

Name: Lesley Hills Crowfoot

Course/Grade: Grade 12, Introduction to Literature (college in the classroom course)

Lesson Title: Poetry of Witness

<p>ESTABLISHED GOALS</p> <p>G1: English 11/12 Reading and Literature</p> <p>RL1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>RL2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account</p> <p>RL4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p>RL5: Analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>RL6: Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant.</p> <p>RL7: Analyze multiple interpretations of a poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.</p> <p>G2. English 11/12 Writing</p> <p>W1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>W2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>W7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation</p> <p>W8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and over reliance on any one source and following a standard format for citation.</p> <p>W9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>G3. Speaking and Listening</p> <p>SL 1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p>	<p style="text-align: center;"><i>Transfer</i></p>
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<p>Students will be able to independently use their learning to...</p> <p>T1. Recognize perspectives, others' and their own, articulating and explaining such perspectives thoughtfully and respectfully.</p> <p>T2. Communicate ideas effectively with diverse audiences, bridging geographic, linguistic, ideological, and cultural barriers.</p>	
<p>Meaning</p>	
<p>UNDERSTANDINGS</p> <p>Students will understand that...</p> <p>U1. Poetry is a universal language and many different cultures share their understanding of the world through verse</p> <p>U2. Poets are witnesses and the act of writing poetry is also an act of witness</p> <p>U3. Witnessing and sharing an experience ensures the experience will not be forgotten, and in this sense, poetry of witness becomes a political act</p> <p>U4. Poets from all over the world have endured conditions of social and historical extremity in the 20th and 21st centuries</p> <p>U5. The power of poetry is in its ability to express what it is to be human</p> <p>U6. Poetry of witness can help people develop authentic, compassionate understanding of different global experiences.</p>	<p>ESSENTIAL QUESTIONS</p> <p>E1. What are the similarities and differences between poetry of witness and other types of poetry (lyric, epic, etc.)?</p> <p>E2. How does poetry of witness differ across cultures and ethnicities?</p> <p>E3. What are the defining characteristics of poetry of witness?</p> <p>E4. Why might poetry be considered a matter of life and death in some cultures?</p> <p>E5. How and why do poets express universal human truths?</p> <p>E6. Is poetry of witness a valid genre or a modern construct?</p> <p>E7. How is poetry of witness different than a poem written by someone who witnessed an event?</p> <p>E8. What makes a poem "poetry of witness"?</p> <p>E9. How is poetry an example of hope?</p>
<p>Acquisition</p>	
<p>Students will know/explain...</p> <p>K1. The role poetry of witness plays in defining and describing indescribable acts.</p> <p>K2. The similarities and differences between poetry of witness and other forms of poetry</p> <p>K3. How poetry of witness is a political act.</p> <p>K4. How poetry of witness builds understanding of different global experiences and perspectives</p> <p>K5. The experiences of various "poets of witness" and how their experiences are alike and different</p> <p>K6. How the monsters in the poems are people (Hitler, Stalin, etc.) and they are also us, which means we've internalized our most monstrous selves</p>	<p>Students will be skilled at...</p> <p>S1. Analyzing poetry for various poetic techniques and forms.</p> <p>S2. Utilizing multiple strategies to uncover the theme and ideas in various poems</p> <p>S3. Discussing orally and in writing the various themes and ideas expressed in poetry of witness</p> <p>S4. Comparing and contrasting the various poems of witness from around the world</p> <p>S5. Researching various poets of witness</p> <p>S6. Explaining how the cultural and historical influences shaped the worldview of different poets of witness</p>
<p>Evaluative Criteria</p>	<p>Assessment Evidence</p>

<ol style="list-style-type: none"> 1. 2. Demonstrates effective research skills through the use of relevant, self-generated questions and the use of multiple authoritative web and text sources. Demonstrate a strong understanding of the cultural, historical and familial influences of the poet. 3. Understands and utilizes poetic language (imagery, figurative language, alliteration) to collaboratively discuss the literal and figurative meaning of a series of “witness” poems. Describe and analyze how these poems interface with real world conflicts. <ol style="list-style-type: none"> 1. Demonstrate through individual analysis of poems an understanding of the deeper thematic meaning of the poem; provide relevant and appropriate questions to further discussion; shows the ability to create thoughtful responses to a variety of peer reflections. 2. Provides a well-developed thesis statement that recognizes the theme and witness of the poem; utilizes strong textual references to support thesis; demonstrates a deep understanding of the poems themes and ideas; 3. Provides a well-researched and developed presentation synthesizes a variety of resources and mediums. Demonstrates a deep understanding of the poet, the poem and the political act of witnessing and writing poetry. 	<p>PERFORMANCE TASKS:</p> <ol style="list-style-type: none"> 1. FACEBOOK/PINTEREST PAGE BIOGRAPHY: Research biographical information about one of the poets of witness. Create a Facebook page or a series of Pinterest Boards (five minimum) that includes pictures, family, major events, status updates, interests and other pertinent biographical information. Present this information to the class. 2. SOCRATIC SEMINAR DISCUSSION: Work with a small group (3-4 students) to analyze three poems by one of the poets of witness (utilize TPCASTT and annotation). Create a series of detailed and open-ended questions (minimum of 10). Be sure that questions focus on meaning, poetic devices, poetic structure and how the poems reflect the witness of the poet. Lead the class in a Socratic Seminar discussion over the three poems. 3. EDMODO DISCUSSION BOARD: Small group discussion. Read and respond to a posted witness poem. Response must reflect an understanding of the theme and meaning of the poem, how it reflects the poet's background, how it is a poem of witness. End post with one question, and respond to two other responses thoughtfully. 4. LITERARY ANALYSIS PAPER: Analyze a poem by one of the poet's of witness. This should not be a poem discussed in class or on the Edmodo boards. Literary analysis must reflect a deep understanding of the poem's meaning and structure, and analyze how the techniques the poet uses impacts the themes and ideas of the poem. Paper will evaluated using the six traits of writing rubric. 5. THEME PROJECT AND PRESENTATION: Choose one poet and one poem by the poet of witness. Create a three-dimensional piece of work that reflects the themes and ideas of the poet and poem. Assessment will be based on quality, creativity and the use of different mediums as well as how well the project reflects the deeper meanings of the poem and the cultural, familial and historical influences of the poet.
<ol style="list-style-type: none"> 1. 2. 6. Demonstrate effective and sophisticated research skills. 3. 7. Demonstrate an ability to manage time independently and wisely. 4. 8. Provides thoughtful and insightful responses in discussion that furthers the discussion. 5. 9. Demonstrates an appreciation and understanding of different perspectives and global issues. 	<p>OTHER EVIDENCE:</p> <ol style="list-style-type: none"> 1. Observation of ability to effectively use in-class work time. 2. Thoughtful responses within Socratic Seminars that indicate an understanding of both the poems and the poets. 3. Observation of research skills and inquiry – research reflects an understanding of technology and how to utilize key words and valid search engines to do quality research. 4. TPCASTT, Edmodo responses, written reflections, personal poetry, whole and small group discussions.
<p>Summary of Key Learning Events and Instruction</p>	

Poetry of Witness Definition: Students will be introduced to the term *poetry of witness*. With a partner, they will discuss what they believe this phrase means, and then share their understanding with the class. They will then watch the Carolyn Forché interview <http://www.youtube.com/watch?v=5OGayd7IHIM>

and then read Carolyn Forché's article "On a Poetry of Witness" (Modern American Poetry): http://www.english.illinois.edu/maps/poets/a_f/forche/witness.htm Utilizing this information, they will construct a working definition for poetry of witness.

Rhythm, Meter and Sound in Poetry: Review of alliteration, assonance, consonance, meter. Students will review the sounds of poetry through practicing meter patterns. I have a lesson that asks the students to use their hands, feet, desks or other physical actions to mimic the different sounds (iamb, trochee, etc.). The students will receive a general handout on poetry sounds. Then, they will use this information to scan several poems for meter.

TPCASTT: Students are required to utilize TPCASTT to analyze and annotate their poems: Title - examine the title before reading; P - paraphrase; Connotation - examine the poem for meaning beyond the literal; Attitude - examine both the speaker's and the poet's attitude (tone); Shifts - note shift in speaker and attitude; Title - examine the title again; Theme - expressed in a complete sentence.

Subterranean Homesick Blues: Students will read Bob Dylan's "Subterranean Homesick Blues" and TPCASTT it for meaning and scan it for its meter. Then, they will watch the video of Bob Dylan's "Subterranean Homesick Blues" <http://www.youtube.com/watch?v=Vx4pRyEtit4&feature=fvsr> (This video frequently disappears from YouTube). Students will discuss the following questions: Based on your initial definition of Poetry of Witness, could Dylan be considered a poet of witness? What is Dylan witnessing? Consider the historical and cultural context of his poem. Compare your initial reading of the poem. How did his video change your perception of the poem?

Langston Hughes: Students will read the article "My Adventures as a Social Poet" by Langston Hughes. They will listen to a collaboration by Hughes and Charles Mingus "When the Weary Blues Met Jazz" <http://www.poetryfoundation.org/features/audioitem/713> focusing on both the meter and rhythm of the work as well as the social commentary it is making. They will then work in small groups to discuss a series of poems by Hughes focusing on how Hughes is considered a poet of witness and what his poems say about the historical and cultural aspects of American life.

Biography Investigation: The students will research the culture, familial and historical background of one of the following poets - Yusef Komunyakaa, Wislawa Szymborska, Czeslaw Milosz, Brian Turner, Khaleda Forugh, Langston Hughes, Denise Levertov, Pablo Neruda, Antonio Machado, Henry Reed, Federico Garcia Lorca, Siegfried Sassoon, Wilfred Owen, William Matthews. They will use this information to create either five Pinterest Boards or create a Facebook page.

The Art of War: WWI, WWII, Spanish Civil War.

Guernica: Students will study the painting of Guernica by Picasso, read "The Art of War" by Colm Tóibín (The Guardian, Saturday 29 April 2006), and "The Picasso Cover-Up" by Betsy Pisik (U.N. Report *Published on Monday, February 3, 2003 by the Washington Times*). They will also read Wislawa Szymborska's Nobel Peace Prize speech. On Edmodo, students will listen to Szymborska's poem "Advertisement" (<http://www.youtube.com/watch?v=mkq0sDX82ME>) and write a response/reflection about the poem focusing on what it is witnessing. They will also work in groups of three to four to lead a Socratic Seminar over six poems by Wislawa Szymborska. Students will post one poem on Edmodo by one of the following poets: Henry Reed, Siegfried Sassoon, Wilfred Owen, Pablo Neruda, Antonio Machado, and Federico Garcia Lorca. They will write a brief reflection about the poem (100-150 words) and ask one question about the poem for other students to respond to.

Czeslaw Milosz: Students will watch the film "A Forgotten Odyssey" about Poland during WWII (<http://www.projectinposterum.org/video.htm>). Students will read Czelaw's poem "A Song on the End of the World" and then watch "A Song for the end of the World Montage" (<http://www.youtube.com/watch?v=9BYN6t7tc7o>). They will write a reflection after watching the video about their feelings and what both the video and the poem are saying and discuss as a whole class.

Vietnam War: Students will study images of the Vietnam War Memorial and the Women's War Memorial and discuss what they already know about the Vietnam War. They will listen to Yusef Komunyakaa read "Facing It" <http://www.youtube.com/watch?v=90yxqIVrLP8> and then they will analyze the poem "Facing It" with a partner. They will discuss the poem's meaning with a partner and then the whole group. They will listen to Komunyakaa's rendition of "You and I are Disappearing" and they will analyze the poem individually utilizing TPCASTT. On Edmodo, they will discuss the poem in their small group, reflecting on its messaging and creating a question for others in their group to respond to (http://www.ibiblio.org/ipa/poems/komunyakaa/you_and_i_are_disappearing--Bjorn_Hakansson.php). They will read one of Brian Turner's poems and listen to an interview of Brian Turner: <http://www.poetryfoundation.org/features/audioitem/2146> They will then work in groups of three or four to analyze several poems by Komunyakaa, Brian Turner and Denise Levertov and prepare a series of Socratic Seminar questions to lead a

group discussion about the poems.

9/11: Students will listen to remembering 9/11 (<http://video.pbs.org/video/2111193379/>) and then listen to poems by Wislawa Szymborska "Photograph" and William Matthews "Why We are Truly a Nation" (http://blackboard.ewu.edu/webapps/portal/frameset.jsp?tab_id=_2_1&url=%2fwebapps%2fblackboard%2fexecute%2flauncher%3ftype%3dCourse%26id%3d_5774_1%26url%3d) from PoetryFoundation.Org. Write a brief reflection about how the poetry of Szymborska and Matthews are examples of witness.

Women and War: Read the New York Times article "Why Afghan Women Risk Death to Write Poetry" (http://www.nytimes.com/2012/04/29/magazine/why-afghan-women-risk-death-to-write-poetry.html?pagewanted=all&_r=0&pagewanted=print). and "Daughters of Afghanistan: Literary Voice of change (Frontline: <http://www.pbs.org/wgbh/pages/frontline/tehranbureau/2012/03/poetry-daughters-of-afghanistan-literary-voices-of-change.html>). Respond on Edmodo to the question "Why is writing poetry a matter of life and death for the women of Afghan?" Find two poems by one of authors from the Afghan Women's Writers Project (<http://awwproject.org/20-awwp-highlights/>) and write a brief response about both the both poems addressing the following questions: how are these poems examples of witness? How do they compare to some of the other poems of witness you have read?

Interviews: Students will create interview questions (at least 10) for the poet that they will research for the project. They will investigate the possibility of interviewing the poet or interviewing a contemporary of the poet. Interviews can be conducted through social media or email.

Poetry: Students will write their own poems of witness about a global issue. They will research the issue, provide brief background about the issue and then create a video montage or picture montage to complement their poem.

Final Project: Students will create a multimedia project or an art project about a global poet and one of their poems of witness. The presentation will need to include the themes and ideas of the poem(s) and represent how the poet is a "poet of witness" by representing the cultural, historical and familial influences that impacted the poet and his/her poems.