# DP unit planner 1

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| **Teacher(s)** | Ann-Frances Brown | **Subject group and course** | English V IB , A & C blocks | | |
| **Course part and topic** | Detailed Study  Poetry Oral Commentary and Tess of the D’urbervilles | **SL or HL/Year 1 or 2** | HL Y2 | **Dates** | 9/5-9/27 |
| **Unit description and texts** | | **DP assessment(s) for unit** | | | |
| In an attempt to expose students to Thomas Hardy’s beliefs surrounding fate and the concept of an Immanent Will, students will read “The Convergence of the Twain” in conjunction with Robert Frost’s “The Road Not Taken”. This serves two purposes: 1) It provides students with the necessary concepts to conduct a close reading of Tess and identify instances where Hardy’s narrator serves to expose these concepts of fate, free will, determinism, and Immanent Will. 2) The students are provided with an opportunity to practice organizing their thoughts for an oral commentary of one of Frost’s poems, which they will be assessed on for the IOC later this year. | | Recorded Mock Commentary of “The Convergence of the Twain” by Thomas Hardy and “The Road Not Taken” by Robert Frost. | | | |

***INQUIRY: establishing the purpose of the unit***

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| **Transfer goals**  *List here one to three big, overarching, long-term goals for this unit. Transfer goals are the major goals that ask students to “transfer” or apply, their knowledge, skills, and concepts at the end of the unit under new/different circumstances, and on their own without scaffolding from the teacher.* |
| Students will conduct an oral commentary using their new understanding of poetry, presentation, and the oral commentary.  Students will apply their content knowledge of poetry to new works.  Students will effectively organize their thoughts after reading a new poem. |

***ACTION: teaching and learning through inquiry***

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| **Content/skills/concepts—essential understandings** | | **Learning process**  *Check the boxes for any pedagogical approaches used during the unit. Aim for a variety of approaches to help facilitate learning.* | |
| Students will know the following content:  How to analyse poetry using the taught and researched poetry terms: meter, rhyme scheme, sound devices, repetition, diction-connotation & denotation, syntax, continuous form, stanzaic form, tone, mood, figurative language. etc.  Students will develop the following skills:  How to conduct a close reading of poetry.  How to organize their thoughts.  How to conduct a timed oral commentary.  Students will grasp the following concepts:  The concepts of fate, free will, and the poet’s use of language. | | **Learning experiences and strategies/planning for self-supporting learning:**  Lecture  Socratic seminar  Small group/pair work  PowerPoint lecture/notes  Individual presentations  Group presentations  Student lecture/leading  Interdisciplinary learning  Details:  Other/s: | |
|  | | **Formative assessment:**  **Group Discussions**  **Poetry Quiz** | |
|  | | **Summative assessment:**  **Recorded Mock IOC** | |
|  | | Differentiation:  Affirm identity—build self-esteem  Value prior knowledge  Scaffold learning  Extend learning  Details:  \*Students are encouraged to “fail” when we practice talking about poetry. I want them to know that this is a safe space to stumble and then we use that experience to breakdown how we could have tackled the task differently. For example, if a student freezes up during a presentation, we offer sstrategies as a class on how to sort through it and get back on track (read your notes, make sure you take notes, jump to another device or concept that you feel more confident about discussing). Students are also provided with a model commentary and time to practice commenting. | |
| **Approaches to learning (ATL)**  *Check the boxes for any explicit approaches to learning connections made during the unit. For more information on ATL, please see* [*the guide*](http://ibpublishing.ibo.org/dpatl/guide.html)*.* | | | |
| Thinking  Social  Communication  Self-management  Research  Details:  Students are asked to organize their thinking, share their thinking in an articulate manner, and manage their time effectively in preparation for the mock commentary. | | | |
| **Language and learning**  *Check the boxes for any explicit language and learning connections made during the unit. For more information on the IB’s approach to language and learning, please see* [*the guide*](http://ibpublishing.ibo.org/dpatl/guide.html)*.* | **TOK connections**  *Check the boxes for any explicit TOK connections made during the unit* | | **CAS connections**  *Check the boxes for any explicit CAS connections. If you check any of the boxes, provide a brief note in the “details” section explaining how students engaged in CAS for this unit.* |
| Activating background knowledge  Scaffolding for new learning  Acquisition of new learning through practice  Demonstrating proficiency  Details:   1. Gave students a chance to consider their thoughts on free will before reading an Atlantic article entitled: “There’s No Such Thing as Free Will” and Convergence of the Twain by Hardy. 2. Provided students with a poetry questions handout that asks students to consider different aspects of the poem (speaker, tone, form, diction, figurative language, rhyme, etc). 3. Students have to demonstrate their proficiency when they actually conduct their mock commentary using their new knowledge regarding author’s choice, poetic devices, form, and the concept of fate vs. free will. | Personal and shared knowledge  Ways of knowing  Areas of knowledge  The knowledge framework  Details:  Students have to use sense, reason, and their understanding of language to respond to poetry. They also need to have some understanding of the human experience/sciences and the arts in order to respond to and appreciate the art of poetry. | | Creativity  Activity  Service  Details:  Students have to creatively present their responses to poetry and appreciate the creative process that goes into writing poetry. |
| **Resources**  *List and attach (if applicable) any resources used in this unit* | | | |
| **The IOC Rubric and Assignment Sheet (see attached)**  **IOC Video:** [**https://youtu.be/SKVqEkaoORo**](https://youtu.be/SKVqEkaoORo)  **Poetry Questions (see attached)**  **Poetry Notes (see attached)**  **Atlantic Article Guiding Questions**  **Tess notes and Topics for Discussion** | | | |

***Stage 3: Reflection—considering the planning, process and impact of the inquiry***

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| **What worked well**  *List the portions of the unit (content, assessment, planning) that were successful* | **What didn’t work well**  *List the portions of the unit (content, assessment, planning) that were not as successful as hoped* | **Notes/changes/suggestions:**  *List any notes, suggestions, or considerations for the future teaching of this unit* |
| **The example IOC gave students a better understanding of how the IOC will work.**  **Providing students with the rubric and going over the rubric also helped.** | I think that some students still lacked an understanding of how to actually present their information in an organized fashion. Think that more examples and more practice in class could have helped with this. I also would like to come up with a better organizational approach for taking notes. | *Plan to possibly provide students with more choice regarding the poem selections. A little variety might make it harder for me to get comfortable with a “right” approach to handling each poem.*  *I also plan to give students more time to work with literary terms. I assumed that students knew/called a little more than they actually did with regards to poetry and terms.* |

After reading “The Road Not Taken” by Robert Frost and “The Convergence of the Twain” by Thomas Hardy, prepare the script for an oral commentary in which you compare and contrast each text to determine the author’s stance regarding fate and free will. You will perform this commentary and upload it to Google Classroom.

**What is a commentary?**

* “Commentary” refers to a close detailed analysis of writing, showing an understanding of both **what** is said and **how** it is said. It requires students to demonstrate close detailed knowledge and appreciation of: (1) elements such as subject matter and theme, (2) the means (literary and style technique) by which these elements are explored and presented, and (3) the effects of such exploration, or presentation, for the development of the work as a whole, and for the reader’s understanding.

Basically…

* Demonstrate thorough knowledge and understanding of the works studied
* Distinguish details and elements that are significant to the overall purpose of the work from those that are not
* Deduce meaning and make valid interpretations from relevant textual material
* Discern, where appropriate, the writer’s particular view(s) or attitude(s) toward the issues he/she raises, explores or alludes to
* Appreciate the role played by language and style (including diction, imagery, symbols, tone, sound, and sentence structure) in achieving the writer’s purpose
* Understand and discuss how, and to what purpose, elements such as characters, events, situations, and settings are created and to what effect
* Discuss the use of relevant literary techniques in a manner that shows understanding of how they create and develop meaning in the text
* Become aware of the ways in which writers use the features of particular genres for effect
* Compare and contrast in effective ways
* Make consistent and effective use of the most persuasive textual evidence to illustrate claims
* Offer individual insights and independent perspectives on the works studied
* Appreciate as fully as possible the close relationship between form and content

Note: Avoid doing a line by line analysis. You should organize your commentary by idea, not in the order of the extract(s).

Guiding Questions to Consider for Commentary

• What is the relationship between the title and the poem itself?

• How are sound effects employed in this poem?

• How does the progression of ideas contribute to the development of the theme(s)?

• How is the character of the speaker revealed through the diction employed?

• How does this poem seek to create an emotional response in the reader?

• How does stanza structure reflect the development of the poem's subject?

• In what ways does the final line/stanza change your understanding of the poem as a whole?

• How does the figurative language used by the poem aim to stimulate the reader's imagination?

• How does the punctuation used influence how the poem is read/heard?

• To what effect is rhythm used in this poem?

• In what ways does the tone shift throughout the poem?

• What might be considered ambiguous in this poem?

• How does this extract reveal the thoughts/feelings of the persona?

• How is figurative language used to convey content?

“There’s No Such Thing as Free Will” Atlantic Article Guiding Questions

1. Discuss the history of the nature vs. nurture debate.

2. Describe the contemporary scientific image of behavior. How does it differ from our historical perception of behavior?

3. Several scholars and experts are cited in the article. Summarize their perspectives on the following topics: determinism, fate, free will, and the implications for society. Vohs and Baumeister, Smilansky, Harris, Waller

4. What are the implications for a society that does not believe in free will? (pros and cons) Consider the kind of society we might have if everyone thought of man’s choices to be dictated by chemistry.

Class Discussion Guide for Tess

1. Stoical pessimism- belief that humanity is at the mercy of its own passion
2. Immanent will-the force that controls all lives
3. Fate- a force that presents a string of tragic circumstances for all people
4. Coincidence, inevitability and fate are key factors in people’s lives

Characteristics of Hardy:

1. Fatalism is a motif that appears in many forms (chance, nature, time, woman, convention).
2. At the end of each phase is a fateful incident that changes Tess’s life.
3. The topics that appear in the chart below are prevalent in Tess.

Directions: As you read the 7 phases of *Tess*, you and your partner/s are responsible for finding examples of the various elements according to the chart.

C Block

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| Topic | Phase 1 | Phase 2 | Phase 3 | Phase 4 | Phase 5 | Phase 6 | Phase 7 |
| Nature | Group A | Group B | Group C | Group D | Group E | Group F | Group G |
| Society | Group B | Group C | Group D | Group E | Group F | Group G | Group A |
| Dialogue | Group C | Group D | Group E | Group F | Group G | Group A | Group B |
| Symbolism | Group D | Group E | Group F | Group G | Group A | Group B | Group C |
| Conflicts | Group E | Group F | Group G | Group A | Group B | Group C | Group D |
| Religion/Fate | Group F | Group G | Group A | Group B | Group C | Group D | Group E |
| Omen/Foreshadowing | Group G | Group A | Group B | Group C | Group D | Group E | Group F |

A Block

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| --- | --- | --- | --- | --- | --- | --- | --- |
| Topic | Phase 1 | Phase 2 | Phase 3 | Phase 4 | Phase 5 | Phase 6 | Phase 7 |
| Nature/Society | A | B | C | D | E | A | B |
| Dialogue/Conflict | C | D | E | A | B | C | D |
| Symbolism | E | A | B | C | D | E | A |
| Religion/Fate | B | C | D | E | A | B | C |
| Omen/Foreshadowing | D | E | A | B | C | D | E |

Find four good, strong examples of the topic you are assigned. (They must be found throughout the phase, not just in the first 10-20 pages.)

You must have the page number and the quotation to share with the class.

You must indicate the importance of the passage (character development, plot development, relation to Tess). In other words, why has Hardy chosen this passage in this particular place in the novel? What purpose does it serve?

**Questions for Analyzing Poetry**

Can you paraphrase the poem?

Who is the speaker (persona) in the poem? How would you describe this persona?

What is the speaker’s tone? Which words reveal this tone? Is the poem ironic?

What heavily connotative words are used? What words have unusual or special meanings? Are any words or phrases repeated? If so, why? Which words do you need to look up?

What images does the poet use? How do the images relate to one another? Do these images form a unified pattern (a motif) throughout the poem?

What figures of speech are used? How do they contribute to the tone and meaning of the poem?

Are there any symbols? What do they mean? Are they universal symbols or do they arise from the context of this poem?

What is the theme (the central idea) of this poem? Can you state it in a single sentence?

How important is the role of sound effects, such as rhyme and rhythm? How do they affect tone and meaning?

How important is the contribution of form, such as rhyme scheme and line arrangement? How does form influence the overall effect of the poem?

Meter Notes

1. Meter= Scheme for organizing lines of verse, or a unit of rhythm in poetry, the pattern of the beats.
2. In English, meter scheme counts accents and arranges them in a pattern
3. Syllabic verse accents arranged in relation to unaccented syllables, leads to standard and limited # of patterns/units.

IAMBIC: a coat, a boat, about, a dress (da DUM)

Trimeter: a boat/ a boat /a boat

Tetrameter: a boat/ a boat /a boat/ a boat

Pentameter: a boat/ a boat /a boat/ a boat/ a boat

1. Uncertain about metrical feet? Remember, context takes over and regular beat of a meter rules and perhaps promotes an accent where you might not normally have one.

The five most common feet:

Iamb

Trochee

Anapest

Dactyl

Spondee

(Memorize the patterns above in order. Use “It ads” as a mnemonic for the types of feet.)

-Stressed syllables are bolded.

To ***be*** or ***not*** to ***be that is the question.***

The bolded and italicized words receive greater stress, when speaking, than the words which have not been bolded or italicized.

Now, if we break this line into feet, we end up with following:

To be | or not | to be | that is | the question

Except for the last foot, each foot consists of two syllables. The last foot is a variant called an amphibrach (in that it varies from the first four iambic feet). The amphibrach is a foot (a metrical unit) consisting of an unstressed, stressed, and unstressed syllable.

**Symbols used in scanning Metrical Poetry**

Lastly, the symbols used to denote stress in a line of verse are as follows:

[weak-stress](https://poemshape.files.wordpress.com/2008/12/weak-stress.jpg)This symbol denotes a weak stress.

[intermediate-stress](https://poemshape.files.wordpress.com/2008/12/intermediate-stress.jpg)This symbol denotes an intermediate stress.

*[strong-stress](https://poemshape.files.wordpress.com/2008/12/strong-stress.jpg)*This symbol denotes a strong stress.

[metrical-divider](https://poemshape.files.wordpress.com/2008/12/metrical-divider.jpg)This symbol denotes the division of a metrical foot.

So, the line above would appear as follows:

[](https://poemshape.files.wordpress.com/2008/12/to-be-scansion.jpg)

**Mark the meter and feet below**:

A horse, a horse! My kingdom for a horse!

Mark the rhyme scheme and meter of the following lines from “The Road Not Taken”:

Two **roads** di**verged** in a **yell**ow **wood**,   
And sorry I could not travel both   
And be one traveler, long I stood   
And looked down one as far as I could   
To where it bent in the undergrowth;

See line 1:

Two ***roads*** | di***verged*** | in a ***yell***|ow ***wood***

**Reading a Poem**

The following is presented as a general map or checklist of things to think about while analyzing a poem. The order is approximate; as you become more used to reading poetry, you will discover that many of these "steps" become conflated--run together. Also, remember that some aspects of analysis are more relevant or more important to a particular poem than others. Syntax is *always* important, but only some poems exhibit syntactical irregularities or ambiguities that need to be discussed in an analysis. A consideration of rhythm, meter, rhyme, and conventional poetic forms may or may not illuminate your understanding of a particular poem. Tone and tonal shift are of central importance to some analyses, while following a narrative line is more important in others. Nevertheless, whenever you read a poem for the first time (and for the first few times; **most poems require at least several readings**) you should count on going through *all* these steps. You don't know that rhythm isn't important until you have looked at it and understood how it works in relationship to the rest of the poem.

**I. Language -- the Literal Level**

* The first step in figuring out any poem is to untangle and sort out the **syntax** of the poem. Almost all poems are written with reference to normative rules of grammar; there is always a relationship between the apparently messed-up grammar of the poem and the grammar of an ordinary English sentence. So, you must be sure, first of all, that you understand the relationships between the various words which make up each sentence of the poem: which verbs go with which subjects and objects, what modifies what, what antecedents go with which pronouns. Oftentimes poetry does utilize syntactical shifts:

**ambiguity:** a word being used as two different parts of speech at the same time

**inversions:** places where normal English sentence order is turned around for emphasis; the subject put after the verb, for instance

**ellipses:** places where words seem to have been left out

You should note *anyplace* where the language becomes difficult to understand or seems to deviate from normal English usage; try to create a temporary paraphrase of these sections of the poem into ordinary English so that you can sure that you know what is going on.

Oftentimes, trying to read the poem out loud to yourself until it moves smoothly will help you to figure out the syntax. Also remember that poets do things for a *reason*. If the grammar of a poem is all screwed up, it is generally because the poet is trying to emphasize something. You should, therefore, always be thinking about *why* the syntax is abnormal.

* At the same time that you are sorting out the syntax, you also need to be figuring out the **denotations** of the words used. This means *using the dictionary* to look up words you don't know. At this point you also need to look for ambiguities and puns: places where a given word may mean two or more things at once. Again, you must be asking yourself why: why did the poet choose *this* word.

**II. Language -- the Imagistic and Figurative Level**

* You need to pay attention to the **connotations** of specific words--the atmosphere, or aura, or mood which surrounds them and suggests wider associations and significances. Always be asking *what does this particular word make me think of?*
* At the same time, you need to be sensitive to the **sensory images**--of sight, smell, touch, taste, sound--which the poem evokes. This means sitting back and letting the poem work in your head; reading a poem can be like watching a movie if you really let the images unroll in your mind. While you are doing this, you should still be thinking of the connotations--of the moods the images are creating. You also need to start grouping the images into clusters, noticing how they fit together, or contrast and play off one another with one cluster creating a kind of ironic commentary or tension with another.
* Sometimes imagery is literal; oftentimes, though, it is associated with **figurative language**, etc. Everything said about images applies to experiencing the figurative language in a poem. You also need to identify what figures of speech are used in a poem and should, as always, think about why the poet might have chosen them. Why a metaphor instead of a simile?

**III. Poetic Form**

* Check out **meter**, **rhyme**, and **rhythm**. Look for patterns of expectations which are built up and then destroyed or changed. What is usually most important in poetic form are the irregularities. Notice what such irregularities emphasize.
* Look for **sound effects** in the poem--**alliteration**, **assonance,** **onomatopoeia**. Try to figure out how these effects work with the imagery, connotations, etc.
* Try to identify whether the poem uses any **traditional forms**. Is it a sonnet? Is it written in heroic couplets? What does the choice of form say about what the poet is trying to do?

**IV. Tone**

* Who is the **speaker** of the poem? What kind of person does he or she seem to be?
* What does the speaker's *attitude* towards his or her subject matter seem to be? What do you think is the poet's motive for writing the poem?
* Who is the speaker's implied *audience*? What is his or her attitude toward the audience? What is he or she trying to do to the reader? How close is the speaker to the reader?
* Does the tone change from stanza to stanza throughout the poem? Oftentimes a poem will not have a plot or narrative line; instead, the movement of the poem may be from one emotion to another or from one idea to another.

**V. Narration**

* What happens in the poem? If it is a series of events, be sure you understand their sequence from stanza to stanza.
* Does the poem follow a chronological order? Are there flashbacks? Is there foreshadowing? Distinguish the order of the plot from the order of the poem.

**VI. Allusions, Archetypes, and Symbols -- External References**

* **Allusions** are references to anything outside the poem an event, another work of art, a place, a person which may not be specifically identified by the author but which he or she expects you to know. Oftentimes footnotes explain these in a poem. Otherwise, note places where there are allusions which you don't understand and ask about them. It is also possible to figure out allusions by consulting reference books in the library such as encyclopedias, biographical dictionaries, etc. (Or you can search for such things on the World Wide Web.)
* **Myths and Archetypes** are allusions to plots or patterns of association common to a given culture or religion. These may take the form of references to gods or goddesses; there are mythological dictionaries in which you can look up references to Greek, Roman, Norse, and other myths.
* **Symbols** are objects or actions which *both* represent themselves and at the same time have a larger meaning a meaning which can be multiple or ambiguous. They are even more suggestive than figures of speech or images and usually a good deal more complex. An image can be a symbol, but not *all* images are. (Sometimes a cigar is just a cigar.)

**VII. The Big Picture**

Now that you've gone through the whole poem identifying this stuff comes the really hard part--making it all make sense. By the time you've read the poem for the sixth or tenth time, you should be coming to some basic conclusions as to what it is about. Oftentimes the point will be a complex thing--a tension of forces between potentially opposed moods or images or ideas. You know that you are coming to an adequate explanation of a poem which you find that each aspect of the analysis fits the general purpose you have discovered. A really good analysis covers the whole poem, uniting all its parts.

“The Convergence of the Twain”

1. In the first five stanzas, what particular objects are listed from the Titanic? List their original purpose in contrast to where those objects now lie.
2. Hardy uses metaphor of a marriage to describe the collision of the iceberg and the Titanic. Find the three stanzas where Hardy uses this extended metaphor and identify the specific phrases.
3. What does consummation suggest about this meeting?
4. Hardy’s concept of the Immanent Will suggests that everything is created with a purpose and will suffer a particular inescapable fate. What is the immanent Will designing during the construction of the Titanic?
5. Whom do you think is being referred to in the phrase, Spinner of the Years?
6. Do you feel that Thomas Hardy believed that the Titanic disaster was coincidence, fate, or an inevitable tragedy? Explain your view using evidence from the text.