



TEACHING HUMAN DIGNITY

Women's Hidden Experiences:

POETRY ABOUT MOTHERHOOD,
ABORTION, AND LOSS

CENTRAL QUESTIONS:

- ◆ What makes poetry a unique literary genre?
- ◆ How does poetry allow us to step into the experience of another person?
- ◆ Why is poetry an important literary art form?
- ◆ How does poetry give us new insight into the experience of motherhood, abortion, and loss?

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Developed in Collaboration with Ann W. Astell, Ph.D.

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Welcome and Introduction

Dear Colleague,

Thank you for your commitment to engaging issues of life and human dignity in the classroom. These issues are vast and complicated, but like you, we believe that respect for life and the dignity of the human person are the foundation of a just society. It is our experience that students want to engage in fundamental questions and conversations, but that too often these are deemed too politically controversial for the classroom and so are rarely taught.

The question of human dignity is essential to a flourishing society. That is why the *Teaching Human Dignity series* take up issue ranging from abortion to euthanasia to ethical treatment of embryos. It is our hope that these resources will allow participants to engage these complex issues from a variety of disciplinary perspectives and inspire creative and integrated responses grounded in the universal dignity of each human person.

The McGrath Institute for Church Life's *Teaching Human Dignity series* is an inter-disciplinary educational resource that provides high school teachers with units, learning sequences, lesson plans, and resources designed to integrate life and human dignity topics into the existing curriculum. Many of the materials included in this series are suitable for both secular and religious educational settings. This unit, **"Women's Hidden Experiences: Poetry about Motherhood, Abortion, and Loss,"** was designed by University of Notre Dame professor Ann Astell. A member of the Schoenstatt Sisters of Mary, Professor Astell has taught in the Theology Department since 2007. Prior to coming to Notre Dame, Professor Astell was a Professor of English and Chair of Medieval Studies at Purdue University. She is an expert in theology, spirituality, and literature.

In this five-lesson unit, teachers will find lesson plans, activities, and resources for guiding students in close reading of poetic texts by Anne Sexton, Sylvia Plath, and Gwendolyn Brooks. The poems selected herein reflect the personal life-experience of abortion. In these poems, women express guilt, lament, trauma, and loss, and speak of love, faith, death, and silence. Students can be expected to accurately describe the critical attributes of poetry as a literary form, to articulate the unique power of poetry for writers and readers, and to analyze and evaluate poetry using the critical attributes.

This unit is adaptable to classroom/student needs. Instructors may use the entire unit or may choose to use only one lesson. There are supplemental lessons at the end for those who have the time and desire to go deeper. The more poems students study, the better they will be able to understand how poets use critical attributes in a variety of different ways. Because of the sensitive nature of the poetry, this unit is most suitable for mature students who have already have some experience with this literary genre.

We have a Facebook group where you can share ideas, tips, and lesson modifications, and best practices. We hope you'll join the conversation!

Sincerely,

The Teaching Human Dignity Team



Unit Overview

Unit-at-a-Glance

Setting/Subject:

Upper level English Class addressing poetry; including American Literature, Poetry, Women's Literature, or Twentieth Century Literature.

Curriculum Area:

Secondary English/Integrated Language Arts;

Time Requirement:

This unit contains 5 lessons; Lessons 1 and 5 are 90 minutes each; lessons 2-4 are 50 minutes each

Descriptors:

Critical Attributes of Poetry, Anne Sexton, Gwendolyn Brooks, Sylvia Plath, Confessional Poetry, Dramatic Poetry, Literary Analysis

Unit Objectives

Students will be able to:

- ◆ list and accurately describe the critical attributes of poetry as a literary form.
- ◆ determine the themes and central ideas of poems and analyze how they develop over the course of text.
- ◆ analyze and evaluate poetic conventions used to express experience, insights, and emotions in poetry including figurative language, word relationships, diction and syntax.
- ◆ practice critical thinking while observing, describing, and analyzing literary patterns.
- ◆ articulate the unique value of poetry as a genre for writers and readers.

Rationale

Participation in this unit will facilitate the students' ability to work with the critical attributes of poetry, to comprehend, analyze and evaluate individual poems, and to articulate the distinct and unique way poetry aids human beings in making sense of reality and relating to others.

Common Core Standards: Grades 9-10

The following curriculum standards relate to the lessons presented in this unit. Depending on the specific teaching and learning context of the unit's implementation, it would be possible for a teacher to emphasize and expand support for specific standards.

CCSS.ELA-LITERACY.RL.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.W.9-10.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.W.9-10.1.A

Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

CCSS.ELA-LITERACY.RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

¹ National Governors Association Center for Best Practices and Council of Chief State School Officer. "English Language Arts Standards >> Reading: Literature >> Grades 9-10." Common Core Standards. Web. 19 Dec. 2018. <http://www.corestandards.org/ELA-Literacy/RL/9-10/>.

² National Governors Association Center for Best Practices and Council of Chief State School Officer. "English Language Arts Standards >> Writing >> Grades 9-10." Common Core Standards. Web. 19 Dec. 2018. <http://www.corestandards.org/ELA-Literacy/W/9-10/>.

Common Core Standards: Grades 11-12

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.

CCSS.ELA-LITERACY.RL.11-12.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.11-12.4

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. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.SL.11-12.1.A

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.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

CCSS.ELA-LITERACY.W.11-12.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

³ National Governors Association Center for Best Practices and Council of Chief State School Officer. "English Language Arts Standards >> Reading: Literature >> Grades 11-12." Common Core Standards. Web. 19 Dec. 2018. <http://www.corestandards.org/ELA-Literacy/RL/11-12/>.

⁴ National Governors Association Center for Best Practices and Council of Chief State School Officer. "English Language Arts Standards >> Writing >> Grades 11-12" Common Core Standards. Web. 19 Dec. 2018. <http://www.corestandards.org/ELA-Literacy/W/11-12/>.

Unit Summary

<i>Lesson Title</i>	<i>Description</i>	<i>Learning Objectives</i>
Unit Pre-assessment	Before the lesson starts, the teacher will ask students to complete a survey and a pre-assessment. This information will be used to establish a safe classroom environment and modify instructional experiences for greater efficacy.	The students will be able to clearly and anonymously articulate their prior experiences and knowledge in relation to poetry and abortion, so that they can share it with their teacher and contribute to productive unit planning and more successful learning.
Lesson #1: The Critical Attributes of Poetry <i>Two 50 minute class periods</i>	The students will read and consider a selection of text-based resources (examples and non-examples of poetry). They will also develop the ability to distinguish the critical attributes illustrated in examples of poetry and use them to make generalizations about the critical attributes of poetry.	<p>Students will be able to read and analyze an example of poetry and another text-based resource that represent a different genre.</p> <p>Students will be able to correctly differentiate between examples of poetry and non-examples of poetry (literature representing other genres).</p> <p>Students will be able to determine how poetry differs from literature in other genres. (This foundation will enable students to develop a unique appreciation for poetry during subsequent lessons.)</p> <p>Students will be able to accurately list the distinct characteristics of poetry as a literary form.</p> <p>Students will be able to practice critical thinking skills while observing, describing, and analyzing literary patterns.</p>

Unit Summary cont.

<i>Lesson Title</i>	<i>Description</i>	<i>Learning Objectives</i>
<p>Lesson #2: “the mother” by Gwendolyn Brooks</p> <p><i>50 minute class period</i></p>	<p>In this three part lesson, the students will listen to and read the dramatic poem, “the mother” by Gwendolyn Brooks, identify the key metaphors and word patterns that will facilitate analysis of the poem, and understand the power poetry has to express complex experiences and emotions in ways that invite the reader’s development of compassion and understanding.</p>	<p>Students will be able to be conscious of their reaction to the poem and express their thoughts and feelings in relation to the work using precise and honest words and phrases.</p> <p>Students will identify the form, structure, word choice, figurative language, and style Gwendolyn Brooks employs in “the mother” and describe how these features impact the meaning of the poem.</p> <p>Students will identify and analyze the various emotions, thoughts, and experiences of a person affected by abortion as expressed in the poem, “the mother.”</p> <p>Students will explain the ways dramatic poetry may affect a reader-- it can expand reader’s understanding of other people and allow them to develop compassion for them through consideration of their experience.</p>

Unit Summary cont.

<i>Lesson Title</i>	<i>Description</i>	<i>Learning Objectives</i>
<p>Lessons #3: “The Abortion” by Anne Sexton</p> <p>Lesson #4: “Parliament Hill Fields” by Sylvia Plath</p> <p><i>Two 50 minute class periods</i></p>	<p>After reading examples of Confessional Poetry written by Anne Sexton and Sylvia Plath, the students will understand how writing poetry can promote an author’s inner healing.</p>	<p>Students will be able to express their thoughts and feelings in relation to the work using precise, honest words and phrases.</p> <p>Students will identify examples of the critical attributes and analyze how they are employed in the poem.</p> <p>Students will explain the ways that confessional poetry evokes an emotional response in the reader and offers preliminary analysis of what the author maybe trying to say about humanity and the experience of abortion.</p> <p>Students will express their thoughts and feelings in relation to the work using precise, honest words and phrases.</p> <p>Students will identify major examples of the critical attributes (i.e., word choice, metaphor, figurative language, voice, etc.) and analyze how they are employed in the poem.</p> <p>Students will explain the ways that confessional poetry evokes an emotional response in the reader and offer preliminary analysis of what the author is arguing about the human experience, motherhood, loss, and how they affect women.</p> <p>Students will articulate the ways that confessional poetry impacts the reader and the author.</p> <p>Students will compare and contrast the various ways poets speak of similar experiences in varied and unique ways.</p>

Unit Summary cont.

<i>Lesson Title</i>	<i>Description</i>	<i>Learning Objectives</i>
<p>Lesson #5: The Unique Contributions of Poetry</p> <p><i>Two 50 minute class periods</i></p>	<p>The students will revisit the text-based resources used in Lesson #1 and practice their critical thinking skills as they consider the contributions of poetry in expressing and understanding the human experience.</p>	<p>Students will be able to distinguish how the exploration and communication of a topic in a poem differs from its exploration using other forms of literature (science writing, reference writing, etc.).</p> <p>Students will accurately identify the critical attributes of poetry in a specific poem.</p> <p>Students will identify differences between the ways poetry and non-fiction writing enable the exploration of a topic.</p> <p>Students will make numerous correct generalizations about the unique contributions of poetry.</p>

Pre-Instructional Resources

- ◆ Prior to beginning this unit, the teacher may want to send home the parent letter explaining the rationale for the unit.
- ◆ About a week before beginning this unit, the teacher should conduct the **Unit Pre-assessment** and the **Student Safety Survey**.



Lesson #1:

The Critical Attributes of Poetry

Lesson #1 Overview

Setting/Subject: English-Language Arts: Poetry

Curriculum Area: Secondary English/Integrated Language Arts

Time Requirement: At least 90 minutes or two 50 minutes (plus 20 minutes of homework)

Resources Required:

- ◆ Lesson #1 Instructional Resources
- ◆ Lesson #1 Listening Guide
- ◆ Lesson #1 Critical Attributes of Poetry
- ◆ Lesson #1 Assessment Worksheet
- ◆ Lesson Objectives (if desired)
- ◆ Writing materials for student notes/observations (if needed)

Lesson Description: The teacher guides students using the Inductive Model.⁵ This instructional model is teacher led but student centered and uses several different steps to facilitate students' attainment of the concept of poetry and its critical attributes.

Objectives:

Students will be able to:

- ◆ read and analyze an example of poetry and another text-based resource that resource that represent a different genre.
- ◆ correctly differentiate between examples of poetry and non-examples of poetry (literature representing other genres).
- ◆ determine how poetry differs from literature in other genres. (This foundation will enable students to develop a unique appreciation for poetry during subsequent lessons.)
- ◆ accurately list the distinct characteristics of poetry as a literary form.
- ◆ practice critical thinking skills while observing, describing, and analyzing literary patterns.

Instructional Model: Use of the Inductive Model will promote students' practice of discrimination and generalization as they compare examples of the concept being studied (poetry) with non-examples (resources that represent writing in other genres). In so doing, the students will identify the critical attributes of poetry and be able to distinguish it from other literary genres.

⁵ Kilbane, Clare R., and Natalie Milman. *Teaching Models: Designing Instruction for 21st Century Learners*. Boston: Allyn & Bacon, 2013.

Lesson Summary

Note: For each lesson you will find a summary grid of the lesson, followed by in-depth teaching notes. Student handouts/resources can be found online.

Time	Phase	Summary	Student Work	Teacher Notes
	Preparation	Teacher prepares all resources for lesson.		<ul style="list-style-type: none">◆ Teacher prints one packet of Lesson #1 Instructional Resources for each group.◆ Teacher prints one Lesson #1 Listening Guide for each student.◆ Teacher prints one Lesson #1 Critical Attributes of Poetry Organizer for each student.◆ Teacher sets-up classroom space to facilitate both small and large group discussion. <p>(Consider how to promote effective group work based on classroom norms and student needs).</p>
5 minutes	Lesson Introduction	Teacher introduces the unit, learning model, and lesson objectives.	<ul style="list-style-type: none">◆ Students gather in assigned groups.◆ Students obtain resources.◆ Teacher introduces lesson.	<ul style="list-style-type: none">◆ Teacher introduces the learning model the class will be using.◆ Teacher gives each group a packet of five text-based resource pairs
25 minutes	Reading of the text-based resources	Students read each pair of text-based resources (containing one example and one non-example of poetry) that deal with the same topic.	<ul style="list-style-type: none">◆ As a class, each pair is read aloud.◆ Students fill in Lesson #1 Listening Guide for each pair during reading.	<ul style="list-style-type: none">◆ Teacher facilitates class reading.
20 minutes	Divergent Phase	Students work in groups to consider the characteristics and patterns of as many pairs of text-based resource as time permits.	<ul style="list-style-type: none">◆ Students make observations and consider what they noticed about each text and pair.◆ Each group should take notes to record what they notice.	<ul style="list-style-type: none">◆ Teacher is available to answer questions, and assist groups as needed. (Students may struggle with this phase. That's okay!)◆ To aid students, the teacher may ask students some of the following open-ended questions:<ul style="list-style-type: none">• Are some examples easier to understand than others? (Give examples.)• In what ways are some of these texts similar? (Give examples.)• In what ways are they different? (Give examples.) <p>For more potential prompts, see the Lesson #1 Instructional Guide</p>

Lesson Summary

<i>Time</i>	<i>Phase</i>	<i>Summary</i>	<i>Student Work</i>	<i>Teacher Notes</i>
<i>30 minutes</i>	<i>Convergent Phase</i>	Teacher asks the groups more focused questions to guide their analysis of the examples and non-examples being shared in an effort to identify the critical attributes of the concept being studied.	<ul style="list-style-type: none">◆ Students offer observations.◆ Observations allow students to understand and articulate the critical attributes of poetry.	<ul style="list-style-type: none">◆ Teacher now acts in a more Socratic mode, using his/her expertise to ask students questions based on observations made in the divergent phase. The goal is to lead students to describe what they see in the examples as the critical attributes of poetry.◆ Teacher uses expertise to supplement, refine, and rephrase student observations. <p><i>For more details on the importance of the Convergent Phase see the Lesson #1 Instructional Guide</i></p>
<i>10 minutes</i>	<i>Closure</i>	Students list the critical and variable attributes demonstrated in the examples of the concept being studied.	<ul style="list-style-type: none">◆ After receiving the appropriate technical language, students have the opportunity to express attributes in their own words on the Lesson #1 Critical Attributes of Poetry Organizer.	<ul style="list-style-type: none">◆ Teacher offers students appropriate technical language to articulate the critical attributes.
<i>Classwork/ Homework</i>	<i>Application</i>	Students apply their new knowledge by completing a worksheet that challenges them to apply their understanding of the concept's critical attributes to an example.	<ul style="list-style-type: none">◆ Using one of the poems, students complete Lesson #1 Worksheet.	<ul style="list-style-type: none">◆ Teacher may want to modify this exercise in the following ways<ul style="list-style-type: none">• Have students complete the exercise in class individually.• Have students select one poem and complete using a combination of individual work and class discussion.

Lesson #1 Instructional Guide: Procedural Notes

Introduction

The teacher should explain to the students that they will take part in a special type of concept teaching lesson that uses the Inductive Model. It may help students to know that the model (or method of teaching) uses a particular structure to support their gradual practice of critical thinking skills--specifically their practice of discrimination and generalization--as they grapple with decoding a concept. As the teacher knows, the concept being addressed in this lesson is poetry. To the extent possible, the teacher will want students to figure this out for themselves and make every effort to draw students to this identification of the concept without telling them outright.

The teacher should further explain that as a part of this instructional model, the students will work through several “stages.” Some will involve the whole class work and others will be performed in groups. It may be helpful to share a projection of the lesson summary with the students.

The teacher will want to explain that the students’ investigation of the concept and each student’s understanding of what the concept is will be built by examining text-based resources. These resources include both “examples” of the concept and “non-examples” of the concept.

The teacher should know (but may not have the time or need to share with students) that “examples” illustrate the concept and all its characteristics. By noticing characteristics the examples have in common, the students will gain a deeper understanding of what the concept is. The characteristics all the examples have in common are called “critical attributes.” The presence of critical attributes in the examples is what makes them “examples.” Discrimination is the term that describes the mental process used when a person looks at the characteristics all the examples have in common and concludes that they are critical attributes. When a person comes to a full understanding of what the critical attributes of a concept are, he or she is said to have “attained” the concept being studied.

Concept attainment is a higher form of comprehension than the memorization of a definition. It might also help the students to know (if the teacher determines this is needed information) that they will also be examining “non-examples.” The non-examples may have some of the critical attributes of the concept but will not have them all. This is why they are non-examples. The non-examples are helpful to examine because they allow further clarification of the concept by virtue of their differences. Discrimination is the term that describes the mental process utilized when a person recognizes the characteristics that make the non-examples different from the examples.

THE INDUCTIVE MODEL

If desired, it might be helpful to engage students in a practice activity that illustrates the concept of concepts, and critical and variable attributes. This could occur prior to this class session. It would introduce students to the **Inductive Model** and allow them to be more familiar with the model when they come to this lesson.

A simple practice lesson involves quadrilaterals. Students might look at a set of picture resources that includes a square, rhombus, trapezoid, triangle, hexagon, octagon and circle. When asked what they notice that all of the shapes have in common, they might respond by making the generalization that the square, rhombus, and trapezoid all have 4 sides. This would lead students to make the generalization that having 4 sides is a critical attribute of the concept. At the same time, they might be prompted to distinguish that the other shapes do not have 4 sides and are non-examples. **This would allow them to understand that the concept is 4-sided shapes called “quadrilaterals.”**

Examination of Text-based Resources

Now the class will have the opportunity to engage with the text-based resources and consider their contents. They will discuss their observations in the next phase so the focus of this stage in the lesson would be on simply recognizing what is in each resource – to the extent possible within the time allotted.

Asking students to complete the **Lesson #1 Listening Guide** will support their closer listening/reading of the resources and enable note-taking that supports richer discussion during group work in subsequent steps of the model.

The instructional materials for this lesson include five pairs of text-based resources. Each of these pairs addresses a particular topic, including a military campaign, a panic attack, civil rights, love, and a tree. If the teacher believes it would make the work easier for his/her students and save time, it would be possible to select and use as few as three pairs. Notes about the selection of resources and other information that would aid the students are available in **Teacher Notes on the Text-based Resources**.

The teacher has three options for getting students to engage with the text-based resources:

1. Have the students read silently through the various resources. Because silent reading may not make the rhythm of poetry apparent, the teacher may want to read one or two poems to bring this characteristic to the students' attention.
2. Ask students to read through these resources prior to the lesson.
3. Have students read through these resources orally — asking different students to take a turn reading for the class. If time permits, this option is preferred because oral reading allows students to more naturally grasp the importance of rhythm as a critical attribute of poetry.

Whichever method is chosen, the teacher will want to make sure that the students have an opportunity to recognize and think about what the text-based resources communicate.

Use of the **Lesson #1 Listening Guide** will assist students in this work regardless of the option chosen. This guide challenges students to keep track of the various resources, their topics, and reactions to each one.

As they engage with the resources, it may be helpful to share some of the notes about them. These notes provide students with some information that may answer students' questions. They also provide insight into the methods for selecting these particular resources. This information can be found in **Teacher Notes on the Text-based Resources**. Students should be encouraged to write down observations so they can be referred to when they are discussing the material in their groups during the next part of the lesson. The text-based resources may be read in any order, but reading them out of the order of their pairings (around a common topic) will make the lesson more interesting and challenging.

To promote greater student engagement in the lesson, the teacher should take care not to share:

- a. that poetry is the concept being studied,
- b. which of the text-based resources are examples and which are non-examples, or
- c. that they are two resources dealing with each topic.

The lesson generates greater learning and is more fun when the students “discover” this for themselves.

Divergent Phase

(Open-Ended Questions and Observations)

Once the students have read through the text-based resources, the teacher should invite them to work within their groups to discuss what they noticed about them.

Did they perhaps notice that some of the resources are harder to understand and interpret than others? That they are of varying length? That their topics seem to be different from one another? That the sentences are broken into lines of lengths shorter than the width of the page?

Putting the following questions on the board may aid students in starting their conversations.

- ◆ In what ways are some of these texts similar?
Give particular examples.
- ◆ In what ways are some of these texts different? Give particular examples.
- ◆ Do you like certain texts more than others?
Why or why not? What do you like about them?

If desired, the teacher can provide the students with a printed copy of the resources and encourage students to sort or visually “group” the resources during their conversations. This is easier when each resource is printed on a separate page. In many cases, the manipulation of objects (the paper with the resources printed on them) can assist students in thinking more flexibly about patterns, similarities and differences.

Although the students’ discussion may veer toward deeper analysis of one or two resources, students should be encouraged not to spend too long on the particulars of each resource. They may need to be reminded that the goal of this stage of the lesson is to gain a more general sense of the group of texts.

While the students are working, the teacher should circulate among the groups and encourage conversation. To the extent possible, ask open-ended questions such as, “What did you notice when reviewing the resources?” “Why do you say that?”

“Can you point to an instance in a resource to substantiate your claim?” “What do the rest of the members in your group notice?” “What do other group members think of X’s

observations?” “What more would you add?” The teacher may also want to ask the students to discuss what the resources have in common, how they are the same, and how they are different.

If possible, the teacher might enrich the discussions by highlighting how the different resources explore topics with different approaches (language, sentence structure, degree of detail).

Once students have spent the allotted time discussing open-ended questions, they should be asked to switch to the convergent phase. The teacher can announce this to the whole class and then provide students with the instructions that they need to change the direction of their questioning to focus more on what the examples have in common and what the critical attributes of the concept being studied are.

Convergent Phase

(Focused Questions and Forming Connections)

Now that the students have had an opportunity to make sense of the texts they have read and make general observations about their patterns of difference and similarity, the teacher should lead them toward articulating the specific critical attributes of the concept of poetry. Sharing general instructions that make this point is recommended.

In this phase, the teacher will want to reinforce the critical attributes as he or she circulates the room among the groups. The teacher wants students to stretch their thinking and expression to name what these attributes are and how the examples (poetry) differ from the non-examples (non-poetry).

Each group of students will bring different aptitudes and experiences to bear on this request. Some students, whether through experience or by innate ability, seem to be more naturally skilled at seeing similarities and differences. Other students will find this activity more challenging. All will benefit from the opportunity to stretch themselves in an environment with appropriate support and guidance. One way to differentiate support for this part of the lesson is to provide more or less teacher guidance while circulating around the classroom.

One of the most enjoyable aspects of lessons facilitated with the Inductive Model is its lack of predictability. A teacher can never accurately anticipate everything that students will notice when examining the examples and nonexamples. In many cases, the teacher is as much a learner during this model as his or her students! However, due to the careful selection of examples and non-examples it is possible to approximate the responses students will give and anticipate some questions the teacher could ask to lead students to draw correct assumptions about the critical attributes of poetry.

Here are some scenarios that might unfold in this phase and some convergent questions that will offer the teacher support for effective facilitation of this step.

SCENARIO 1:

A group of students notices that the resources appear to be paired around specific topics — with two resources relating to each of the five following topics: a military campaign, love, a panic attack, civil rights, and trees. To guide students toward a recognition that there are two general types of writing in the resources (poetry/fiction and non-fiction writing,) the teacher might ask the students, “As you look at the pairs, how are the topics dealt with differently in each pair?” “Is it possible that the different writing styles allow a different type of exploration of the topic?” “Do you notice anything about the way language is used, punctuation, phrases, and sentences?” “Can you speak to any patterns in how they deal with the topic?” “Can you describe how your emotional response, interest, etc., are different when reading each resource in the pairs?” “Based on what you have identified, what generalization could you draw from that?” “So are you saying that one of the items in each pair deal with a topic in a more emotional, imaginal way?” “Do you think this might be one of the critical attributes?” If the student agrees, this would be a good time to encourage students to write this down and bring it to the group discussion.

SCENARIO 2:

The students recognize that the concept is poetry but have not yet determined the critical attributes of poetry. In this case, it is helpful to sort the resources into “examples” (on the left) and “nonexamples” (on the right). Then the teacher might ask the students to “examine the ways the resources on the left differ from those on the right as they explore the topic?” and “What do the resources in each column have in common with each other?” The students might say that the examples on the left all have text that does not extend all the way across the page. They might also indicate that the items on the left deal with a topic in a more imaginative way and less factual way than those on the right, or that they use language in a different way. All of these responses are excellent. Sometimes students have developed a correct idea but do not have the words to accurately explain it. In these instances, a teacher can powerfully affect their learning by restating their idea with the correct expression or articulation. For example, a student may say, the words appear in blocks. The teacher could refine this observation by saying the words and phrases are grouped in “stanzas.” When correct responses are shared, the teacher should acknowledge the accuracy and encourage students to write it down so it can be brought to the whole class discussion in the “Closure” phase of the lesson.

SCENARIO 3:

The students have been unable to group the texts and seem confused. Choose one of the scenarios above and ask the students to try and group the texts either into two groups or five groups.

The teacher will benefit a great deal by observing how the individual students respond to this creatively demanding task. Much can be learned about individual and collective thinking processes in student groups and used for future lesson planning. As the teacher circulates from group to group, he or she should respond to the students “where they are.” It may help to recognize that some students find it uncomfortable to be expected to come to their own conclusions and to recognize patterns. Asking questions that lead students to their own sense-making has the most benefit.

If the class or individual groups are unable to arrive at the correct concept spontaneously and realization of it might help them move their analysis forward in the anticipated time frame, it is entirely acceptable to tell the students that the concept is poetry. In this lesson, concealing the concept adds to the intrigue of the lesson but it is not required for high-powered engagement and learning to occur.

Closure

During this phase, the teacher should encourage the students to work as a whole class to gain a consensus of the critical attributes of the examples representing the concept of poetry. One way to achieve this would be to ask each group to “share out” or express aloud their opinion of the critical attributes. When attributes are shared it reinforces learning if students are asked to provide examples to justify their response and ground it in the resources. Keep record of the conversation for students to reference when completing **Lesson #1 Critical Attributes of Poetry Organizer**. When leading group discussions the teacher will find it helpful to reinforce the use of the term “critical attribute” and remind the students that critical attributes are particular characteristics that will be present in every example of a concept.

Different groups will likely have attained different levels of success with their investigations in the Divergent and Convergent phases of this model. The goal now is to completely and fully articulate the critical attributes of poetry:

- a. it is a unique type of literary work,
- b. it communicates a concentrated, imaginative experience,
- c. it uses carefully chosen and arranged language,
- d. it has a distinctive form and structure, and
- e. it provokes a specific emotional response in the reader.

At the end of the class discussion, the teacher should hand out the **Lesson #1 Critical Attributes of Poetry Organizer**. Allow the students to reference notes from the class discussion while completing this worksheet. It is ideal for the students to complete this while in class so they can ask for clarity in the case of confusion and solidify the concepts in their minds before moving on to something else.

It may help to post the learning objectives on the board so that students realize what they have achieved through their active engagement in this lesson.†



Lesson #2:

"the mother" by Gwendolyn Brooks

Lesson #2 Overview

Setting/Subject: Upper level English Class addressing poetry

Curriculum Area: Secondary English/Integrated Language Arts

Time Requirement: 50 minutes (plus 20 minutes of homework)

Resources Required:

- ◆ Gwendolyn Brooks Biography and “the mother”
- ◆ Lesson #2 Listening Guide
- ◆ Critical Attributes Guide
- ◆ Poetry Reaction Log
- ◆ Lesson Objectives (if desired)
- ◆ Writing materials for student notes/observations (if needed)

Lesson Description: Students will have the opportunity to listen to and read a poem by Gwendolyn Brooks. After reading “the mother,” the teacher will guide students in interpreting the poem, considering literary technique, form, structure, the emotion the poet is trying to evoke and how she does this. This lesson also allows students to explore important truths, experience the power of poetry, and develop compassion for others.

Objectives:

Students will be able to:

- ◆ be conscious of their reaction to the poem and express their thoughts and feelings in relation to the work using precise and honest words and phrases.
- ◆ identify the form, structure, word choice, figurative language, and style Gwendolyn Brooks employs in “the mother” and describe how these features impact the meaning of the poem.
- ◆ identify and analyze the various emotions, thoughts, and experiences of a person affected by abortion as expressed in the poem, “the mother.”
- ◆ explain the ways dramatic poetry may affect a reader-- it can expand reader’s understanding of other people and allow them to develop compassion for them through consideration of their experience.

Lesson Summary

<i>Time</i>	<i>Phase</i>	<i>Summary</i>	<i>Student Work</i>	<i>Teacher Notes</i>
	<i>Preparation</i>	Teacher prepares all materials for lesson. Teacher reviews pre-assessments and classroom safety surveys.	◆ Students read Gwendolyn Brooks Biography .	◆ Print one copy of Gwendolyn Brooks Biography for each student. ◆ Print one Lesson #2 Anticipation Guide for each student. ◆ Print one copy of “ the mother ” for each student. ◆ Print one Critical Attributes Log for each student. ◆ Print one Poetry Reaction Log for each student. ◆ Set-up classroom space to facilitate both small and large group discussion
<i>7 minutes</i>	<i>Lesson Introduction</i>	Teacher leads review of critical attributes. Teacher introduces Gwendolyn Brooks and the poem, “the mother.” Teacher distributes Lesson #2 Anticipation Guide.	◆ Students take their seats.	◆ As much as possible, the review should serve as a bridge, facilitating concept recall and connecting the previous lesson to the upcoming lesson. ◆ If desired, share lesson objectives. ◆ If desired, share lesson summary and structure. ◆ If students have read Brooks’ biography, the teacher may solicit clarifying questions. ◆ Prior to engaging with the poem, teacher explains the concept of dramatic poetry: a unique type of poetry that combines aspects of two genres-poetry and drama. In this way, a dramatic poem might capture aspects of theatrical monologue and storytelling. As students read and listen to Brooks read her poetry, students may consider to what extent it is like a stage or film drama. ◆ It is important that the teacher refrain from giving the students too much information about Brooks’ poem, “the mother” prior to students’ completion of Lesson #2 Anticipation Guide.

Lesson Summary cont.

Time	Phase	Summary	Student Work	Teacher Notes
10 minutes	Anticipation	Students consider what the poem will be about.	◆ Students independently respond to questions on Lesson #2 Anticipation Guide .	◆ Teacher may have students share their responses from Lesson #2 Anticipation Guide .
30 minutes	Reading	<p>Students engage the poem in two ways:</p> <ul style="list-style-type: none">• <i>Read the poem silently.</i>• <i>Listen to a recording of Gwendolyn Brooks reading poem: https://youtu.be/rdmG2sTa-i8.</i> <p>Students react to poem and identify critical attributes.</p>	<p>◆ As students both read and listen to the poem, they should be encouraged to underline key words or phrases, and otherwise annotate the text.</p> <p><i>Consider having students use two different colored pencils or pens, one for the silent reading and the other for listening to the Brooks recording. This will allow them to see similarities and differences between reading and hearing it performed.</i></p>	<p>◆ Facilitate student engagement with poem.</p> <p>◆ Distribute Critical Attributes Guide.</p> <p>◆ Facilitate discussion of critical attributes.</p> <p><i>There are many ways to do this. For suggestions, see the Lesson #2 Instructional Guide.</i></p>
30 minutes	Discussion	Students respond to questions asked by their teacher and deepen their understanding of dramatic poetry and its function.	◆ Students analyze poem with the aid of the teacher.	<p>◆ Teacher facilitates analysis of poem using some or all of the following questions:</p> <ul style="list-style-type: none">• <i>In a 1961 interview with Studs Terkel, Gwendolyn Brooks explains, “Once again I was trying to understand how people must feel—in this case a mother who never really became a mother. This poem was the only poem in the book that Richard Wright (another notable African American author), who first looked at it, wanted to omit, [because] he felt that a proper poem could not be written about abortions, but I felt otherwise and I was glad that the publishers left it in” (“Conversations with Gwendolyn Brooks,” 5). Do you agree with Richard Wright or with Gwendolyn Brooks? Why?</i>• <i>According to the testimony of Brooks, she was trying “to understand how people must feel” when she wrote the poem. As a dramatic dialogue, the poem “the mother” allows the person reading it to speak “as if” she/ he were the mother, to play her part. Does the poem help the reader to empathize with a woman who has had an abortion? If so, how? If not, what are the obstacles to such an empathetic identification?</i>

Lesson Summary cont.

<i>Time</i>	<i>Phase</i>	<i>Summary</i>	<i>Student Work</i>	<i>Teacher Notes</i>
				<ul style="list-style-type: none"><i>The noun “mother” in the title of the poem is followed by the noun “Abortions” in the first line. What is the effect of this juxtaposition (or placement of two contrasting words/concepts adjacent to one another)? What questions does it raise? Can a “mother” have “abortions” or does being a mother exclude having had abortions? Does a woman who has had an abortion remain a mother? How? What is the implication of the plural –s, of “abortions” (versus “An abortion”)? What sort of person is speaking the words of this poem? Give evidence from the poem in your answer.</i><i>How many times does the word “if” appear in the poem? • Why does the speaker say “if”, as if she hasn’t done what she did? • Is the poem a kind of dramatized “thought-experiment”, an exercise in "thought experiment" an exercise in "as if" wondering? If so, what purpose does it achieve?</i><i>Notice the repeated use of pronouns of the pronouns “I” and “you” in the poem. Do the referents for these pronouns shift during the course of the poem? How does "you" of the aborted babies related to the "you" of the audience?</i>
<i>Homework</i>	<i>Application</i>	<p>Students reflect on their experiences with the poem.</p> <p>Students prepare for the next class by reading assigned biography.</p>	<p>◆ Using their experience of reading the poem, identifying and analyzing its critical attributes, Students react to “the mother” in the Poetry Reaction Log.</p>	

Lesson #2 Instructional Guide: Procedural Notes

Introduction

It will be important for the teacher to allow the students to summarize what they have already learned about poetry from the first lesson (i.e., critical attributes, the importance of poetry, etc.).

One method for bridging classes would be to use chart paper to log new insights and observations each day—leaving these on the wall. Another possibility would be to add these insights to a class blog.

The teacher summarizes and bridges today's reading of Gwendolyn Brooks' dramatic poetry with the insights from Lesson #1. The instructor will want to note that dramatic poetry is a type of poetry a particular type of poetry that combines aspects of two genres--poetry and drama. In this way, a dramatic poem might capture aspects of theatrical monologue and storytelling. The teacher will want to announce that today the students will be reading the poem "the mother" by Gwendolyn Brooks. It may also be appropriate to review the details of the biographical handout in order to fill gaps for students who may not have finished the homework. Before reading the poem, the instructor will pass out the Lesson #2 Anticipation Guide found on page 56 and have students complete it. The teacher may want to elicit a few student responses before starting the poem.

Reading and Identifying Critical Attributes of "the mother"

The teacher can make a choice about how students will discuss the critical attributes of "the mother." Depending on various factors (including the amount of time available, student readiness, etc.) the teacher may want to:

- Group students in small groups to discuss one of the critical attributes and have each group share their insights with the class.
- Group students together to identify and discuss all of the critical attributes.
- As a class, guide students in collectively identifying, sharing, and discussing the critical attributes.

Most likely, the teacher will use some combination of these techniques. Students will use the **Critical Attributes Guide** found on page 57-59 to record insights.

Discussion of "the mother"

The discussion questions in "the mother" **Discussion Guide** for Teachers will aid the teacher in leading students to analyze the poem. The teacher may choose a few of these questions or all of them depending on time and student readiness. The goal of the discussion is to help students build on their knowledge of the critical attributes to analyze, integrate, and interpret both the structure and substance of the poem, and the relation between the two.

The teacher may want to encourage students to continue taking notes on the Critical Attributes Guide as they discuss specific literary techniques, form, structure, and content of the poem.

Read aloud and analyze the rhyme-scheme and the rhythm of the poem. Does it remind you of anything you've ever heard in the world of musical expression? If so, is this poem not just the expression of an imagined woman but of a community? Explain your answer.

Application

To challenge students to think about and synthesize what they have learned in this lesson, they will complete **Poetry Reaction Log** for Gwendolyn Brooks', "the mother" before Lesson #3. Prior to Lesson #3, the students should review the **Anne Sexton Biography** to ensure they have some background on the author whose poems they will be reading.



Lesson #3:

"The Abortion" by Anne Sexton

Lesson #3 Overview

Setting/Subject: Upper level English Class addressing poetry

Curriculum Area: Secondary English/Integrated Language Arts

Time Requirement: 50 minutes (plus 20 minutes of homework)

Resources Required:

- ◆ Anne Sexton Biography and “The Abortion”
- ◆ Critical Attributes Guide
- ◆ Poetry Reaction Log
- ◆ Lesson Objectives (if desired)
- ◆ Writing materials for student notes/observations (if needed)

Lesson Description: Students have the opportunity to engage with a poem by Anne Sexton. After reading “The Abortion” poem, the students will be guided by their teacher as they interpret the poem and consider how Sexton uses the critical attributes, such as language (esp. voice, metaphor, and word choice), as well as form and structure, to evoke a specific emotional response. Students will also consider how confessional poetry affects the development of understanding and compassion for others.

Objectives:

Students will be able to:

- ◆ express their thoughts and feelings in relation to the work using precise, honest words and phrases.
- ◆ identify examples of the critical attributes and analyze how they are employed in the poem.
- ◆ explain the ways that confessional poetry evokes an emotional response in the reader and offers preliminary analysis of what the author may be trying to say about humanity and the experience of abortion.

Lesson Summary

<i>Time</i>	<i>Phase</i>	<i>Summary</i>	<i>Student Work</i>	<i>Teacher Notes</i>
	<i>Preparation</i>	Teacher prepares all materials for lesson. Teacher reviews surveys.	<ul style="list-style-type: none">◆ Bring copy of Critical Attributes Guide.◆ Bring copy of Poetry Reaction Log.◆ Read Anne Sexton Biography.	<ul style="list-style-type: none">◆ Print one Anne Sexton Biography for each student.◆ Print one copy of “The Abortion” for each student.◆ Teachers sets-up classroom space to facilitate both small and large group discussion.
<i>10 minutes</i>	<i>Lesson Introduction</i>	Teacher reviews previous lesson and introduces new material.	Students take their seats. Students need the Critical Attribute Guide and the Poetry Reaction Log ready.	<ul style="list-style-type: none">◆ Teacher leads review of critical attributes.<ul style="list-style-type: none">• <i>As much as possible, the review of critical attributes should be student centered and based on a review of Gwendolyn Brooks' poem, "the mother," which students read the previous lesson.</i>◆ Teacher introduces Anne Sexton and the poem, “The Abortion” and explains the genre of confessional poetry a unique type of poetry in which the author does not presume an audience or community, but appears to be speaking to himself/herself. Confessional poetry is typically written in the first-person, “I” and takes up emotionally dense themes like, death, trauma, and abuse.◆ If desired, share lesson objectives.◆ If desired share lesson summary and structure.◆ If students have read Sexton’s biography, the teacher may solicit clarifying questions.
<i>30 minutes</i>	<i>Reading</i>	The class reads the poem aloud or in small groups at least twice.	<ul style="list-style-type: none">◆ Students underline key words and phrases.	<ul style="list-style-type: none">◆ Facilitate initial engagement with poem using the Critical Attributes Guide.

Lesson Summary cont.

<i>Time</i>	<i>Phase</i>	<i>Summary</i>	<i>Student Work</i>	<i>Teacher Notes</i>
<i>30 minutes</i>	<i>Discussion</i>	Class discussion of the poem, "The Abortion"	◆ Together with classmates and teacher, students analyze poems.	<div>◆ Teacher facilitates analysis of the poem using some or all of the following questions (<i>These questions can be the basis of small group discussions followed by an all-class synthesis or the conversation can be conducted by the whole class</i>).</div> <ul style="list-style-type: none">• <i>Who is the speaker of this poem? How do you know?</i>• <i>Is that unnamed woman the author (Anne Sexton)?</i>• <i>How has Sexton broadened the personal experience of an abortion to make it an experience in which others can share? Is her tale the confession of "everywoman" and "everyman"?</i>• <i>What is the significance of the repeated phrase in italics, the refrain of the poem?</i>• <i>Why does Sexton say "somebody" instead of "someone?"</i>• <i>Why does the woman "change [her] shoes" before she begins her journey?</i>• <i>Why has Sexton chosen to write this poem in tercets (three-line units)? How is the form appropriate to a poem about pregnancy and abortion?</i>• <i>Why does Sexton compare the green mountain to a "crayoned cat"?</i>
<i>Homework</i>	<i>Application</i>	<p>Students reflect on their experiences with the poem.</p> <p>Students prepare for the next class by reading assigned biography.</p>	◆ Using their experience of reading the poem, identifying and analyzing its critical attributes, students react to "The Abortion" in the Poetry Reaction Log .	

Lesson #3 Instructional Guide: Procedural Notes

Introduction

It will be important for the teacher to remind the students (even better, have the students summarize for themselves) what they have already learned about the importance of poetry and its critical attributes. One method for doing this would be to use chart paper to log new insights and observations each day--leaving these on the wall. Another possibility would be to add these insights to a class blog.

The teacher summarizes and bridges today's reading of Anne Sexton's poetry with the dramatic poetry they worked with yesterday. The teacher will want to explain that dramatic poetry is just one type of poetry but that today's poem will represent a variety of poetry called "Confessional Poetry." This type of poetry is biographical or semiautobiographical. The teacher should announce that the students will be reading the poems "The Abortion" by Anne Sexton, and remind the students that they should have read the biographical handout on Sexton in preparation for class. It may be appropriate to review these as a class to fill gaps for the students who may not have completed the homework. This will also allow questions to emerge prior to reading the poetic texts.

Reading and Identifying Critical Attributes of "The Abortion"

Students read the poem twice. It is up to the teacher to decide how to facilitate. The teacher can read the poem, or ask a student(s) to read the poem aloud for the class. After the students have listened to and/or read the poem twice while annotating, the teacher facilitates discussion of critical attributes. One of the first questions to pose is to ask what students noticed. This allows first impressions to rise to the surface.

From here the teacher can guide students to a particular focus on Sexton's use of language (metaphor, figurative language, punctuation) and structure and form to develop the voice of the poem.

At this point, the class begins to identify and discuss the critical attributes, continuing on the second column of the Critical Attributes Guide. The teacher can conduct this segment in the same way described in the **Lesson #2 Instructional Guide**.

Discussion of "The Abortion"

After the students have discussed the critical attributes, the discussion questions in **"The Abortion" Discussion Guide for Teachers** will assist the students to engage in a deeper level of analysis and appropriation. The teacher may choose a few of these questions or all them depending on time and the student readiness. The goal of the discussion is to help the students build on their knowledge of the critical attributes to analyze, integrate, and interpret both the structure and substance of the poem, and the relation between the two.

Application

To challenge students to think about and synthesize what they have learned in this lesson, they will complete **Poetry Reaction Log** found of for Anne Sexton's, "The Abortion" before Lesson #4.

Before the next lesson, the students should read the **Sylvia Plath Biography** to ensure they have some background on the author whose poem they will be reading in Lesson #4.



Lesson #4:

"Parliament Hill Fields" by Sylvia Plath

Lesson #4 Overview

Setting/Subject: Upper level English Class addressing poetry

Curriculum Area: Secondary English/Integrated Language Arts

Time Requirement: 50 minutes (plus 20 minutes of homework)

Resources Required:

- ◆ Sylvia Plath Biography and “Parliament Hill Fields”
- ◆ Critical Attributes Guide
- ◆ Poetry Reaction Log
- ◆ Lesson Objectives (if desired)
- ◆ Writing materials for student notes/observations (if needed)

Lesson Description: Students have the opportunity to engage with a poem by Sylvia Plath. After reading “Parliament Hills” poem, the teacher guides students as they interpret the poem and analyze how Plath uses the critical attributes, such as language (esp. voice, metaphor, and word choice), form and structure, to communicate her experience of miscarriage and to evoke a specific emotional response.

Objectives:

Students will be able to:

- ◆ express their thoughts and feelings in relation to the work using precise, honest words and phrases.
- ◆ identify major examples of the critical attributes (i.e., word choice, metaphor, figurative language, voice, etc.) and analyze how they are employed in the poem.
- ◆ explain the ways that confessional poetry evokes an emotional response in the reader and offer preliminary analysis of what the author is arguing about the human experience, motherhood, loss, and how they affect women.
- ◆ articulate the ways that confessional poetry impacts the reader and the author.
- ◆ compare and contrast the various ways poets speak of similar experiences in varied and unique ways.

Lesson Summary

Time	Phase	Summary	Student Work	Teacher Notes
	Preparation	Teacher prepares all materials for lesson. Review surveys.	<ul style="list-style-type: none">◆ Bring copy of Critical Attributes Guide.◆ Bring copy of Poetry Reaction Log.◆ Read Sylvia Plath Biography.	<ul style="list-style-type: none">◆ Print one copy of Sylvia Plath Biography for each student.◆ Print one copy of “Parliament Hill Fields” for each student.◆ Set-up classroom space to facilitate both small and large group discussion.
10 minutes	Lesson Introduction	Teacher reviews previous lesson/critical attributes and introduces Sylvia Plath and the poem, “Parliament Hills” and reviews the genre of confessional poetry: a unique type of poetry in which the author does not presume an audience or community, but appears to be speaking to himself/herself. Confessional poetry: <i>is typically written in the first-person, "I" and takes up emotionally dense themes like death, trauma and abuse.</i>	<ul style="list-style-type: none">◆ Students take their seats.◆ Students need the Critical Attribute Guide and the Poetry Reaction Log ready.	<ul style="list-style-type: none">◆ The review of the critical attributes should be student centered and based on a review of Anne Sexton’s, “The Abortion” and Gwendolyn Brooks’, “the mother,” from lessons 2-3.◆ If desired, share lesson objectives.◆ If desired share lesson summary and structure.◆ If students have read Plath’s biography, the teacher may solicit clarifying questions. This will also give students who have not reviewed the biographical material the necessary background.
30 minutes	Discussion	Students react to poem and identify critical attributes.	<ul style="list-style-type: none">◆ Students engage the poem in two ways:<ul style="list-style-type: none">• <i>Read the poem silently.</i>• <i>Listen to a recording of Sylvia Plath reading poem:</i> https://www.youtube.com/watch?v=snEkUrme-28.◆ Students underline key words and phrases.	<ul style="list-style-type: none">◆ Facilitate initial engagement with poem using the Critical Attributes Guide.

Lesson Summary cont.

<i>Time</i>	<i>Phase</i>	<i>Summary</i>	<i>Student Work</i>	<i>Teacher Notes</i>
<i>30 minutes</i>	<i>Discussion</i>	Class discussion of the poem, “ Parliament Hill Fields. ”	◆ Together with classmates and teacher, students analyze poem.	<div>◆ Teacher facilitates analysis of the poem using some or all of the following questions (these questions can be the basis of small group discussions followed by an all-class synthesis or the conversation can be conducted by the whole class).</div> <div><ul style="list-style-type: none">• <i>On February 5, Sylvia Plath had a miscarriage. Are there any hints in the poem, composed a week later, that suggest that the answer to the question "what I lack" is this lost baby? Does anyone seem to notice that she has lost something or someone?</i>• <i>Folktales indicate that a stork brings a baby to its parents. The soul is sometimes imaged as a bird in flight. How does the natural environment of hills, water, and gulls in flight contribute to the mood of this poem? Do the external sights and sounds symbolize what the bereaved speaker thinks and feels? If so, how?</i>• <i>To whom is she speaking when she says “you”? How would you describe the relationship between the mother and her miscarried child? How is the grief that results from a miscarriage both similar and dissimilar to that sorrow felt after an abortion? (A miscarriage is sometimes called a "natural abortion")</i>• <i>Does the speaker’s living daughter comfort or disturb her in her bereavement? Is there any implied competition between the two children, living and dead, for the mother's attention?</i>• <i>How do you interpret the line: "The old dregs, the old difficulties take me to wife"? Is there trouble in this marriage?</i></div>
<i>Homework</i>	<i>Application</i>	Students reflect on their experiences with the poem.	◆ Using their experience of reading the poem, identifying and analyzing its critical attributes, Students react to " Parliament Hill Fields " in the Poetry Reaction Log.	

Lesson #4 Instructional Guide: Procedural Notes

Introduction

The teacher should bridge yesterday's material with what the students will be doing today. Yesterday they analyzed confessional poetry by Anne Sexton and today they will continue to explore confessional poetry with Sylvia Plath. The teacher should remind the students about the critical attributes of poetry and see if the students can make connections between these attributes and the poems they have read. The teacher may also want to briefly review the “take-aways” from the previous class. It will be beneficial to elicit responses directly from the students to assist in concept recall.

Reading and Identifying Critical Attributes of “Parliament Hill Fields”

Students will read the poem twice. It is up to the teacher to decide how to facilitate this; the teacher can read the poem, or ask a student(s) to read the poem aloud for the class. Students should listen to Plath's audio recording at least once. After the students have listened to and/or read the poem twice (while annotating), the teacher facilitates discussion of critical attributes. One of the first questions to pose is to ask what students noticed because this allows first impressions to rise to the surface. From here the teacher can guide students to a particular focus on Plath's use of language (metaphor, figurative language, punctuation) and structure and form to develop the voice of the poem.

As the class identifies and discusses the critical attributes, students fill in the third column of the “Critical Attributes Guide.” The teacher can conduct this segment in the same way described in the **Lesson #2 Instructional Guide** found on pages 26-27.

Discussion of “Parliament Hill Fields”

After the students have discussed the critical attributes, the following discussion questions will assist the students to engage in a deeper level of analysis and appropriation. The teacher may choose a few of these questions or all of them depending on time and the student readiness. As with the previous lessons, the goal of the discussion is to help the students build on their knowledge of the critical attributes to analyze, integrate, and interpret both the structure and substance of the poem, and the relation between the two. In addition, students are now at the point where they can begin comparing and contrasting how each of the authors (Brooks, Sexton, and Plath) deploy the critical attributes to describe similar experiences of loss and pain in unique and different ways.

Application

To challenge students to think about and synthesize what they have learned in this lesson, they will complete **Poetry Reaction Log** for Sylvia Plath's, “**Parliament Hill Fields**” before Lesson #5.



Lesson #5:

The Unique Contributions of Poetry

Lesson #5 Overview

Setting/Subject: Upper level English Class addressing poetry

Curriculum Area: Secondary English/Integrated Language Arts

Time Requirement: 90 minutes (plus 20 minutes of homework)

Resources Required:

- ◆ Lesson #1 Instructional Resources (10 Text-based Resources)
- ◆ Lesson #5 Critical Attributes of Poetry Graphic Organizer
- ◆ Blackboard or projected computer screen for the teacher to write on
- ◆ Materials for the groups to write on
 - *Chart paper option - 5 pieces of chart paper taped to the walls (one for each group), 5 markers*
 - *Shared web-based document - 5 laptops/tablets, an online shared document (Google Docs/Padlet.com space)*
- ◆ Cooperative Learning Evaluation Form
- ◆ Lesson Objectives (if desired)

Lesson Description: Using the “Graffiti” Cooperative Learning Model, the teacher guides the students as they are challenged to articulate for themselves the unique contributions of poetry as a literary form.¹² Before this lesson takes place, the students will be organized into 5 groups and each group assigned one pair of text-based resources (from the 10 used in Lesson #1) to analyze in-depth using a graphic organizer. During the lesson, the 5 individual student groups compare their pair of text-based resources to identify the differences, then each group shares their findings. Finally, the class makes generalizations based on what has been collectively uncovered during their analysis about the unique contributions of poetry.

Objectives:

Students will be able to:

- ◆ distinguish how the exploration and communication of a topic in a poem differs from its exploration using other forms of literature (science writing, reference writing, etc.).
- ◆ accurately identify the critical attributes of poetry in a specific poem.
- ◆ identify differences between the ways poetry and non-fiction writing enable the exploration of a topic.
- ◆ make numerous correct generalizations about the unique contributions of poetry.

¹² Kilbane, Clare R., and Natalie Milman. *Teaching Models: Designing Instruction for 21st Century Learners*. Boston: Allyn & Bacon, 2013.

Lesson Summary

Time	Phase	Summary	Student Work	Teacher Notes
20 minutes	Preparation	Each group will be asked to perform an in-depth analysis of one pair of text-based resources.	<ul style="list-style-type: none">Students will complete the Poetry Reaction Log from Lessons #2-4. There should be one blank column remaining. This will be important for the final assessment.	<ul style="list-style-type: none">Print one copy of Lesson # 5 Critical Attributes of Poetry Graphic Organizer for each student.Print appropriate number of Cooperative Learning Evaluation Forms (each student should have enough forms to evaluate every group member, including herself/himself).Print (or ensure access to) copies of assigned text-based resources from Lesson #1 Instructional Resources for each group (one per student)Plan for grouping:<ul style="list-style-type: none">Teacher will need to group the students into 5 groups.Before they can do this work, the students will need to know their group assignment and receive their assigned pair of text-based resources. This will allow them to prepare for the lesson. If the teacher looks carefully at the pairs of resources, he or she will see that there are several of the poems in the pairs are more difficult to understand and interpret. This information may be worth considering when grouping the students together and assigning which pair each group will analyze.Plan for space and materials:<ul style="list-style-type: none">Students will require space for their group meeting. They will also need the ability to record the ideas that emerge during this meeting in a public way--either on chart paper or in a shared online document.The teacher will want to make sure that he or she has provisioned the resources that are appropriate for the chosen option (chart paper or shared document).If desired, share lesson objectives.If desired share lesson summary and structure.

Lesson Summary cont.

<i>Time</i>	<i>Phase</i>	<i>Summary</i>	<i>Student Work</i>	<i>Teacher Notes</i>
<i>12 minutes</i>	<i>Introduction</i>	Teacher introduces final lesson, including objectives and procedures.	<ul style="list-style-type: none">◆ Students take their seats.◆ Students hand in their completed Poetry Reaction Log from lessons 2-4.	<ul style="list-style-type: none">◆ Teacher collects students’ Poetry Reaction Log from lessons 2-4, and introduces the lesson.◆ Teacher tells students to get into their groups and assigns each group a text-based resource pair from the Lesson #1 Instructional Resources, and passes out hard copies of the text-based resources and the Lesson # 5 Critical Attributes of Poetry Graphic Organizer.◆ Teacher also communicates that because this is a cooperative learning lesson, the identification and practice of a particular social skill will be an integral part of the learning. It will also be formally evaluated at the end of the lesson.<ul style="list-style-type: none">• <i>Teacher explains that the social skill to practice in this lesson will be “active listening.” If students are unfamiliar with this practice, it will be helpful for the teacher to clarify it for them.</i>• <i>At this time, the teacher may wish to pass out copies of the Cooperative Learning Evaluation Form if these are not already available to the students.</i>• <i>Teacher defines active listening as involving the following observable behaviors: a. paying attention to someone who is speaking with eye contact, b. body language that indicates listening, c. providing verbal feedback that engage with the idea sharing.</i>

Lesson Summary cont.

<i>Time</i>	<i>Phase</i>	<i>Summary</i>	<i>Student Work</i>	<i>Teacher Notes</i>
<i>15 minutes</i>	<i>Individual Analysis</i>		<ul style="list-style-type: none">◆ After receiving their assigned text-based resource from Lesson #1 Instructional Resources, students use the Lesson #5 Critical Attributes of Poetry Graphic Organizer to individually analyze the poem in their pair.	<ul style="list-style-type: none">◆ Using their assigned text-based resource from the Lesson #1 Instructional Resources (a military campaign, a panic attack, civil rights, love, and a tree), the teacher will ask the students to use the Critical Attributes of Poetry Graphic Organizer to analyze the poem in their pair.
<i>20 minutes</i>	<i>Small Group Discussion</i>	Students discuss their assigned poem’s critical attributes and how the resources in their pair are different.	<ul style="list-style-type: none">◆ After the students do this quick sharing, they should discuss the differences between how their two text-based resources explore their topic.◆ Students record their insights in print (either on chart paper or on a shared web-based document)◆ Students move into their groups and read through the ideas shared by the individual groups, looking for patterns in the data.<ul style="list-style-type: none">• <i>The class will discuss these as a whole to look for patterns across the responses that can become generalizations about the contributions of poetry.</i>	<ul style="list-style-type: none">◆ Teacher asks students assemble in their groups.
<i>10 minutes</i>	<i>Whole Group Discussion</i>	Students share group observations.	<ul style="list-style-type: none">◆ Each small group shares their observations with the entire class.	<ul style="list-style-type: none">◆ Teacher solicits and records observations.
<i>15 minutes</i>	<i>Analysis of pair comparisons</i>	Students analyze shared observations.	<ul style="list-style-type: none">◆ Students engage in synthesis, evaluation, and create generalizations about poetry based on their experiences in this lesson.	<ul style="list-style-type: none">◆ Teacher leads the class as they analyze the contents of the chart paper or document.

Lesson Summary cont.

<i>Time</i>	<i>Phase</i>	<i>Summary</i>	<i>Student Work</i>	<i>Teacher Notes</i>
<i>10 minutes</i>	<i>Closure</i>	Teacher offers summary and conclusion.	◆ Students have the opportunity to ask any remaining questions and formulate “takeaways” from the lesson with their teacher.	◆ The teacher leads the class as it “packs up” and “takes away” understanding from the lesson about poetry.
<i>Homework</i>	<i>Application</i>	Students will complete the Poetry Unit Post-Assessment .	◆ To complete the Poetry Unit Post-Assessment , students will need: <ul style="list-style-type: none">• Poetry Reaction Log.• <i>to choose one additional poem to analyze independently.</i>• <i>required number of Cooperative Learning Evaluation Form to evaluate each person in their assigned group, including themselves.</i>	◆ There is some preparation required for the post-assessment: <ul style="list-style-type: none">• <i>After students complete Lesson #5, the teacher is ready to hand back students' Poetry Reflection Log.</i>• <i>Copies of additional poems for students to choose from. These poems may be found in Appendix B.</i>• <i>At this point, students should have Cooperative Learning Social Skill Evaluation Forms.</i>

Lesson #5 Instructional Guide: Procedural Notes

Introduction

The teacher will want to explain to the students that today they will use a special type of learning model called the Graffiti Cooperative Learning Model.¹³ This model will encourage the students to develop the ability to collaborate and learn from one another as they develop a deeper understanding of the concept of poetry.

As the last lesson in the unit, activities in this experience allow the students to complete their understanding of the literary form known as poetry. Students apply their knowledge of the critical attributes of poetry to gain full appreciation of the unique benefits poetry offers both poets and readers. The students will have read poems and studied the general concept of poetry prior to this experience. However, engagement in this lesson allows students to understand the distinct and unique way poetry aids human beings in making sense of reality and relating to the world.

The teacher will want to introduce the lesson progression with the students so they know what to expect and how they will achieve the goals for their participation in the lesson. First, they will work in small groups to discuss the text-based resources in their pair. The goal will be to distinguish the poem (and its contributions) with the nonpoem. They will have completed an analysis of the poem in the pair for homework using the graphic organizer and this will help them. As they discuss the features that distinguish the poem from the non-poem, they will record this on chart paper or in a shared document. After all the groups have recorded their ideas about what distinguishes poetry, the class will analyze the collected data and look for patterns. These patterns will become the basis for generalizations about the unique contributions of poetry. In this way, they will work together, to create new knowledge based on evidence about poetry as a unique literary form.

Small Group Discussion

Once in their groups, the students will be encouraged to compare the Lesson #5 Critical Attributes of Poetry Graphic Organizer they completed during the first phase of individual analysis. Doing so will help the students think more deeply about what the poem means and also how the poem demonstrates the attributes of poetry. The poem's attributes, though still important, are not the focus of this discussion--rather they will help students understand how poems function differently than non-poems in exploring a particular topic.

The group discussion should ideally move students toward understanding the unique aspects of poetry, which are made possible because of the attributes. For example, it is hoped that students will come to recognize that a poet uses figurative language and a concentrative imaginative experience (both attributes) to help a reader to develop empathy (one of the unique attributes of poetry).

Students take turns briefly describing what is in each section of their graphic organizer. The students should be encouraged to practice active listening and also record good ideas in their organizer as they come across them.

After the students do this quick sharing, they should discuss the differences between how their 2 text-based resources explore a topic (a military campaign, a panic attack, love, civil rights, a tree). The students should record any good ideas on the chart paper or shared document depending on the option the teacher has selected for recording. What the groups record will be shared and analyzed during the next step.

The teacher can facilitate his or her students' comparison by posing the simple instructions, "In your group, discuss what you notice that is different about the poetic exploration of the topic and that possible in the other text-based resource paired with it.

¹³ Kilbane, Clare R., and Natalie Milman. *Teaching Models: Designing Instruction for 21st Century Learners*. Boston: Allyn & Bacon, 2013.

You may wish to describe what you notice about what you see on the page, how it sounds, what information it provides, what you learn, your emotional response, or the extent to which the text activates your imagination.

It is expected that the students will come up with creative and interesting ideas to discuss about their pairs. Some discussion that may occur about the pairs is included below. **If these ideas are lacking in the discussion, the teacher should consider infusing them in the conversations.**

MILITARY PAIR

Non-example: This resource includes specific facts about what happened in the military campaign as opposed to what it meant to those involved. It is written from the perspective of someone with sympathies toward the fate of the British soldiers.

Example: The poem invites the reader into the experience as a first-hand participant in the military campaign. It touches on the powerlessness of the soldiers over their fate “ours is but to fight and die.” The poem is a more obvious celebration of the British bravery than the non-example. Perhaps this was a particular type of poem that celebrates military accomplishments? How does the poem give us a glimpse of the universal truth about the experience of the infantrymen? What techniques in the poem show the universal experience of war? Does the author use specific words or use a particular form or structure to achieve this?

LOVE PAIR

Non-example: This resource explains love at physical and biological level. It is scientific and describes measurable things. Somehow this does not fully describe how most people in our culture understand love.

Example: The love poem expresses beauty, joy, and delight in the experience of falling in love. It magnifies and makes this experience even more enjoyable. The reader is able to understand both the author and the experience better after reading it. It describes personal experiences that have some universality to them, but that are also hard to measure.

PANIC ATTACK PAIR

Non-example: The Mayo Clinic description of the panic attack does not make someone feel empathy or sympathy for someone who experiences a panic attack. It does provide the reader with a feeling that they “understand” the experience. Although they understand the biological, they do not understand all aspects of the experience such as the emotional/psychic.

Example: The Dickinson poem helps the reader understand how a person experiences a panic attack. It makes some readers feel like THEY are having a panic attack. If a person reading the poem experiences a panic attack, this poem might make them feel “understood” or “affirmed.” This poem presents a personal experience, and similarities may give the reader words for their own experience, shape their thinking, or make them aware of a different reality than their own.

¹² Kilbane, Clare R., and Natalie Milman. *Teaching Models: Designing Instruction for 21st Century Learners*. Boston: Allyn & Bacon, 2013.

TREE PAIR

Non-example: This is a description of a tree based on sensory information.

Example: In this poem, you can experience a person's delight and wonder at the beauty of a tree but also all of God's creation. The truth of this experience makes clear the truth about creation, that it is beautiful and good. The poem explores something deep, the ability to create poetry and trees. They are different types of creation.

CIVIL RIGHTS PAIR

Non-example: In this encyclopedia entry about the Civil Rights Movement, the reader learns factual details such as when it happened.

Example: In the poem, you gain an understanding of an African American's experience being "second best" or not as good as others. The reader can feel his frustration and identify with his experiences even if they are not African American.

Whole Class Analysis

Once each group has had a chance to record the observations about the contributions of poetry, the students should be given time to read the responses from across all the groups and look for patterns that might emerge in them. The groups all engaged in similar analysis and it is expected that there will be some similarities in what they have written down. The students should be encouraged to write these observations down to share in the next part of the lesson.

Analysis of Pair Comparisons

The teacher should now lead the class in sharing what they noticed as patterns that occurred in more than one group's comparison of text-based resources. What the students notice will be based on a particular pattern they see, but then they should be prompted to generalize from it to make a broad statement about poetry. They do not need to limit their generalizations to the patterns that have been written down; they can draw from their conversations within the small groups as well. However, as the generalizations are shared, there should be some scrutiny from the group about whether the generalization can be justified based on the resources they have explored. It is hoped that the

generalizations students make about the contributions of poetry as a unique and important literary form will be based on the examples (and non-examples) they have explored.

A list of generalizations that might be made about the unique contributions of poetry include the following points:

- ◆ Poetry allows a person to explore different aspects of a topic than non-poetry.
- ◆ The non-examples help us understand what something IS or what HAPPENED.
- ◆ The examples help us understand what these things MEAN and HOW THEY WERE EXPERIENCED.
- ◆ The non-examples seem to share material, physical, measurable aspects of the topic.
- ◆ The examples share immaterial, non-rational, unmeasurable aspects of the topic.
- ◆ The non-examples describe the topic in a way that different people could agree upon. For example, certain events happened during the battle, a tree

looks a particular way.

- ◆ The examples describe the topic in a way that is unique and personal to the poet or the poetic “voice” in the poem.
- ◆ The non-examples build intellectual understanding of the topic.
- ◆ The examples build emotional and perhaps even spiritual understanding of the topic and of humanity at large.
- ◆ Poetry builds an awareness of language.
- ◆ The non-examples include facts which might be considered “truthful.”

If the teacher notices that students are unable to make these types of generalizations, he or she can lead them to these conclusions with questions or simply share some of them with the students.

When time for the lesson is over, the teacher should ask students to evaluate themselves and 2 other members of their group for their demonstration of active listening during the lesson using the Cooperative Learning Evaluation Form.

Closure

The teacher should comment to the students about the quality of their analysis and reinforce their positive behavior and focused intellectual work. He or she may also wish to help them understand how working together allowed them to understand poetry in a new and powerful way. A last effort to package student learning may also be appropriate. The teacher may want to record some final “take aways” from the unit. Some might include:

- ◆ Poetry is a unique literary form that people need and benefit from.
- ◆ Poetry allows an exploration of people and reality that other writing/literary forms do not.
- ◆ Poetry is more than factual/intellectual; it is also emotional and spiritual.
- ◆ The world and people would suffer if there was no such thing as poetry.

Assessment

To assess student attainment of the critical attributes of poetry and poetry’s unique contribution as a literary form, ask students to complete the Poetry Unit Post-Assessment.

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