging manner.

* Equal Group Participation--_____out of 5 points

Evident from performance that each member has a speaking part and/or vital role in the skit. Everyone must participate in the acting!!!

Your score:_____out of 25 points

Appendix E:

In-Class Essay Topics-Romantic Poetry Unit

In five pages, you should feature the close-reading of a single poem. The questions or topics below are meant to get you thinking and asking questions as you re-read the poems and choose one as the focus of your paper. These questions are models of what kinds of questions you should take to these poems. Formulate your own argument and reading of a single poem, supporting it with close textual analysis of the piece. Please use a blue or black pen, skipping lines as you write.

1. Look at how a poem represents orality, speech, song or sound. What relationship to these oral states does the poem represent itself as having?
2. Examine the structure of address in a poem. Who addresses whom or what? Is the address meant to evoke a speech act or conversation between two figures present to each other? What power, capacity or responsibility does the act of address confer on each party? Where or how does the figure of address position the reader of the poem?
3. Look at how a poem represents what we have called a figure of marginal existence: a human who is barely human or exists on the borders of culture and nature, life and death; an object or animal that is not human but takes on human attributes. From what position does the speaker of the poem approach these figures? How does that position or his relationship to that marginal figure change over the course of the poem or through the work of the poem?
4. Look at how a poem uses the figure or voice of a child. What is the relationship between the speaker and the child? What does the child mean to the speaker and how does that change over the course of the poem or through the work of the poem? How does the poet or poem use the voice of a child or children?

Courtesy of Professor Rowland,
Harvard University, English 150--British Romantic Poetry

In-Class Essay Rubric

Name _____

Points: _____ out of 30 points

5
4
3
2
1

Introduction

Superb! Engages the reader from the first sentence while presenting your topic.
Well done! Perhaps not the most engaging intro, but still captures reader's attention while introducing topic.
Almost There-So-so introduction of the topic; needs to create interest and capture reader!
Come On-I Know You Can-Does not attempt to capture reader's attention and fails to introduce topic.
Insufficient-
No introduction of topic and no reader engagement presented.

Thesis

Superb-well thought, stated clearly, properly placed.
Well done-a bit short and/or wordy; however, still clear and concise.
Almost There-too short and/or too wordy, vaguely stated.
Come On-I Know You Can-unoriginal, unclear, disgorged and lacks sufficient length.
Insufficient-
not stated at all. Where is it?

Body

Superb-assertions support thesis. Awesome organization of ideas, detailed descriptions and meets length requirement. Also includes varied sentence structure and diction.
Well done-may lack some detail; however, it is still organized, original, and meets length standards.
Almost There-lacks detail, does not completely support thesis, little organization, and may not meet length requirement.
Come On-I Know You Can-fails to support thesis, a bit disorganized, unoriginal and fails to meet standards of length.
Insufficient-
no support relating to thesis, no organization, no length requirement met.

Evidence/

Quotes

Superb-a variety of relevant quotes and examples from texts that support the topic/thesis. Documented in MLA format.
Well done-majority of quotes and examples relate to topic/thesis. Properly documented MLA style.
Almost There-quotes and examples from texts used sparingly, but are relevant to topic/thesis. Documentation may be improper.
Come On-I Know You Can- a couple of quotes or examples used that insufficiently relate to topics/thesis. Improper MLA documentation.
Insufficient-few quotes or examples used, if any at all; they do not relate to the topic/thesis. No MLA documentation presented.

Grammar

Superb-Very few

(3 or fewer), if any,

errors. Mistakes do not detract from essays overall flow.

Well done-A handful of errors (4-6). Although these are a bit distracting, the essay still flows nicely.

Almost There-Several errors (7-10) that disrupt the flow and meaning of the essay.

Come On-I Know You Can-Several errors (11-14) that distract the reader and hinder the overall meaning and flow of essay.

Insufficient-TOO MANY (15+) errors that reveal an unclear usage of grammar/

Mechanics; thus, this hinders the expression of the topic.

Conclusion

Superb-the thesis is restated in a new, clear manner. Final responses made in regard to topic and body.

Well done-thesis is restated; however, it may not be presented in a new, clear manner.

Some concluding statements relating to topic and body.

Almost There-thesis is merely restated and few conclusions made.

Come On-I Know You Can-thesis is not restated and unclear conclusions drawn.

Insufficient-

Thesis is not revisited at all and no conclusions drawn from topic/thesis.

30=A+

29=A

37/28=A-

26=B+

25=B

24=B-

23=C+

22=C

21=C-

20=D+

19=D

17/18=D-

16 and below=F

Appendix E:

Multigenre Final Project Handout

Choose one of the following to complete and submit as your final unit project.

1) Poetry to Prose

Take one of the Gothic Novel's presented in class (this means NOT the one your group read) and transform the prose into poetry. Based on key scenes and/or incidences, construct 5-7 poems. "Publish" these works in your very own "Poetry Book." Decorate the book's cover with a collage, drawing, watercolor, etc. representative of you poetry, the novel and the time frame.

2) Brochure

From extensively studying Romantic Poetry, you know that the "Big 6" poets focused much of their writing on nature. Create a brochure using Romantic Nature poems. You may choose whatever "destination" you desire. In addition, select photos that tie in with your destination and poems. Incorporate lines of poetry in describing this wonderful place in your informational writing and picture captions. In the brochure, include information such as hotels, attractions, restaurants, etc. Include a works cited of poems used.

3) Vindication

Using Mary Wollstonecraft's Vindication of the Rights of Women as a template, write your own Vindication of the Rights of Teenagers. It must be a minimum of 4-5 pages typed (double spaced)! Include 3-5 arguments with pictures that support your written response-thus, they justify themselves.

4) CD

Using prominent themes in Romantic Poetry, choose songs with lyrics pertaining. Ten

songs must be chose with a minimum usage of one theme (a max than three). Burn these songs onto a CD and type the lyrics. Construct a CD jacket; the lyrics should be inside and the outside must be decorated in some form of the following-collage, photographs, paintings, etc. Use lines from poems that illustrate this theme in your own written review article on the CD for a magazine. (You only need to mention 5 songs in the article.) Include a works cited page of poems used.

Romantic Poetry-Refining Self-expression, Critical Thinking and Writing
Multigenre Project

Name: _____

Project Choice: _____

Element Evaluated

Description

Score and Comments

Creativity

This assignment does not have to be "Picasso-esque"

--I am looking for creative display, originality of thought, and visual interest

_____out of 10 points

Artifacts Used

Songs, artwork, collages, etc. illustrate variety to engage interest. Incorporate song lyrics with a watercolor painting or a collage with an original poem to encompass the creative and concrete entities of the unit.

_____out of 10 points

Explanation

Based on your choice of project, the presentations of explanations may vary.

Nevertheless, defend your creation thoroughly stating why you chose the artifacts you did, why you presented them in this manner, how did you interpret the Romantic Era, etc.

_____out of 10 points

Relation to Romantic Poetry/Era

How do your choice of artifacts, artistic representation, etc. correlate to Romantic Poetry and the issues it represents in the era.

_____out of 10 points

Sources

Document information collected for all graphics, quotes, songs, poems, etc. Please verify if any of these documents are your own original creations.

_____out of 10 points

Your score: _____out of 50 points

Appendix G:

Unit Rubric-Romantic Poetry

1) Participation and Attendance (35 pts.)

--- Opinionnaire/writing response to painting _____ /5 pts.

--- Daily tool-sharpeners _____/20 pts.

--- Participation in class/small group discussion _____/10 pts.

2) Reading Logs (40 pts.)

--- Week 1: _____/10 pts.

--- Week 2: _____/10 pts.

--- Week 3: _____/10 pts.

--- Week 4: _____/10 pts.

3) Focused Free-Write Quizzes (20 pts.)

--- Week 1: _____/5 pts.

--- Week 2: _____/5 pts.

--- Week 3: _____/5 pts.

--- Week 4: _____/5 pts.

4) Mini-Research Collage and Presentation (25 pts.)

_____/25 pts.

5) In-Class Essay (30 pts.)

_____/30 pts.

6) Multigenre Final Project (50 pts.)

_____/50 pts.

Unit Score: _____/200 points

29

7