

# English 12: British Literature

## *Unit 5 – Romantic Poetry: The Shape of Change*



*How can poetry be a voice to create **change**?*

*What can people learn from **nature**?*

*What is the relationship between **emotion** and **reason**?*



**Name:** \_\_\_\_\_ **Period:** \_\_\_\_\_



## DAILY CALENDAR

As we head into the Spring Semester, we are aware that many of you will miss days for college interviews and auditions. Therefore, it is even more important that you are aware of what's going on in class and what you are expected to work on while you are out. All class activities and homework are outlined in the calendar below, and **you will be held responsible for coming to class prepared**. All poems may be easily found online if for some reason you do not have your textbook or packet.

| <b>ACTIVITIES:</b>   | <b>HOMEWORK</b>   |
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| <p>Days where you will need your textbook in class are marked with a (T). Days when you will need your Female Poets Packet are marked with a (P).</p>  | <p>All homework is due the next class period. Readings should <b>always</b> be annotated.</p>   |
| <p><b>February 3<sup>rd</sup>/4<sup>th</sup></b><br/> <i>Objective: WWBAT demonstrate knowledge of how nineteenth-century works treat similar themes or topics.</i><br/>           Activities:</p> <ul style="list-style-type: none"> <li>• Romantic era anticipation guide</li> <li>• Poetic devices and explication instruction</li> <li>• Look at sample explication.</li> <li>• Assign students to poem/poet for student-led poetry discussions.</li> </ul>  | <p>HW: Complete the Literary Elements in Songs assignment (available on class website if you lose it).</p>  |
| <p><b>February 5<sup>th</sup>/6<sup>th</sup></b><br/> <i>Objective: WWBAT analyze how an author's choices contribute to its overall structure and purpose.</i><br/>           Activities:</p> <ul style="list-style-type: none"> <li>• Review LitElemSongs homework assignment.</li> <li>• Discussion: what does "Romanticism" mean in art? music? dance? literature? What does it look or sound like?</li> <li>• Starburst activity.</li> <li>• Instruction on Romanticism and understanding poetry.</li> <li>• Model explication (one paragraph as a group and one as pairs or individuals).</li> <li>• Explain expectations of student-led discussions.</li> <li>• Assign explication GRASPS</li> </ul> | <p>HW: Make notes about Wordsworth and his poetry (782-783).</p> <p>Read and annotate Wordsworth poems: "Composed upon Westminster Bridge," "The World is Too Much With Us," and "I Wandered Lonely As a Cloud" (784-792), as well as his letter to Dorothy Wordsworth (793).</p> <p>Read/annotate Dorothy Wordsworth's poem "Floating Island" in your Female Poets packet.</p> |
| <p><b>February 9<sup>th</sup>/10<sup>th</sup> (T)</b><br/> <i>Objective: WWBAT determine figurative and connotative meanings.</i><br/>           Activities:</p> <ul style="list-style-type: none"> <li>• Student-led discussion on Wordsworth poems.</li> <li>• Focus on figurative language and literary devices.</li> <li>• Write paragraph of explication.</li> </ul>  | <p>HW: Make notes about Keats and his poetry (860-861).</p> <p>Read and annotate Keats poems: "When I have Fears the I may Cease to Be," "To Autumn," "Ode to a Grecian Urn," "Ode to a Nightingale." (862-870).</p>  |
| <p><b>February 11<sup>th</sup>/12<sup>th</sup> (T)</b><br/> <i>Objective: WWBAT cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the</i></p>  | <p>HW: Make notes about Shelley and his poetry (pages 846-847).<br/>           Read and annotate Shelley poems:</p>   |

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| <p><i>text.</i></p> <p>Activities:</p> <ul style="list-style-type: none"> <li>• Student-led discussion on Keats poems.</li> <li>• Write paragraph of explication.</li> </ul>  | <p>“Ozymandias,” “Ode to a West Wind,” “To a Skylark” and read/annotate the excerpt from “A Defense of Poetry” (848-857).</p>  |
| <p><b>February 13<sup>th</sup>/17<sup>th</sup> (T)</b></p> <p><i>Objective: WWBAT present information, findings, and supporting evidence, conveying a clear and distinct perspective.</i></p> <p>Activities:</p> <ul style="list-style-type: none"> <li>• Student-led discussion on Shelley poems.</li> <li>• Write paragraph of explication.</li> </ul>              | <p>HW: Make notes on Mary Robinson (class website).</p> <p>Read and annotate Robinson poems: “London’s Summer Morning,” “The Birthday,” and “January, 1795.” (Female Poets)</p>  |
| <p><b>February 18<sup>th</sup>/19<sup>th</sup> (P)</b></p> <p><i>Objective: WWBAT come to discussions prepared and explicitly draw on that preparation by referring to evidence from texts.</i></p> <p>Activities:</p> <ul style="list-style-type: none"> <li>• Student-led discussion on Robinson poems.</li> <li>• Write paragraph of explication.</li> </ul>       | <p>HW: Make notes about Letitia Landon and Joanna Baillie (class website).</p> <p>Read and annotate Landon poems: “Change,” “Revenge,” and Baillie poems: “Song,” and “To Cupid.” (Female Poets)</p>   |
| <p><b>February 20<sup>th</sup>/23<sup>th</sup> (P)</b></p> <p><i>Objective: WWBAT propel conversations by posing and responding to questions that probe reasoning and evidence.</i></p> <p>Activities:</p> <ul style="list-style-type: none"> <li>• Student-led discussion on Landon poems.</li> <li>• Write paragraph of explication.</li> </ul>                     | <p>HW: Make notes on Charlotte Smith (class website).</p> <p>Read Smith poems: from “Beachy Head,” “Oh, Hope! Thou soother sweet of human woes,” “Sonnet: On Being Cautioned Against Walking on an Headland Overlooking the Sea, Because It Was Frequented by a Lunatic,” and “On the Departure of the Nightingale” (Female Poets)</p> |
| <p><b>February 24<sup>th</sup>/25<sup>th</sup> (P)</b></p> <p><i>Objective: WWBAT distinguish between what is directly stated in a text from what is really meant.</i></p> <p>Activities:</p> <ul style="list-style-type: none"> <li>• Student-led discussion on Smith poems.</li> <li>• Write paragraph of explication.</li> </ul>                                   | <p>HW: Review poetic devices and explication notes.</p>  |
| <p><b>February 26<sup>th</sup>/27<sup>th</sup></b></p> <p><i>Objective: WWBAT write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient</i></p> <p>Activities:</p> <ul style="list-style-type: none"> <li>• Poetic devices and explication quiz.</li> <li>• Explication work day.</li> </ul> | <p>HW: Work on rough draft.</p>  |
| <p><b>March 2<sup>nd</sup>/4<sup>th</sup></b></p> <p><i>Objective: WWBAT draw evidence form literary or informational texts to support analysis</i></p>   | <p>HW: Work on rough draft.</p>  |

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| Activities: <ul style="list-style-type: none"> <li>Explication work day/writing conferences</li> </ul>   |   |
| <b>March 3<sup>rd</sup> – ACT Testing – NO CLASS</b><br><b>EXPLICATION ROUGH DRAFT DUE ON TURNITIN.COM BY 11.59P.</b>  |   |
| <b>March 5<sup>th</sup>/6<sup>th</sup></b><br><i>Objective: WWBAT develop and strengthen writing by revising, editing, rewriting.</i><br>Activities: <ul style="list-style-type: none"> <li>Proofreading and peer-review of explication</li> </ul>         | HW: Work on final draft.                              |
| <b>March 9<sup>th</sup>/10<sup>th</sup></b><br><i>Objective: WWBAT write routinely over extended time frames.</i><br>Activities: <ul style="list-style-type: none"> <li>Explication work day/writing conferences</li> </ul>                                | HW: Work on final draft.                              |
| <b>March 11<sup>th</sup>/12<sup>th</sup></b><br><i>Objective: WWBAT produce clear and coherent writing in which the style and organization are appropriate.</i> <ul style="list-style-type: none"> <li>Explication work day/writing conferences</li> </ul> | HW: <b>Final draft due on TurnItIn.com by 11.59p.</b> |
| <b>March 13<sup>th</sup>/16<sup>th</sup></b><br><i>Objective: WWBAT demonstrate knowledge of how nineteenth-century works treat similar themes or topics.</i> <ul style="list-style-type: none"> <li>Unit exam and reflection</li> </ul>                   | HW: None!   |

## Poetry Explication Notes

An Explication is an essay designed to analyze poetic techniques. For the purposes of the Romantic Poetry unit, there are six (6) sections in an Explication. You will be asked to analyze the poems we read both in writing and in discussion, using the following terms/ideas.

### 1 – Literal Meaning of Poem

What is the poem talking about? Who are the subjects? What action, if any, is taking place? What is the speaker talking about? This is where you discuss the basics - the who, what, where, and when. Don't worry about anything under the surface yet; that will come later.

### 2 – Speaker/Persona

Who is the speaker in the poem? Go beyond just saying the poet. From the situation given, create a character profile for the persona the poet is taking when "speaking" the poem. Is it someone old remembering life, someone young experiencing love for the first time, someone in a fight with someone else and wanting revenge????

### 3 – Figurative Language, Sound Devices, Diction & Rhetoric – (metaphors, similes, alliteration, assonance, etc...)

Does the author compare one thing to something else? Is there any odd sort of word-picture in the work? List any words or phrases that you think might not show up in normal, non-poetic writing. Try to guess what the author was thinking when he or she put them in the poem. For example:

In *The Odyssey*, Homer always talks about ‘rosy fingered dawn.’ Dawn is often reddish in color, and maybe he thinks that it’s like a person with fingers that pry open the horizon at the start of each day to let the sun in.

#### 4 – Symbolism/Allusion

What symbols do you find in this poem? What do these symbols stand for? What should be realized from them? Does the poet allude to any historical/mythological people or events?

What should be understood about these? For example:

In *Macbeth*, Macbeth says “Why should I play the Roman fool, and die / On mine own sword” (V, viii, 1-2). This is an allusion to how disgraced and beaten Roman generals would commit suicide instead of being taken prisoner by the opposing force.

#### 5 – Imagery (sight/visual, sound/auditory, smell/olfactory, taste/gustatory, touch/tactile, movement/kinesthetic)

What types of imagery are used in the poem? What should be understood by the imagery?

How do our senses help us understand what the poet’s meaning?

For example, “In *Macbeth*, the sleepwalking Lady Macbeth laments, “Here’s the smell of blood still. All the / perfumes of Arabia will not sweeten this little hand” (V, i, 47-48). This can be both olfactory and gustatory imagery as many have smelled blood and know the metallic, tongue cringing scent, so we know how awful her situation is. Also, as gustatory imagery, all know what sweetness tastes like and how pleasurable and at peace it makes one feel; thus the audience understands what she wants/needs, but cannot have.

#### 6 – Overall Meaning

It’s finally time to put everything together. You know the literal meaning of the poem, you’ve thought about the speaker, the figurative language, symbolism, and imagery. 1) What do you think the poet is trying to tell you? 2) What does he want you to think about? 3) What does He want you to decide? 4) What elements of Romanticism is he focusing on? *\*When writing this paragraph answer at least ONE of the first 3 questions and definitely answer the question about Romanticism.*

## Historical Background Notes

**In your Writer’s Notebook, you should have notes over the following concepts. This material may be on the exam and these notes are worth 25 classroom participation points.**

- Changes at the end of the 18<sup>th</sup> Century
- Development of English Language
- The flowering of romanticism (lit history)
- Romantic Poetry’s Defining Features
- Romanticism today

## Vocabulary/Literary Terms

In your Writer's Notebooks, you should have notes over the following poetic devices. This material will be assessed through quizzes as well as in your writing and on your exam. For each term, you should include a DEFINITION and an EXAMPLE.

### *Structure/Form*

- Meter
- Foot
- Iambic Pentameter

### *Poetic Devices*

- Allusion
- Imagery (all forms)
- Symbol
- Speaker
- Mood

### *Figurative Language*

- Apostrophe (**NOT** the punctuation mark)
- Hyperbole
- Metaphor
- Personification
- Simile

### *Sound Devices, Diction & Rhetoric*

- Alliteration
- Anaphora
- Assonance
- Consonance

## Notes: Romantic Era Poets

Your Writer's Notebook should include notes on the following writers/poets:

- William Wordsworth
- Percy Bysshe Shelley
- John Keats
- William Blake
- Charlotte Smith
- Mary Robinson
- Letitia Landon
- Joanna Baillie

For each writer/poet, include at LEAST the following information.

- Born/died(include how)
- Notable life moments
- Focus of Writing
- Major works