



Romanticism, Post-Colonialism, and Modernism: Are modern texts connected to the past?

by Kimba J. Rael

In this 4-6 week unit, students will explore the diversity of literature within three literary movements: Romanticism, Post-Colonialism, and Modernism. Students will analyze how the movements reveal diverse themes, cultural contexts, style, and purposes in world literature which will allow students to develop new perspectives toward literature and literary movements. The culminating project will be an essay and oral presentation asking students to connect past literature and literary movements to modern texts.

The text list represents potential texts from each period that teachers can use based upon resources/ student needs. Only a few key texts will be used for each period to identify traditional period elements. These texts, along with the literary circle text, will become the evidence to be compared to the modern text; however, students will only be focusing on one literary period for their module based upon the modern text they choose to evaluate.

Students should have knowledge of literary movements studied in previous years [Naturalism (Junior year), Transcendentalism (Junior year), American Romanticism (Junior year)], poetic and literary devices in literature, and an understanding of the literary elements in a range of complex literatures. Students should have skills necessary for analyzing and writing about literature: formulate a claim/thesis for literary analysis; use textual evidence to support analysis; cite sources; identify and use valid resources; use academic tone and style in essays.

The module may be modified for students as follows:

- write a literary analysis solely focused on comparing the movements studied and not extending to contemporary literature
- address teacher-selected works of literature
- alter the length of the assignment as appropriate (for both above and below grade level students)
- read and incorporate literary criticism from professional critics (above grade level students)

This module is based upon the curriculum unit designed by Sherri Anderson, Shana Benson, Lisa Danos, Kara Dudley, Stacey Mickelson, and Chelsey Miller from the Gunnison Watershed School District in Colorado. This unit is located at <http://www.cde.state.co.us/standardsandinstruction/instructionalunits-rwc>.

GRADES

12

DISCIPLINE

 **ELA**

COURSE

Any

Section 1: What Task?

Teaching Task

Task Template 2 - Argumentation

Are modern literary texts reactions to or reflections of the literary movements and texts that preceded them? After reading literature from various periods and movements, write a literary criticism essay for the class blog in which you address the question and argue the extent to which contemporary literature draws on traditional elements of literature from preceding movements. Support your position with evidence from the text(s).

Common Core State Standards

Reading Standards for Informational Text

- RI.8.1** Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
- RI.8.2** Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.
- RI.8.4** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.
- RI.8.10** By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6—8 text complexity band independently and proficiently.

Writing Standards

- W.8.1** Write arguments to support claims with clear reasons and relevant evidence.
 - W.8.1.e** Provide a concluding statement or section that follows from and supports the argument presented.
 - W.8.1.d** Establish and maintain a formal style.
 - W.8.1.c** Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
 - W.8.1.b** Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
 - W.8.1.a** Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
- W.8.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- W.8.5** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.
- W.8.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - W.8.9.b** Apply grade 8 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced").
 - W.8.9.a** Apply grade 8 Reading standards to literature (e.g., "Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new").
- W.8.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Additional Standards

No standards selected

Texts

Romanticism, Post-Colonialism, and Modernism: Are modern texts connected to the past?

📖 Romanticism: Nathaniel Hawthorne's Short Stories

"My Kinsman, Major Molineux"; "The Minister's Black Veil"; "Young Goodman Brown"; or "Rappacini's Daughter"

🔗 Romanticism: Edgar Allan Poe Short Stories

📖 Post-Colonialism:

• "When Rain Clouds Gather" by Bessie Head • Master Harold ... and the Boys by Athol Fugard • "An Outpost of Progress" by Joseph Conrad • "The Force of Circumstance" by W. Somerset Maugham • "Shooting an Elephant" by George Orwell • "The Second Hut" by Doris Lessing • "A Horse and Two Goats" by R.K.Narayan • "Dead Men's Path" by Chinua Achebe

📖 Modernism:

• "Death of an Old Old Man" or other stories by Roald Dahl • "The Wall" by Sartre • "The Metamorphosis" by Kafka • "The Gift of the Magi" by O. Henry • "A Rose for Emily" by Faulkner

📖 Literary Circle Texts:

Romanticism: Frankenstein by Mary Shelley (Lexile = 1170) Cyrano de Bergerac by Edmond Rostand (Lexile = unavailable) The Man in the Iron Mask by Alexandre Dumas (Lexile = 990) Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson (Lexile = 910) The Scarlet Letter by Nathaniel Hawthorne (Lexile = 1340) Post-Colonialism: Things Fall Apart by Chinua Achebe (Lexile = 890) Nervous Conditions by Tsitsi Dangarembga (Lexile = 1100) The God of Small Things by Arundhati Roy (Lexile = 840) The Wide Sargasso Sea by Jean Rhys (Lexile = unavailable) Passage to India by E.M. Forster (Lexile = 950) Out of Africa by Isak Dinesen (Lexile = unavailable) Lucy (Jamaica Kincaid (Lexile = unavailable) Annie John by Jamaica Kincaid (Lexile = 1220) A Thousand Splendid Suns by Khaled Hosseini (Lexile = 830) Persepolis Marjane Satrapi (Lexile = NC380) Modernism: The Great Gatsby by F. Scott Fitzgerald (Lexile = 1070) For Whom the Bell Tolls Hemingway (Lexile = 840) The Metamorphosis Franz Kafka (Lexile = 670) The Invisible Man Ralph Ellison (Lexile = 950) Black Boy by Richard Wright (Lexile = 950) Death and the King's Horseman Wole Soyinka (Lexile = unavailable)

LDC Student Work Rubric - Argumentation

	Not Yet	Approaches Expectations	Meets Expectations	Advanced
	1	2	3	4
Focus	Attempts to address prompt, but lacks focus or is off-task.	Addresses prompt appropriately and establishes a position, but focus is uneven. D: Addresses additional demands superficially.	Addresses prompt appropriately and maintains a clear, steady focus. Provides a generally convincing position. D: Addresses additional demands sufficiently.	Addresses all aspects of prompt appropriately with a consistently strong focus and convincing position. D: Addresses additional demands with thoroughness and makes a connection to claim.
Controlling Idea	Attempts to establish a claim, but lacks a clear purpose.	Establishes a claim.	Establishes a credible claim.	Establishes and maintains a substantive and credible claim or proposal.
Reading/Research	Attempts to reference reading materials to develop response, but lacks connections or relevance to the purpose of the prompt.	Presents information from reading materials relevant to the purpose of the prompt with minor lapses in accuracy or completeness.	Accurately presents details from reading materials relevant to the purpose of the prompt to develop argument or claim.	Accurately and effectively presents important details from reading materials to develop argument or claim.
Development	Attempts to provide details in response to the prompt, but lacks sufficient development or relevance to the purpose of the prompt.	Presents appropriate details to support and develop the focus, controlling idea, or claim, with minor lapses in the reasoning, examples, or explanations.	Presents appropriate and sufficient details to support and develop the focus, controlling idea, or claim.	Presents thorough and detailed information to effectively support and develop the focus, controlling idea, or claim.
Organization	Attempts to organize ideas, but lacks control of structure.	Uses an appropriate organizational structure for development of reasoning and logic, with minor lapses in structure and/or coherence.	Maintains an appropriate organizational structure to address specific requirements of the prompt. Structure reveals the reasoning and logic of the argument.	Maintains an organizational structure that intentionally and effectively enhances the presentation of information as required by the specific prompt. Structure enhances development of the reasoning and logic of the argument.
Conventions	Attempts to demonstrate standard English conventions, but lacks cohesion and control of grammar, usage, and mechanics. Sources are used without citation.	Demonstrates an uneven command of standard English conventions and cohesion. Uses language and tone with some inaccurate, inappropriate, or uneven features. Inconsistently cites sources.	Demonstrates a command of standard English conventions and cohesion, with few errors. Response includes language and tone appropriate to the audience, purpose, and specific requirements of the prompt. Cites sources using appropriate format with only minor errors.	Demonstrates and maintains a well-developed command of standard English conventions and cohesion, with few errors. Response includes language and tone consistently appropriate to the audience, purpose, and specific requirements of the prompt. Consistently cites sources using appropriate format.
Content Understanding	Attempts to include disciplinary content in argument, but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.	Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.	Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.	Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.

Background for Students

You are a literary critic who has been asked to write an analysis exploring how Romantic, Post-Colonial, and Modern literary movements were reactions to movements that preceded them. Your argument will also consider the extent to which today's literary texts (including novels, film, plays and other works) are both reactions to what preceded them and reflections of the influences of literature from previous times. You will choose a work from a contemporary author (Stephen King, Suzanne Collins, Lois Lowry, J.K. Rowling, or others) as your focus for the literary analysis. In other words, your argument should explore the ways, if any, that current literature draws on traditional elements of literature from preceding movements and explain the innovative ways it extends beyond its predecessors.

Extension

Final submission will be via the class blog.

Section 2: What Skills?

Preparing for the Task

BRIDGING CONVERSATION > TASK ENGAGEMENT: Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns.

RESEARCH> IDENTIFYING KEY COMPONENTS OF LITERARY MOVEMENTS: Ability to identify key characteristics, texts, and authors from various literary movements.

Reading Process

DESCRIBE, COMPARE, AND CONTRAST CHARACTERISTICS OF SPECIFIC LITERARY MOVEMENTS AND PERSPECTIVES.: Ability to identify and compare elements/characteristics and perspectives of different literary movements.

Transition to Writing

BRIDGING CONVERSATION > IDENTIFYING SIGNIFICANT ELEMENTS: Ability to make connections between the work of writers today and literary movements of the past.

Writing Process

INITIATION OF TASK > ESTABLISHING THE CONTROLLING IDEA: Ability to establish a claim and consolidate information relevant to task.

GENRE STUDY> LITERARY CRITICISM: Ability to identify the characteristics and conventions of writing literary criticism.

PLANNING > PLANNING THE WRITING: Ability to develop a line of thought and text structure appropriate to the task.

REVISION, EDITING, AND COMPLETION > PEER EDITING: Understand the relevance of the peer review process in helping writers produce and refine their best work

Section 3: What Instruction?

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
<i>Preparing for the Task</i>				
20 mins	<p>BRIDGING CONVERSATION > TASK ENGAGEMENT: Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns.</p>	<p>TED TALK REACTION Students will take notes about the TED Talk capturing the message's key claims about diversifying texts and the supporting evidence, including type, that is provided. Additionally, students will write an exit ticket identifying other "single stories" that may exist in our current literature, culture, and time.</p>	<p>Notes will capture key elements of the TED talk with some key supports/examples the speaker uses to develop her claim. (Review)</p> <p>Exit ticket will capture an understanding of possible "untold" stories (informal)</p>	<p>The teacher may use diverse texts about the importance of experiencing a variety of points of view in literature (e.g., by showing the TED Talk <i>The Danger of a Single Story</i>) so that students can gain an appreciation of exploring new and diverse perspectives. [<i>Understanding text, Responding to text</i>]</p> <p>Prior to viewing the TED talk, the teacher will review key elements for note-taking. List the Look fors: claims, supporting evidence, form of evidence/ rhetorical strategy (Logos/ Ethos/ Pathos) These terms should be review. If not, have them locate supporting evidence and determine the form: facts, anecdotes, or expertise to establish her own believability.</p> <p>Share out key takeaways from notes to frame a group discussion about her message. Students will submit notes with the exit slip written on the bottom. The exit slip prompt is: Identify other "single stories" that may exist in our current literature, culture, and time. Explain one and why you feel it is a "Single Story."</p> <p>Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)</p> <p>Access (Resources and/or Process)</p> <p>The teacher may provide guided notes (http://www.interventioncentral.org/academic-interventions/study-organization/guided-notes-increasing-student-engagement-during-lecture-)</p> <p>The teacher may provide the transcript to the student</p> <p>The teacher may provide access to the TED Talk so students can view it repeatedly</p> <p>The teacher may encourage students to go to www.dotsub.com to listen with subtitles in the student's own language</p> <p>Expression (Products and/or Performance)</p> <p>Students may complete the guided notes</p> <p>Students may annotate the transcript of the Ted Talk in lieu of completing the guided notes</p> <p>Extensions for depth and complexity:</p> <p>Access (Resources and/or Process)</p> <p>The teacher may encourage students to find other videos on the same topic</p> <p>The teacher may encourage students to annotate the transcript of the TED Talk</p> <p>Expression (Products and/or Performance)</p> <p>Students may write a reflection or lead a discussion on their ideas of a single story</p> <p>Students may annotate and respond on the TED talk transcript in dialogue journal types of notes http://www.adlit.org/strategies/22091/</p> <p>https://www.teachervision.com/tv/printables/prodev/PAS_Double-Entry-Journal.pdf</p>
Standards:				
<p>CCSS.ELA-LITERACY.SL.11-12.3 : 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>				
Additional Attachments:				
<p>🔗 Online exit ticket form</p> <p>🔗 TED Talk "The Danger of a Single Story"</p> <p>🔗 TED Talk Transcript</p>				
20 mins	<p>BRIDGING CONVERSATION > TASK ENGAGEMENT: Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns.</p>	<p>EXPLORING THE TASK Read the task and determine what new knowledge is needed and what you currently have to effectively respond to what the task is asking of you.</p>	<p>Students can identify key elements of the task () and sort the skills/conceptual understandings into buckets of what they know and need to learn.</p>	<p>Post/ project the Teaching Task: Template Task 2</p> <p>Are modern literary texts reactions to or reflections of the literary movements and texts that preceded them? After reading literature from various periods and movements , write a literary criticism essay for the class blog in which you address the question and argue the extent to which current literature draws on traditional elements of literature from preceding movements and the innovative ways it extends beyond its predecessors . Support your position with evidence from the text(s).</p> <p>In small groups, have students identify the key skills and conceptual understandings needed to effectively respond to the prompt. As a group, underline or highlight these within the prompt.</p> <p>Have each student create an upside down "T"chart (similar to Cornell notes only it is just for two-columns with a reflection at the bottom) and label the left column "Know" and right-hand column "Need". Independently, students will sort the underlined skills/concepts into the two columns.</p> <p>At the bottom, students will record goals around how they might attain the needed skills/concepts. These "goals" will be shared out whole group to inform potential activities during the unit for students to gain their self-identified skill needs.</p>

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PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
1 hr and 30 mins	<p>RESEARCH> IDENTIFYING KEY COMPONENTS OF LITERARY MOVEMENTS: Ability to identify key characteristics, texts, and authors from various literary movements.</p>	<p>LITERARY MOVEMENTS LOG AND PRESENTATION Students will keep notes in their response journal of the key characteristics of their literary period (see Ongoing Learning Experience), create a poster with non-linguistic representations, and deliver a brief presentation that highlights characteristics of each literary movement.</p>	<p>Poster and notes contain accurate information about the literary period's timeline, key characteristics, key authors/texts, and historical events surrounding/impacting the movement. There should be at least two examples for each element listed above.</p> <p>Additionally, each presenter needs to explain the elements of their literary period with out having each other copy notes. This includes the in-group reporting after the gallery walk.</p>	<p>The teacher will have students choose a literary period to research from the following: Romanticism, Post-Colonialism, and Modernism.</p> <p>Working in teams of 3-4 (Topics can be repeated for large class sizes with multiple teams researching the same period), students will research their selected period to determine key characteristics, influential authors, exemplar texts, and period timeline. Additionally, students will seek to determine what key world events either led to the literary period or occurred during and to what extent these events initiated or impacted the literary movement. The teacher will direct students to the following sites:</p> <p>Background on Romanticism: http://academic.brooklyn.cuny.edu/english/melani/cs6/rom.html https://www.mtholyoke.edu/courses/rschwart/hist255/jkr/romanticism.html http://www.uh.edu/engines/romanticism/introduction.html http://www.pbs.org/wnet/americannovel/timeline/romanticism.html (Resource from PBS on literary movements)</p> <p>Background on Post-Colonialism: http://englishaspie.files.wordpress.com/2010/10/enga1-ll-tfa-postcolonial-critics.png http://faculty.winthrop.edu/kosterj/engl203/overviews/postcolonial.asp http://www.icemag.org/2/post/2011/04/postcolonialism-and-me-a-review-of-the-key-concepts-in-postcolonial-theory-and-their-relevance-to-my-research-in-the-field-of-international-and-comparative-education.html</p> <p>Background on Modernism: https://pantherfile.uwm.edu/wash/www/102_7.htm http://www.mdc.edu/wolfson/academic/ArtsLetters/art_philosophy/Humanities/history_of_modernism.htm www.odessa.edu/dept/english/dsmith/modern.ppt http://plato.mercyhurst.edu/english/breed/www/brit&irish.modernism/Modernist%20Literature.ppt (Be patient; it will load even though it asks for a password) http://www.pbs.org/wnet/americannovel/timeline/modernism.html (Resource from PBS on literary movements)</p> <p>1. As students are researching their literary movement and gathering information, they will record their findings in their reading logs. This will serve as the foundation for their work during the literature circles. Literature circles will present on their text toward the end of the unit on style, theme, purpose, cultural context of the novel and how it is representative of the respective literary movement / period. (http://www.adlit.org/strategies/22091/ and http://www.readwritethink.org/files/resources/lesson_images/lesson228/double.pdf (Double entry journals) and http://www.cal.org/resources/digest/peyton01.html (Dialogue journals) are types of notes students may be asked to maintain.)</p> <p>Once data has been collected, students will create a poster highlighting the key elements of their literary period. The poster will include non-linguistic representations of the period as well as key terms, names, and dates from the period. Students will then present their posters to small groups that will rotate around the room in a gallery walk format. Each team will select a presenter at random. The presenter will remain at the poster to present to the rotating teams.</p> <p>Listeners will take notes about the key features of the literary period they are learning about. The presenter's will explain the elements of their literary period to the listeners. Groups will rotate until each group has learned about every poster except their own. If a group is presenting the same period they studied, students will compare the elements and draw conclusions about accuracy of the information they gathered.</p> <p>Once the gallery walk is complete, the listeners will share what they have learned with the presenter. Each listener will explain a different group's findings.</p> <p>As a class, discuss the characteristics of each period. Also, discuss the comparisons for any groups that researched the same period.</p> <p>All students will share three key findings in an exit ticket.</p> <p>Differentiation:</p> <p>The teacher may give students access to flashcards with succinct notes about each movement: http://www.proprofs.com/flashcards/cardshow.php?title=characteristics-literary-movements&quesnum=1</p> <p>The teacher may give students access to a document with succinct notes about each movement: https://kwarren.diplomaplus.net/blob/download/134337</p> <p>The teacher may provide definitions of unknown words</p> <p>Extension:</p> <p>The teacher may provide access to multimedia resources for each movement to provide the student with a holistic view of the movements:</p> <p>Romanticism:</p> <p>http://www.metmuseum.org/toah/hd/roma/hd_roma.htm (art) http://www.jpl.org/div/mushist/rom/ (Music)</p> <p>Post-Colonialism:</p> <p>http://tinyurl.com/ljqsq2z (Google search for art) http://postcolonialstudies.emory.edu/hybrid-postcolonial-music/ (Music)</p> <p>Modernism: http://postcolonialstudies.emory.edu/hybrid-postcolonial-music/ (Music) http://tinyurl.com/mequnl4 (Google search for Modernism art)</p>
<p>Standards:</p> <p>CCSS.ELA-LITERACY.SL.11-12.1A : 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>Reading Process</p>				

Romanticism, Post-Colonialism, and Modernism: Are modern texts connected to the past?

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
Not provided	<p>DESCRIBE, COMPARE, AND CONTRAST CHARACTERISTICS OF SPECIFIC LITERARY MOVEMENTS AND PERSPECTIVES.: Ability to identify and compare elements/characteristics and perspectives of different literary movements.</p>	<p>LITERATURE CIRCLES: ROLE SHEETS Students will use the various roles to participate in a literature circle focusing on one of the available longer texts. The literature circle will focus on understanding the text and evaluating the extent to which the text exemplifies the literary period it was written during.</p>	<p>Students will be prepared for all group discussions having read the necessary pages and prepared for each individual role. Roles will rotate every group meeting. Groups will meet twice a week.</p>	<p>This will be ongoing throughout the reading process and will occur concurrently with the other mini-tasks within this skill cluster. Pacing should be two days a week lit. circle meetings and other days divided between reading time and the mini-tasks exploring the literary period.</p> <p>Students will be divided into literature circle of 3-5 students each. Each circle will choose a text from the available list of longer works from the three periods. Groups will be given role sheets to prepare for each lit circle meeting. Groups will also be given a deadline to complete the text.</p> <p>Once formed, groups will create a reading schedule and rotation schedule for the roles within the group. Each group will meet twice a week to discuss the text. During literature circle, the teacher will visit each group to check on progress and participation. The teacher will rotate sitting in with one group each class for a minimum of 15 minutes to more effectively progress monitor and contribute.</p> <p>If necessary, the first group meeting will occur using the fishbowl method in which the teacher will select one group to provide an example for the others for what a high quality discussion looks and sounds like.</p> <p>Following each lit circle meeting, the participants will self-evaluate their participation/preparedness. These self-reflections will be correlated with the teacher's observations/notes from the day and guide feedback and interventions.</p> <p>Using their double-entry journals, students will determine the extent to which the text exemplifies the period it was written during. The journals will be submitted at the end of the time allotted the groups.</p>
Standards:				
<p>CCSS.ELA-LITERACY.SL.11-12.1A : 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>				
1 hr	<p>DESCRIBE, COMPARE, AND CONTRAST CHARACTERISTICS OF SPECIFIC LITERARY MOVEMENTS AND PERSPECTIVES.: Ability to identify and compare elements/characteristics and perspectives of different literary movements.</p>	<p>COMPARING LITERARY PERIODS Students will complete a three-way Venn diagram analyzing the similarities and differences between three poems- one representing each of the three literary periods.</p>	<p>Students will record key similarities and differences discussed as a class.</p>	<p>The teacher will provide poetic examples from literary movements (e.g. Romanticism, Post-Colonialism, or Modernism) so that students can analyze shared and unique characteristics of each literary movement.</p> <p>Teachers may want to use the following poems:</p> <p>Romantic Poem: http://www.poetryfoundation.org/poem/174790 (I Wandered Lonely as a Cloud, William Wordsworth)</p> <p>Post-Colonial Poem: http://www.cerebration.org/postcolonialpoem.html (Cerebration, Kamal Kumar Tanti)</p> <p>Modernism Poem: http://www.poets.org/viewmedia.php/prmMID/23194 (Time does not bring relief, Edna St. Vincent Millay)</p> <p>Whole group: Each poem will be read first individually, then read orally by the teacher. The poems will be discussed identifying key characteristics of each poem: theme, figurative language, subject matter, form. As a group, these will be entered into the Venn diagram. With partners, students will discuss similarities and differences and then compare these to the notes taken about each movement. Students will be able to respond to the question: to what extent does each poem relate to or express the period in which it was written?</p> <p>This will be an ongoing process of identifying and associating texts with the characteristics of the literary period in which they were written.</p> <p>Differentiation:</p> <p>The teacher may provide students with an overview of each of the poems before reading The teacher may provide students with visual aids for each of the poems before reading The teacher may provide students vocabulary instruction for each of the poems before reading The teacher may provide students with a framed summary to fill out for each of the poems before reading The teacher may provide definitions of unknown words.</p> <p>Students may complete a framed summary for each of the poems Students may complete the pre-populated three-way Venn diagram Students may work with partners to complete the Venn diagram</p> <p>Extension:</p> <p>The teacher may provide students the opportunity to explore poets' lives and influences and additional literary works.</p> <p>Students may explain and analyze how styles impact meaning Students may add these stylistic elements to their Venn diagram Students may use this additional information for their final essays</p>
Standards:				
<p>CCSS.ELA-LITERACY.RL.11-12.9 : Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</p>				
Additional Attachments:				
<p>📄 I Wandered Lonely as a Cloud, William Wordsworth</p> <p>📄 Cerebration, Kamal Kumar Tanti</p> <p>📄 Time does not bring relief, Edna St. Vincent Millay</p> <p>📄 Three-way Venn diagram</p>				

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PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
1 hr	<p>DESCRIBE, COMPARE, AND CONTRAST CHARACTERISTICS OF SPECIFIC LITERARY MOVEMENTS AND PERSPECTIVES.:</p> <p>Ability to identify and compare elements/characteristics and perspectives of different literary movements.</p>	<p>ROMANTIC PERIOD ANALYSIS</p> <p>Students will complete a double entry journal (http://www.adlit.org/strategies/22091/) and an analysis responding to and critiquing the topics of style, themes, context, and purpose of that movement as evident in the poem.</p>	<p>Analysis draws from at least three elements of the literary period and relates it to three examples of the text being analyzed.</p>	<p>The teacher will provide students with poems from the Romantic period so that students can analyze, reflect on and critique the topics of style, themes, context, and purpose of that specific movement.</p> <p>http://www.poemhunter.com/poem/ozymandias/ ("Ozymandias" by Percy Sysshe Shelley) http://www.poetryfoundation.org/poem/173100 ("She Walks in Beauty" by Lord Byron) http://www.poetryfoundation.org/poem/174790 ("I Wandered Lonely as a Cloud" by William Wordsworth)</p> <p>Students will be divided into groups to analyze the poems. Prior to group work, the teacher will read and discuss the poems with the students. This will provide an opportunity to check for understanding to assist students with vocabulary in context. The discussion will focus on identifying figurative language/symbolism and establishing meaning. Once in groups, students will use their literary period notes to analyze style, theme, context, and purpose of each poem and how each relates to that literary period.</p> <p>Groups can focus on one poem each and then present and discuss their findings as a whole class. (the next literary period will be all poems for each group, with the third literary period being entirely on their own).</p> <p>Findings will be recorded in the double-entry journal: left side-passages from the text demonstrating or creating theme, stylistic choices, or reflecting the context of the time and right side- analysis of the passage as it relates to the literary period (explain why it was chosen)</p> <p>Differentiation:</p> <p>The teacher may provide an overview of each of the poems before reading The teacher may provide visual aids for each of the poems before reading The teacher may provide vocabulary instruction for each of the poems before reading The teacher may provide a shortened assignment The teacher may modify the paragraph writing process/task The teacher may provide definitions of unknown words.</p> <p>Students may complete the graphic organizer with a partner before writing the analysis paragraph</p> <p>Extension:</p> <p>The teacher may provide the opportunity to compare and contrast this poetry with their literature circle novel in their analysis paragraph The teacher may provide the opportunity to compare and contrast this poetry with the previously research art and music in their analysis paragraph.</p> <p>Students may complete the graphic organizer and write the analysis paragraph</p>
<p>Standards:</p> <p>CCSS.ELA-LITERACY.RL.11-12.1 : Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>				
<p>Additional Attachments:</p> <p>📄 "Ozymandias" by Percy Sysshe Shelley 📄 "She Walks in Beauty" by Lord Byron 📄 "I Wandered Lonely as a Cloud" by William Wordsworth 📄 double entry journal</p>				
1 hr	<p>DESCRIBE, COMPARE, AND CONTRAST CHARACTERISTICS OF SPECIFIC LITERARY MOVEMENTS AND PERSPECTIVES.:</p> <p>Ability to identify and compare elements/characteristics and perspectives of different literary movements.</p>	<p>POST COLONIAL PERIOD ANALYSIS</p> <p>Students will complete a double entry journal (http://www.adlit.org/strategies/22091/) and an analysis responding to and critiquing the topics of style, themes, context, and purpose of that movement as evident in the poem.</p>	<p>Analysis draws from at least three elements of the literary period and relates it to three examples of the text being analyzed.</p>	<p>The teacher will provide students with poems from the Post-Colonial period so that students can analyze, reflect on and critique the topics of style, themes, context, and purpose of that specific movement.</p> <p>http://anthologypoems.wikispaces.com/Search+for+my+Tongue (Search for My Tongue" by Sujata Bhatt) http://www.courses.vcu.edu/ENG-snh/Caribbean/Barbados/Poetry/goodis'on7.htm ("Guinea Woman" by Lorna Goodison) http://www.courses.vcu.edu/ENG-snh/Caribbean/Barbados/Poetry/Brathwaite4.htm ("The Visibility Trigger" by Kamau Brathwaite)</p> <p>Students will be divided into groups to analyze the poems. Prior to group work, the teacher will read and discuss the poems with the students. This will provide an opportunity to check for understanding to assist students with vocabulary in context. The discussion will focus on identifying figurative language/symbolism and establishing meaning. Once in groups, students will use their literary period notes to analyze style, theme, context, and purpose of each poem and how each relates to that literary period.</p> <p>Each member of the group will focus on one poem and share their ideas with the group. As a group, they will create a journal entry for each poem. (the next literary period will be analyzed entirely on their own).</p> <p>Findings will be recorded in the double-entry journal: left side-passages from the text demonstrating or creating theme, stylistic choices, or reflecting the context of the time and right side- analysis of the passage as it relates to the literary period (explain why it was chosen)</p> <p>Differentiation:</p> <p>The teacher may provide an overview of each of the poems before reading The teacher may provide visual aids for each of the poems before reading The teacher may provide vocabulary instruction for each of the poems before reading The teacher may provide a shortened assignment The teacher may modify the paragraph writing process/task The teacher may provide definitions of unknown words.</p> <p>Students may complete the graphic organizer with a partner before writing the analysis paragraph</p> <p>Extension:</p> <p>The teacher may provide the opportunity to compare and contrast this poetry with their literature circle novel in their analysis paragraph The teacher may provide the opportunity to compare and contrast this poetry with the previously research art and music in their analysis paragraph.</p> <p>Students may complete the graphic organizer and write the analysis paragraph</p>
<p>Standards:</p> <p>CCSS.ELA-LITERACY.RL.11-12.1 : Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>				

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PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
	Additional Attachments: 📄 double entry journal 📄 Search for My Tongue” by Sujata Bhatt 📄 “Guinea Woman” by Lorna Goodison 📄 “The Visibility Trigger” by Kamau Brathwaite			
1 hr	DESCRIBE, COMPARE, AND CONTRAST CHARACTERISTICS OF SPECIFIC LITERARY MOVEMENTS AND PERSPECTIVES.: Ability to identify and compare elements/characteristics and perspectives of different literary movements.	JUXTAPOSITION: ROMANTIC/ POST-COLONIAL Student teams will cut their poems into lines and identify the lines that exemplify the respective movement. They will create an answer key to demonstrate they understand characteristics of each movement and match the lines to the characteristics. Other students will then categorize another group’s lines to demonstrate understanding of movement characteristics.	Students provide accurate rationale for why they matched particular lines with distinct characteristics.	Students will be given the instructions for the activity. Students will be given a copy of two poems studied from the Romantic and Post-Colonial period. In partners, they will decide which lines exemplify each movement. Students will then cut each poem into lines. They will build a new poem by rearranging the lines in new ways (they do not need to use all of the lines). Using the rearranged lines, students will create boxes on a separate sheet of paper for each line they used in their new poem. In each box, they will put the characteristic that line exemplifies. They must create an answer key for which line goes in which box. Each pair will exchange with another pair. Partners will then work to align the lines with the literary period characteristics. Students will then compare to see who recreated the poem and why lines were selected for that particular characteristic.
1 hr	DESCRIBE, COMPARE, AND CONTRAST CHARACTERISTICS OF SPECIFIC LITERARY MOVEMENTS AND PERSPECTIVES.: Ability to identify and compare elements/characteristics and perspectives of different literary movements.	MODERNIST PERIOD ANALYSIS 1. Students will complete a double entry journal (http://www.adlit.org/strategies/22091/) and an analysis responding to and critiquing the topics of style, themes, context, and purpose of that movement as evident in the poem. 2. Students will write an exit ticket that identifies and analyzes the characteristics of the poem and which literary movement it may exemplify.	1. Analysis draws from at least three elements of the literary period and relates it to three examples of the text being analyzed. 2. Independently, student is able to correctly correlate poem to a literary movement.	The teacher will provide students with poems from the Modernist period so that students can analyze, reflect on and critique the topics of style, themes, context, and purpose of that specific movement. http://www.poetryfoundation.org/poem/177397 (“Theme for English b” by Langston Hughes) http://www.poetryfoundation.org/poetrymagazine/poem/173476 (“The Love Song of J. Alfred Prufrock” by T.S. Eliot) Students will be divided into groups to analyze the poems. Prior to group work, the teacher will read and discuss the poems with the students. This will provide an opportunity to check for understanding to assist students with vocabulary in context. The discussion will focus on identifying figurative language/symbolism and establishing meaning. Once in groups, students will use their literary period notes to analyze style, theme, context, and purpose of each poem and how each relates to that literary period. Groups can focus on one poem each and then present and discuss their findings as a whole class. . 1. Findings will be recorded in the double-entry journal: left side-passages from the text demonstrating or creating theme, stylistic choices, or reflecting the context of the time and right side- analysis of the passage as it relates to the literary period (explain why it was chosen) 2. Students will then read and listen to “Love after Love” to determine which movement it exemplifies. The rationale will be presented in short constructed response on an exit ticket. http://www.poemhunter.com/poem/love-after-love/ (“Love After Love” by Derek Walcott; post-colonialism) http://www.youtube.com/watch?v=YOqxUrkJgc4 (David Whyte reads “Love After Love”) Differentiation: The teacher may provide an overview of each of the poems before reading The teacher may provide visual aids for each of the poems before reading The teacher may provide vocabulary instruction for each of the poems before reading The teacher may provide a shortened assignment The teacher may modify the paragraph writing process/task The teacher may provide definitions of unknown words. Students may complete the graphic organizer with a partner before writing the analysis paragraph Extension: The teacher may provide the opportunity to compare and contrast this poetry with their literature circle novel in their analysis paragraph The teacher may provide the opportunity to compare and contrast this poetry with the previously research art and music in their analysis paragraph. Students may complete the graphic organizer and write the analysis paragraph
Standards: CCSS.ELA-LITERACY.RL.11-12.1 : Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.				
Additional Attachments: 📄 “The Love Song of J. Alfred Prufrock” by T.S. Eliot 📄 double entry journal 📄 “Love After Love” by Derek Walcott; post-colonialism 📄 David Whyte reads “Love After Love” 📄 “Theme for English b” by Langston Hughes				

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PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
1 hr and 30 mins	<p>DESCRIBE, COMPARE, AND CONTRAST CHARACTERISTICS OF SPECIFIC LITERARY MOVEMENTS AND PERSPECTIVES.: Ability to identify and compare elements/characteristics and perspectives of different literary movements.</p>	<p>LITERARY MOVEMENT REDUCTION POSTER Students will create a "Literary Movement Reduction" poster for the works they have read focusing on one particular movement.</p>	<p>Reduction includes the following criteria represented accurately:</p> <p>Movement Purpose(3)- list three major quotations, explain how/why the quotation demonstrates the purpose of that movement.</p> <p>Symbol (3)- pictures of the symbols and explain what they symbolize.</p> <p>Theme (3)- pictures of the theme(s) and a brief explanation of how the theme is developed in the text.</p> <p>Style: list quotations exemplifying the author's style</p> <p>Context: pictures of the setting, period or other elements of the context of the text/speaker</p>	<p>The teacher will model effective ways to synthesize information so that students can begin working to analyze and synthesize the characteristics and themes of all three movements.</p> <p>Students will create a "Literary Movement Reduction" poster for the works they have read. This writing could be included in the student portfolio at the end of the unit. http://www.postermywall.com/index.php/p/classroom-posters (Free classroom poster creator)</p> <p>The teacher will follow the literary reduction guidelines from the following resources with a focus upon</p> <p>Movement Purpose(3)- list three major quotations, explain how/why the quotation demonstrates the purpose of that movement.</p> <p>Symbol (3)- pictures of the symbols and explain what they symbolize.</p> <p>Theme (3)- pictures of the theme(s) and a brief explanation of how the theme is developed in the text.</p> <p>Style: list quotations exemplifying the author's style</p> <p>Context: pictures of the setting, period or other elements of the context of the text/speaker:</p> <p>http://lincolnparkhs.org/ourpages/auto/2011/4/3/38868085/Lit%20Reductions%202011.pdf (Literary Reduction instructions)</p> <p>www.kentschools.net/jconsilio/files/2010/02/Literary-Reduction.doc (Literary Reduction examples)</p> <p>http://morganparkops.enschool.org/ourpages/auto/2011/9/27/39031735/A%20Literary%20Reduction%20Fall%20intercession.ppt (Literary Reduction models)</p> <p>Differentiation:</p> <p>The teacher may provide students with a graphic organizer to help students synthesize information: http://mrschild.weebly.com/uploads/3/5/5/6/3556537/ape1-litredutionorganizer.pdf The teacher may have the students work in small groups to complete learning experience</p> <p>Students may create a modified Literary Movement Reduction poster</p> <p>Extension:</p> <p>The teacher may ask the students to write a one sentence overview statement of their literary reduction assignment</p> <p>Students may create a modified Literary Movement Reduction poster with reflection / overview statement</p>
Transition to Writing				
30 mins	<p>BRIDGING CONVERSATION > IDENTIFYING SIGNIFICANT ELEMENTS: Ability to make connections between the work of writers today and literary movements of the past.</p>	<p>BRAINSTORMING CONNECTIONS Exit ticket in which the students reflect on and justify their choice of modern novel or movie that exemplifies their chosen movement.</p>	<p>none</p>	<p>Using sticky notes and large pieces of paper (butcher or poster), the teacher will brainstorm the topics, styles, and themes of contemporary novels and movies (e.g., those relevant to the students' lives) so that students can make connections between the work of writers today and literary movements of the past.</p> <p>Large paper will be labeled with each movement to place sticky notes on of the novels/movies the group brainstormed where relationships exist.</p> <p>Students will select a modern film/novel that resembles one of the three literary movements being studied. Students will complete an exit ticket in which the students reflect on and justify their choice of modern novel or movie that exemplifies their chosen movement.</p>
Writing Process				
30 mins	<p>INITIATION OF TASK > ESTABLISHING THE CONTROLLING IDEA: Ability to establish a claim and consolidate information relevant to task.</p>	<p>ESTABLISHING A THESIS STATEMENT Students will submit exit ticket with students' thesis statements for final essay.</p>	<p>Thesis statement reflects insight into the literary movement and its relationship to the text being analyzed.</p>	<p>The teacher will co-construct the development of a thesis statement so that students can recognize the importance of organizing various components of a text (e.g., a literary argument exploring multiple pieces of literature) around a central idea.</p> <p>Students will use the ideas generated from the brainstorming activity to create a thesis statement. All students will write his/her thesis statements on the whiteboard or posters around the room. Students will read each statement and write comments next to the thesis statement in gallery walk style. All comments will be discussed whole group looking at each thesis for overall relevance to the Teaching Task, appropriate coverage of necessary elements, and the thesis statement formula [T+V+A or Topic+Verb (strong/action)+Argument (specific, debatable point)].</p> <p>During the process, the teacher will pose a thesis statement and rotate writing comments as well.</p> <p>Students will consider comments and revise as needed. Final version will be written on an exit ticket. Exit Tickets will be reviewed, feedback given, and returned the next class.</p> <p>Differentiation:</p> <p>The teacher may provide a template of thesis statement for the students to fill in: http://www.press.umich.edu/pdf/0472031937-templates.pdf</p>
<p>Standards:</p> <p>CCSS.ELA-LITERACY.W.11-12.1A : Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.</p> <p>Additional Attachments:</p> <p>📄 Writing good thesis statements</p>				
1 hr and 30 mins	<p>GENRE STUDY> LITERARY CRITICISM: Ability to identify the characteristics and conventions of writing literary criticism.</p>	<p>GENRE STUDY CONVENTIONS LIST Create a list of conventions, norms, and elements of literary criticism written for scholarly audiences.</p>	<p>Students identify key elements including: formal diction/ tone, multiple passages as evidence, MLA citation, multiple formats for passage inclusion including block text of long passages, and academic language used when developing claims.</p>	<p>Teacher will gather various examples of literary criticism from online blogs and older sources (research books from the local university). The first one will be read and discussed as a whole class to notice key features. teacher will use a think aloud approach to identify striking elements. Students will work with a partner or small group to read another piece or excerpt independently and will report finding whole class. The class will then develop a list of features/conventions of this genre of expository writing.</p>

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1 hr and 30 mins	<p>PLANNING > PLANNING THE WRITING: Ability to develop a line of thought and text structure appropriate to the task.</p>	<p>PLANNING AND DEVELOPMENT CARDS Students will submit their draft plan of their review and synthesis of the literary works studies and connections to the contemporary text.</p>	<p>Cards or template are filled in with all necessary elements.</p>	<p>Students will review and synthesize the information studied thus far so that the student can understand the need to establish an organized plan for structuring the writing process.</p> <p>The intention is to allow the students time in class to develop a plan to meet the needs of the appropriate structure (genre), tone (audience), and substantiation to support their main claim.</p> <p>One strategy that can be used is to have the students create cards using colored pieces of paper. The paper can be cut to make 6-8 squares from each 8.5x11"sheet. Students should have 3 colors of paper. One color for the thesis and explanations (substantiations). One color for textual evidence, and the third color for rationale/reasons. The instructions should be given in the following order:</p> <p>Thesis (Blue)</p> <p>Reason One (Red) + Evidence w/ citations Modern(Green) + Evidence w/ citations Literary Period(Yellow)+ Explanation (Blue)</p> <p>Reason Two (Red) + + Evidence w/ citations Modern(Green) + Evidence w/ citations Literary Period(Yellow)+ Explanation (Blue)</p> <p>etc..</p> <p>Wrap-up of reasons (Red)+ Restated Thesis (Blue)</p> <p>{The colors are just a sample use any colors you have}</p> <p>The idea is that there should be multiple reasons why the thesis is correct. Each of those reasons needs textual evidence to prove, and every piece of evidence needs to be explained why that particular passage proves their argument. There needs to be evidence gathered from both the modern text being compared and exemplar or characteristics from the movement it is being compared with. Finally, the conclusion needs to pull the ideas together. There are other elements necessary, but these are the critical components. Additionally, students should have multiple textual exemplars to prove each reason (sub-claim). Students can then consider the ways they want to arrange the necessary elements to write their piece.</p> <p>Differentiation:</p> <p>The teacher may provide a template outline so they can fill in their ideas The teacher may provide colored note cards to help organize their ideas The teacher may provide www.easybib.com in order to organize ideas in the note taking section.</p> <p>Students may complete the template outline Students may organize the note cards Students may access and create Easybib notes</p>
1 hr and 30 mins	<p>REVISION, EDITING, AND COMPLETION > PEER EDITING: Understand the relevance of the peer review process in helping writers produce and refine their best work</p>	<p>REVISION DISCUSSION: A THEATRE'S TAKE ON WRITER'S WORKSHOP Using different theatre techniques, students will engage in a discussion about their literary criticism pieces. Students will submit their notes of revisions they will make as a result of the discussion.</p>	<p>Revisions are content based not just editing.</p>	<p>The teacher will facilitate small group or partnered feedback sessions (i.e. debate, discussion, etc.) so that students can understand the relevance of the peer review process in helping writers produce and refine their best work.</p> <p>Using the following resources: Yes, and . . . yes, but: http://www.commart.com/columns/yes-but ("Yes, and..." a technique borrowed from improvisational theater. Its premise is that you accept and then build on each other's ideas. "Yes, but..." is an aid to committing to my existing principles.) Believing/Doubting: http://www.visionrealization.com/Resources/Organizational/Believing_and_doubting_game.pdf http://www.procon.org/sourcefiles/believinggame.pdf (Believing/doubting game for exploring opposing viewpoints) http://www.teachablemoment.org/ideas/criticalthinking.html (Believing/doubting game for exploring opposing viewpoints)</p> <p>Students will be arranged in partners or small groups to share the ideas for their literary criticism papers. Students will take and submit notes from the discussion. Prior to embarking on their own, the teacher will model the strategy with a student volunteer.</p>

Instructional Resources

No resources specified

Section 4: What Results?

Student Work Samples

No resources specified

Teacher Reflection

Not provided