

Developed by Heather J. Macpherson
Damfino Press

Subject: English	Course: Creative Writing
Unit: Poetry of Witness	Time Frame: 2-4 weeks (usually 4, but depends on where we are in the semester)
Learning Expectations*: LE 1: Communicate effectively in writing. LE 2: Read and interpret varied texts accurately and insightfully. LE 3: Effectively deliver oral presentations. *These are the LE's according to my school district.	Possible Essential Questions: <ul style="list-style-type: none"> • What is a witness? • What is activism? • How can we communicate with others? • What is race? • What is voice? • How does poetry convey a message? (Note to self: underlined terms also used in classroom word wall.)
Sequence: 4 of 4	

Learning Objectives (SWABAT)	Common Core Standards	Instructional Strategies	Resources	Assessments
-identify voice and explain its effects on a work. -identify symbols used in a work and analyze their meaning. -identify point of view and analyze its effect on reader understanding.	<i>Reading:</i> 11.R.L.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. 11.R.L.2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. 11.R.L.3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set,	Brief introduction of poet. 4-square reading chart (I record this on the board and have them make one in their notebooks. I have included a copy in your folder) Small group discussion:	RL Text: Poetry Packet (Forche, Dunbar, Brown, & Baraka) RIT Text: Sandra Beasley: "Flint and Tinder-Under standing the Difference Between 'Poetry of Witness' and	Socratic exit slips after introduction asking students to respond to questions related to discussion in the 4 sq. Questioning (ongoing) Personal Essay students

<p>-identify and describe characteristics of an author's style and register.</p> <p>-identify different types of allusions and explain how they affect a text.</p> <p>-identify flashback and explain its significance to the reader's understanding.</p>	<p>how the action is ordered, how the characters are introduced and developed).</p> <p>11.R.L.6: Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p> <p>11.RIT.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>11.RIT.1: Determine two or more 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 provide a complex analysis; 11.RIT 11-12-3.: Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p> <p>11.RIT 4: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).</p> <p>11.RIT.5: Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p>11.RIT.6:</p>	<p>What is the difference between poetry of witness and documentary poetics?</p> <p>Questioning (ongoing)</p> <p>Small group discussions (in Google Classroom Blog) & think pair share (in class): what is social activism and how is it used in poetry of witness?</p> <p>Debate: Is poetry a form that can successfully be used to deliver a message?</p> <p>Turn & Talk</p> <p>Annotating a poem to discover literary device.</p>	<p>'Documentary Poetics'</p> <p>Narrative voice in poetry: pre-reading activity to identify voice and tone in the text and how these two devices convey emotionality in the poem of witness.</p> <p>Identifying, understanding and applying poetic devices.</p> <p>Carolyn Forché talks about the poetry of witness</p> <p>"What is Literary Activism?" By Amy King</p>	<p>choose 1): a. How does the act of observation play a role in poetry of witness or documentary poetics? b. How does narrative voice in Angelou and Dunbar express the speaker's conflict and/or disagreement with society?</p> <p>KWL: What we know about writing poetry, what do we want to know about writing poetry, and what have we learned about writing poetry.</p> <p>In-class poetry reading and publication party.</p> <p>Final discussion: How can we bring poetry into our communities as a tool for activism and</p>
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	<p>Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.</p> <p><i>Writing:</i></p> <p>11.W.2 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>11.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p>11.W.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</p> <p>11.W.7 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>11.W.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>11.W.10 Write routinely over extended time frames (time for research,</p>			change?
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	<p>reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p> <p><i>Speaking & Listening:</i></p> <p>11.SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>11.SL.2: Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p> <p>11.SL.3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p> <p>11.SL.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p> <p>11.SL.5: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance</p>			
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	<p>understanding of findings, reasoning, and evidence and to add interest.</p> <p>11.SL.6: Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11-12 Language standards 1 and 3 here for specific expectations.)</p> <p><i>Language:</i> 11.L.1: CCSS.ELA-LITERACY.SL.11-12.1</p> <p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>CCSS.ELA-LITERACY.SL.11-12.1.A</p> <p>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>CCSS.ELA-LITERACY.SL.11-12.1.B</p> <p>Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>CCSS.ELA-LITERACY.SL.11-12.1.C</p> <p>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a</p>			
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	<p>hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> <p>CCSS.ELA-LITERACY.SL.11-12.1.D Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.</p> <p>CCSS.ELA-LITERACY.SL.11-12.2Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p> <p>CCSS.ELA-LITERACY.SL.11-12.3</p> <p>Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p> <p>Presentation of Knowledge and Ideas: CCSS.ELA-LITERACY.SL.11-12.4</p> <p>Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>			
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	<p>CCSS.ELA-LITERACY.SL.11-12.5</p> <p>Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p> <p>CCSS.ELA-LITERACY.SL.11-12.6</p> <p>Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11-12 Language standards 1 and 3 here for specific expectations.)</p>			
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Name:

Date:

Imitation is the Highest Form of Flattery
Writing Our Own Poem of Witness After Forché's The Colonel

Forché's poem is a great model for poetry writing. Her poem is accessible, yet full of detail, description, and driven by a first-person narrative voice that conveys a disturbing, frightening tone. How can we use Forché's poem to create our own poem of witness? In what ways can we express a situation that we have 1) Witnessed in the media or in our lives, and 2) Convey an overall emotional response?

Directions: Respond in detail to the questions below to help develop the character and place in your poem. You could also re-read and imitate Forché's poem line-by-line.

1. Select an occupation for the title of your poem, such as The Artist, The Officer, The Typist, The Mechanic, etc.

2. Write a description of this character. Include details like the different tools or objects they use in their job. Write about what they look like and what they are wearing. Do they speak or are they voiceless?

3. Does your title character enforce control over another? Write down everything you can about the title character's ability to control.

4. What do the details about the place they are *in* reveal about this character? In “The Colonel,” Forché spends many lines giving details about what the inside of the house looks like. Describe the space and/or place that your title character inhabits. And yes, your ‘space’ can be indoors or outside.

5. How does your title character relate to the narrator in your poem? Why are they together in this space?

6. Start putting your poem together. Borrow the first line from Forché’s poem and go from there. Let your words lead you. Remember--this is a draft, do not worry about being perfect just write!

Title:

What you have heard is true.

Name: _____ Date: _____

“Accountability” 4-Square Chart

By Paul Laurence Dunbar

I typically use a 4-square chart on the board and ask students to record the square and info in their notebooks. But sometimes if I am in a time-crunch I will give them a printed copy to then fill-in the final block after discussion. Here is an example of what I might include in a printed copy.

<p style="text-align: center;">About the Poet</p> <ul style="list-style-type: none">• B. June 27, 1872, Dayton, OH• First African-American poet to gain national recognition• His parents were freed slaves from Kentucky; their experiences inspired a great deal of Dunbar’s poetry• Published his first collection, <i>Oak and Ivy</i> in 1893• His poems appeared in many publications including <i>Harper’s Weekly</i> and <i>The New York Times</i>.• D. Feb. 9th, 1906 at the age of thirty-three from an extended illness <p>Source: https://www.poets.org/poetsorg/poet/paul-laurence-dunbar</p>	<p style="text-align: center;">Voice & Tone</p> <p>(Voice and tone are arguably similar, and some schools of thought consider them the same.)</p> <ul style="list-style-type: none">• What kind of attitude is conveyed through the poem?• How would you describe the speaker’s voice in “Accountability”?• How does the use of dialect effect voice and tone?
<p style="text-align: center;">Dialect & Poetic Devices</p> <ul style="list-style-type: none">• “Some African American critics saw a concession to racism evident in Dunbar's black dialect poetry, and while it is unlikely that any perceived concession was intentional, it can certainly be argued that dialect poems like "Parted" and "Corn Song" were more derivative of the plantation school than they were original productions of African American genius. Yet, during his lifetime, Dunbar’s work was praised by Frederick Douglass, Booker T Washington, and W. E. B. Du Bois, among others.” Source: http://www.english.illinois.edu/maps/poets/a_f/dunbar/life.htm• Internal assonance• Anaphora• Consonance & Alliteration• End-stops• Rhyme and structure	<p style="text-align: center;">What is Dunbar’s trying to say through his poem? What is the overarching message? Is this poem relevant in today’s climate?</p>

Additional Resources On Poetry in the Classroom

Poetry Books (Just a few! There's so much out there!)

Angelou, Maya. *And Still I Rise*. NY: Random House, 1978. Print.

Baraka, Amiri. *SOS: Poems 1961-2013*. NY: Grove Press, 2016. Print.

Dunbar, Paul Laurence. *The Collected Poetry of Paul Laurence Dunbar*, ed. by Joanne M. Braxton. Charlottesville, VA: U. of VA., 1993. Print.

Eleveld, Mark ed. *The Spoken Word Revolution: Slam, Hip-Hop & the Poetry of a New Generation*. Milford, CT: Sourcebooks, 2005. Print.

Espada, Martín. *The Republic of Poetry: Poems*. NY: W.W. Norton, 2008. Print

----- . *Vivas to Those Who Have Failed*. NY: W.W. Norton, 2016. Print.

Forché, Carolyn et al. ed. *Against Forgetting: Twentieth Century Poetry of Witness*. NY: W.W. Norton & Co., 1993. Print.

----- . *The Country Between Us*. NY: Harper, 1982. Print.

----- . *Poetry of Witness: The Tradition in English 1500-2001*. NY: W.W. Norton & Co., 2014. Print.

Ginsburg, Allen. *The Collected Poems, 1947-1997*. NY: Harper, 2007 (reprint). Print.

Hamill, Sam et al ed. *Poets Against the War*. NY: Nation Books, 2003. Print.

Kaufman, Alan. *The Outlaw Bible of American Poetry*. NY: Thunder's Mouth Press, 1999. Print.

Olsen, Alix et al eds. *Word Warriors: 35 Women Leaders in the Spoken Word Revolution*. Berkeley, CA: Seal Press, 2007. Print.

Rankine, Claudia. *Citizen: an American Lyric*. MN: Graywolf Press, 2014. Print.

Rich, Adrienne. *What is Found There: Notebooks on Poetry and Politics* (Expanded ed.). NY: W.W. Norton, 1993. Print.

Smith, Patricia. *Blood Dazzler*. MN: Coffee House Press, 2008. Print.

Additional Lesson Plans & Activities

The Chain Poem, a Way of Breaking the Ice

<http://www.nwp.org/cs/public/print/resource/580>

Favorite Poem Project

<http://www.favoritepoem.org/teachers.html>

From Page to Stage: Teaching Slam Poetry in the High School Classroom

<http://howlround.com/from-page-to-stage-teaching-slam-poetry-in-the-high-school-classroom>

Learning Resources

<http://www.poetryfoundation.org/learning/resources>

Materials for Teachers

<https://www.poets.org/poetsorg/materials-teachers>

Poetry...Do I Dare? NY Public Schools

http://schools.nyc.gov/documents/teachandlearn/poetryunit_2-24final.pdf

Poetry OutLoud Lesson Plans

<http://www.poetryoutloud.org/teaching-resources/lesson-plans>

(Re)Creating Poets: How to Teach Poetry in the Classroom.

<http://www.edutopia.org/blog/re-creating-poets-joshua-block>

Tips for Teaching Poetry

<https://www.poets.org/national-poetry-month/tips-teaching-poetry>

Using Poetry Videos in the High School Classroom

<http://www.dodgepoetry.org/schools/classroomvideos/>

