

TEACHING POETRY BY RESPONSE
IN HIGH SCHOOL

**TEACHING POETRY BY RESPONSE
IN HIGH SCHOOL**

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ABSTRACT

The focus of this project is on the employment of reader response theory, methodology and strategy in the development of poetry units for grades nine through twelve for university-bound students. The purpose of the project is to introduce teachers to various reader-response theories, demonstrate how a curriculum may be designed using the transactional reader-response methodology, and provide units of study which are founded on the transactional theory and methodology, and also support the expectations for students established in the various Ministry documents.

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CHAPTER ONE

INTRODUCTION

"Art is constant; tools change." I heard this statement once in a television commercial, and it encapsulates the reasons why I chose to devise this curriculum design for poetry. As a literary genre, poetry is recommended by the Ministry of Education and Training and mandated by the Hamilton-Wentworth District School Board to be included in the English curriculum in each year of secondary school, and with good reason. First, its diversity in form, content and technique makes poetry a valuable subject for literary analysis and development of critical skill; second, it serves as a reflection and expression of historical periods and their associated cultures and personalities; third, its integration with music is familiar and relevant to students; finally, and perhaps most significantly, it provides the most personal and transformational literary experience, the one form which allows the reader to identify with the writer on an emotional level. For these reasons, poetry is well worth teaching.

In the intermediate grades, students are expected to "identify various forms of writing and describe their key features", and to "identify some stylistic devices used in literary works...and explain their use"(The Ontario Curriculum, Grades 1-8: Language); this knowledge base is expected to be developed as the student moves up in grade, so that by the end of grade twelve, university-bound students should be able to concentrate on technique and expression, and evaluate and critique the poems studied (First Deliverable for the Ontario Policy Document for English, Grades 9 to 12, Ministry of Education and Training 28-29). However, after examining the existing curriculum and comparing it with student experience, I have discovered that students are not being introduced to poetry in a meaningful way. Poetry is often abandoned in courses, or rushed, or "left" until the end, as the teacher struggles to cover adequately materials and skills

deemed more appropriate to students' knowledge and ability. Worse still, poetry is often taught as a rote-learning activity, where students are expected to memorize and regurgitate scores of lines without determining their meaning or their merit.

The reasons for the aforementioned neglect of poetry in the taught curriculum are no doubt as diverse as the reasons for teaching it. The teacher may be overwhelmed by the enormity of the poetic catalogue: teaching a single text, such as a novel or even a short story, is no doubt much easier to plan for than teaching a collection of poems. The teacher may have been taught by that same pedantic method propounded by John Danby (1961) and others: identify the poet, memorize the lines and identify the meter. The teacher may discover the lack of secondary-level resources available to high school teachers on the teaching, not the writing, of poetry.

Whatever the reasons, we are faced with a central dilemma: by their senior years, many if not most students hate poetry. It is a troubling phenomenon, given that most of us are introduced to poetry as our first form of communication: from repetitive rhyming babble to nursery rhymes to Doctor Seuss, children acquire language and develop an innate sense of rhythm. Later, the marriage of music to lyrics reinforces those first learnings. In fact, my experience with grade nine students and their response to the reading of poetry has always been positive: they sit entranced through "The Raven", and heads nod in unison through "The Highwayman". Yet, by grade twelve, university-bound students have been so underexposed to poetry, or their approach to it in English courses has been so constricted that they actually fear its teaching. As one student inquired, when asked to respond aesthetically to the poem "My Last Duchess", "Will I fail if I get my response wrong?"

For these various reasons, I chose to create, implement and evaluate a graduated poetry study for university-bound students from grade nine to grade twelve. The curriculum focuses on response to and evaluation of oral and written expression, while developing critical skills including self and peer evaluation, reinforcing students' knowledge of form, content and technique, and fostering an appreciation of the genre. The aims were devised in consultation of the First Deliverable. Though this document was only in draft form at the time of the writing of

this project, its content and organization are consistent with The Ontario Curriculum, Grades 1-8: Language document published by the Ministry of Education and Training in 1997. Given that the final draft of this document may be delivered in the fall, and that it will be implemented no later than September, 1999, its organization and content were by necessity the ones which were chiefly consulted for a framework. The "Overview of the English Curriculum" in the First Deliverable states the following as the significance of language-learning:

The goals of the English program are to enable students to understand and appreciate language, to use it proficiently and confidently, and to prepare them for the literacy demands they will face throughout their lives, as individuals, citizens, workers, and learners.

I kept these universal principles in mind as I worked through the methodology and planning of the various units.

The curriculum is centred upon reader-response theory, and is more student-centred than the transmissive approach familiar to many teachers and students. The significance of response in the curriculum is clearly stated in the First Deliverable, which stresses the need for students "to respond critically and creatively to what they read", and further states that the programs must provide students with "a variety of opportunities to develop an understanding and appreciation of [human] experience" (2). The ability of reader-response to meet these challenges is stressed over and over again in the literature study, which supports the need for a relationship to exist between the reader and the text if true learning is to take place. We would define this approach to literature and language study as transactive, and one needs only to examine the theoretical works of Jane Tompkins (1980) or Louise Rosenblatt (1982) to find the foundations for such an approach. Their theories and methodologies will be further discussed in the second and third chapters of this project.

The curriculum design follows that of the First Deliverable and The Ontario Curriculum, Grades 1-8: Language by breaking the planning into educative aims, teacher goals, and student objectives, followed by teaching strategies, suggested materials and evaluations. The

design allows the teacher the flexibility of employing teaching strategies in each of the three learning orientations, as introduced by Dewey (1938/1969) and further explained by Miller and Seller (1985): transmission, which is teacher-centred, transaction which is teacher and student centred, and transformation, which is student-centred. These terms will be thoroughly explained in the chapter on methodology.

The project is divided into various components. Chapter Two contains a thorough discussion and critique of reader-response theory as it relates specifically to poetry. Chapter Three outlines the methodology, including the curriculum design models employed and the reader-response methodologies utilized and how they are successful in meeting the expectations of the Ministry and Board and of students in all three orientations. Chapter Four is the poetry study itself, planned by grade, with a title page and table of contents, concise introduction, methodology and reference list included. Chapter Five offers revisional comments, successes and failures, and recommendations to teachers.

It is my fervent hope that this project will serve as a useful reference to teachers of poetry, and that the result will be a return to the teaching of poetry and a love of the genre by students throughout their high school years.

CHAPTER TWO

READER-RESPONSE THEORY, METHODOLOGY, STRATEGY

This poetry curriculum design was developed based on reader-response theory, methodology and strategy. Thus, the literature discussed in this survey focuses on aspects of reader-response: specifically, its curriculum orientation, its range and the various methodologies and strategies which support it.

This literature which supports and criticizes reader-response theory is broad in its scope. Clearly, reader-response methodology is posited in the transaction orientation, a term originally coined by Dewey (1938/1969), and described in more detail by Miller and Seller (1985). Briefly, Miller and Seller identify the transaction position, in terms of cognitive development, as being closely allied with the theories of Kohlberg and Piaget: "According to Kohlberg, the child's experience is organized through internal structures that interact with the environment; these 'internally organized wholes or systems of relations' are rules for processing information. Development occurs when these internal structures become more comprehensive..."(78). In its paradigm, transaction is fixed between transmission, which is entirely teacher-centred, and transformation, which is entirely student-centred. Rosenblatt (1982) supports the aforementioned definition: "Reading is a transaction, a two-way process, involving a reader and a text at a particular time under particular circumstances. I use John Dewey's term, transaction, to emphasize the contribution of both reader and text ("The Literary Transaction" 268-269). Rosenblatt stresses the need to move away from transmission-based instruction. Houser and Vaughan (1995) further specify the definition of transaction by establishing the contrast between interaction and transaction, and their differing implications for epistemological change. They document how various theorists, including Anderson (1985), Barlett (1932), Bruner (1960), Neisser (1976) and Piaget (1950) conceive of knowledge construction as an interaction between the learner and his environment; further, such construction is both intentional and purposive on

the part of the learner. In contrast, transaction, as conceived by Blumer (1969), Bruner (1987), Rosenblatt (1978) and Vygotsky (1978, 1986) among others, goes deeper than the "principles of classical (Newtonian) physics" (Houser and Vaughan 20). In essence, transaction surpasses interaction in that it views the processes involved in learning as indivisible and generated by the learner, and heavily reliant upon a fluctuating and malleable environment.

In and of themselves, these materials offer no compelling argument for the employment of reader-response strategies in the teaching of literature. However, when considered in the context of critical psychological studies involving the reading process and the acquisition of knowledge, they take on greater significance. Kingten and Holland (1984) document the cognitive processes involved in reading, which represent a form of graduated response, wherein the reader continuously revisits the text in order to refine knowledge: "At a general level, readings seem to be organized into a series of 'moves', or large strategic units devoted to single topics...At a more basic level, within the moves, readers use some two dozen elementary operations, such as reading part of the poem, selecting a particular segment of it to work with, paraphrasing the segment, connecting it with other elements of the poem..."(484). Bleich (1971) reinforces the findings of Kingten and Holland, asserting that it is through a transactive relationship with the text that learning actually takes place.

The next area of consideration must naturally be the definitions and theories of which reader-response theory consists. Probst (1981) succinctly defines reader response as "a pattern of thinking and talking that begins with the reader's primary response...that may be emotional, intellectual, or even visceral, and moves from there on to other matters" (44). According to Probst, and similarly asserted in Luce (1992), Petersen (1982) and Pradl (1987), reader-response theory follows the same cognitive process for reading which Kingten and Holland documented. Yet, as Mailloux (1977) observes, reader-response theory is diverse even in and of itself.

The first broad category of reader-response criticism is Subjectivism, wherein the focus is placed more solidly on the reader, and less on the text. Bleich (1975) states that "the perception of the [text] is a subjective reconstruction rather than a simple recording of facts"

(Readings and Feelings 27). For Bleich, the text cannot remain as an objective structure independent of the reader; in fact, its meaning is subverted and defined according to the reader's response to it. In contrast, Holland's (1973) criticism is more transactive, and not entirely subjective. Holland asserts that the reader relates to a text, and endeavours to derive a "meaningful unity" from it (Mailloux 417). Holland asserts that the subjective commentary serves, for the reader, as a means of reaching an objective interpretation. Rosenblatt's (1978) theory is entirely transactive in nature, and closely allies itself with Subjectivism. She divides the reading process according to its function: aesthetic, which is "fulfilled during the reading event" (The Reader, The Text, The Poem 27), and in which the "the reader's attention is centred directly on what he is living through during his relationship with that particular text"(25); and efferent, wherein what is most important is what the reader carries away from the reading. Rosenblatt eloquently expresses the value of this transactive theory:

What, after all is the reader describing as he talks about a literary work of art? Has he not drawn on his own inner resources to create the experience designated as the poem or novel or play? If he cannot feel on his own pulses the impact of Keats's words, and if he cannot out of his own past experience with life and language, no matter how paltry they may seem to him, find the substance for responding to the great structures of Shakespeare's texts and what they point to, there will be for him no ode, no *Othello*. If a literary work of art is to ensue, the reader must turn his attention as fully as possible toward the transaction between himself and the text. (28)

The second category of reader-response theory Mailloux identifies as Phenomenology, which advocates a more reciprocal relationship between the text and the reader. Iser's (1974) phenomenological criticism, that the object of knowledge is inseparable from the reader, also suggests that discussion of the text must center on the reader's response. Iser employs a holistic model of knowledge acquisition, wherein the meaning of the text as a whole is realized through its "gaps". The text brings forth unfamiliar associations and information, which the reader attempts to assimilate through creative response. For Iser, every "literary work has two poles,

which we might call the artistic and the aesthetic: the artistic refers to the text created by the author, and the aesthetic to the realization accomplished by the reader" (50). This theory of polarity differs from Rosenblatt's theory of diverse readings, in that the contrast exists between the text and the reader, and not within the reader himself. This contrast is the distinction between transaction, which is reader-centred, and interaction, which involves a relationship between the reader and the text. Iser's theory is also sequential, in that each semantic symbol adds further meaning to the text, and deepens response. What the reader employs to construct or to reconstruct meaning is twofold: "first, a repertoire of familiar literary patterns and recurrent literary themes, together with allusions to familiar social and historical context; second, techniques or strategies used to set the familiar against the unfamiliar" (62-63). Fish's (1970) theory of affective stylistics is also phenomenological in nature. Fish postulates that reading is an active process, "an event, something that happens to, and with the participation of, the reader. And it is this event, this happening...that is, I would argue, the meaning of the sentence" (73). Like Iser, Fish believes that reading is sequential in nature, and that the process involves applying various operations and patterns in a creative fashion in order to derive meaning. Thus, the reading experience is slowed down, or interrupted, by the reader, in order for analysis to take place. Therefore, Fish's theory may be regarded as a reader-centred theory of knowledge acquisition. That text only has meaning insofar as the reader provides it.

Culler (1975), who represents the Structuralist theory of reading and response, has similarities to Iser. Like Iser, he sees the establishment of meaning as the result of applying various operations and conventions to the text. Also like Iser, he views the reader as the central entity establishing meaning. However, his focus is less on creative operations, and more closely directed at the semantic choices employed by the reader. For Culler, language functions only as an interpretation of reality: "Mastery of the phonological, syntactic and semantic systems of [the reader's] language enables him to convert the sounds into discrete units, and to assign a structural description and interpretation to the resulting sentence, even though it be quite new to him"

(101). However, Culler asserts that what is significant is not the language itself, but the choices and processes readers make and use in order to assign language.

In terms of their similarities, each of these critics identifies the significance of the relationship between the reader and the text. Each of them asserts that the response of the reader to the text is what creates meaning, hence, learning. What differs among them, first, is the significance assigned to the response: for the subjectivists, like Bleich, Holland and Rosenblatt, it is the reader's personal experience; for the phenomenologists, like Fish and Iser, it is the process of employing familiar contexts and operations in order to assimilate an objective text; for the structuralists, like Culler and, to some degree, Fish, it is the process of selecting language and context appropriate for analysis. The second distinction among the theorists is the amount of autonomy from the text that is possessed by the reader.

Given the broad range of criticism which supports reader-response theory, it is little wonder that as much literature is evident to support reader-response methodology. Pradl suggests a methodology which is closely allied to Bleich and the subjectivists. He divides the reading process into two stages: the primary, which is reader-centred, and the secondary, which is teacher-directed. Pradl believes that what is most significant is a reader's initial response to a text, which embodies the reality of meaning, thus, its importance. In identifying the goals of literary study, Pradl states "First, we want to develop in students an ability to accurately, imaginatively, and boldly interpret literary texts. Second, we want their interpretations on some independent basis—in other words to be able eventually to read on their own without depending upon either the teacher or secondary sources to tell them what the right or correct response should be"(67). Probst clearly supports such a view, yet he also identifies the need to take response further. He cites Rosenblatt's transactive model of aesthetic to efferent readings: "Such teaching is predicated on the notion that readers are first interested in the work as it touches them. Other interests may arise later—in the author, the period, the genre—and if they do, it is appropriate to pursue them, but priority must be given to the investigation of the feelings and thoughts about the work's personal significance"(44). For Probst, as for Pradl and Rosenblatt, the

significance lies not with the process, but with the product. Petersen similarly draws on research in reading by Bleich and Rosenblatt to devise a methodology which supports a graduated response to literature, employing the first response as the starting point to further response. However, Petersen marries this reading-response strategy to the research of Britton and Flowers in composition: in essence, Petersen merges the process of language selection, as outlined by Culler, with the transactive model of Rosenblatt and the subjective theory of Bleich in order to design a curriculum methodology based on response. Petersen notes that the purposes for reading and writing are diverse, yet unified: "All four [critics] argue that our first approach to knowing is founded on a personal and often affective base. Our first response to literature is affective and associated with personal concerns...both processes are grounded in a psychological process which underlies both learning and thought"(463). Petersen also stresses the value of revision, which may turn a written work from subjective response into critical analysis. Blake and Lunn (1986) support the theories of Bleich, Holland and Rosenblatt: that there is a distinction between efferent and aesthetic readings. Blake and Lunn view response as primarily aesthetic, and applaud Bleich's observation that "there is no such thing as a single, objective, unchanging meaning for a piece, and therefore an individual reads literature not to arrive at an objective meaning—or at the intended meaning of the author—but to create a personal interpretation for a novel, short story, or poem"(69). They also suggest that "Few students are aware of the processes available to them for a satisfactory reading of a poem"(72) and that a progression from aesthetic to efferent reading leads to metacognition.

Sampson and Carlman (1982) propose a methodology which is more closely connected to Fish's affective stylistics, and Iser's phenomenological theory, wherein there is an interaction between text and reader, and the text subtly manipulates the reader. Sampson and Carlman posit that effective response should occur in three stages: identification, in which the egocentric reader is drawn to identify with the main character/narrator; dissociation, wherein the reader must reassess his response by distancing himself from that character; and evaluation, wherein the reader metacognitively evaluates the "what" and the "why" of his response. Unlike Pradl, who

sees the response as a primary text in and of itself, Sampson and Carlman assert that the text is the stimulus which generates deeper and more meaningful response. In contrast, Hunt (1982) supports a process-intervention model which seems based on the premise of Iser that reading is a sequential process, and also supports Culler's focus on the significance of the language through which readers describe response. Hunt asserts not only that readers have diverse contextual knowledge which they bring to any text, but also that processes within individual readers operate differently: "many combinations of cues and expectations will be operating simultaneously"(354). For these reasons, Hunt asserts that reading will naturally divide itself into Rosenblatt's aesthetic and efferent readings, which employ different operations; furthermore, Hunt states that the best way to ensure that both levels of meaning are reached is to employ various strategies in order to interrupt, or intervene in, the reading process. Thus, the focus is placed upon the process, and the reader has an opportunity to refine both the process and the response as they both develop.

Given the broad range of methodologies which support reader-response criticism across its spectrum, the next focus must be apparent: what strategies might be used to support the various goals and aims of reader-response theory and methodology? Though all of the strategies involve one crucial element--response--their goals and techniques are as varied as the theories themselves.

Several instructors clearly strategize around Rosenblatt's transactive model. Pradl, as previously noted, stresses the significance of employing the reader's initial response, and so he offers the suggestion of having both teacher and students read a randomly selected, previously unread text together, and then share initial responses. Probst structures his model similarly, in that the text is previously unread, though only by students. These students then respond in an undirected fashion, with the teacher serving only as a facilitator, or mediator. Probst stresses the need for mutual trust and tolerance between teacher and students. He notes that such an approach "leads logically, almost inevitably, into close textual analysis. Similarly, it can lead into historical approaches" (46). Luce supports Rosenblatt's transactive theory in his strategies. He suggests asking students to respond to a text's content by offering the text to them in

segments. The text is then given to students in its entirety. Students write a quick summary of their reactions. After several minutes, students are directed to relate, in writing, how their own personal experiences might be relevant to their interpretations. Students use initial response as the starting point to making subjective connections to the text. Thus, the transaction takes place in the reader, once the text has been assimilated: "We must help students learn that meaning lies not only in us (the teachers) or in the symbols placed on a page, nor solely in themselves; it is something that happens in the transaction of the reader's mind and a writer's recorded symbols" (73). Students are then encouraged to share their responses and engage in discussion about them. Turner's (1990) strategies are more diverse, yet all involve response. For Turner, the strategy for teaching content begins with the selection of materials to direct students towards the content. However, all lessons begin with unmediated response, followed by teacher direction similar to Pradl's "second reading" methodology. As new texts are introduced, responses to previous texts are revisited, and revised. Essentially, all of these strategies involve more student autonomy, and the teacher must be willing to relinquish control of discussion and pursue a variety of directions.

Other instructors strategize around the interactional and affective phenomenological relationship between the reader and the text. Sampson and Carlman, for example, suggest the use of "probes" in order to direct and elicit response. By probing students, asking questions which will lead students in a particular line of thought, Sampson and Carlman assert that students are encouraged to return to the text and move away from purely subjective response, and into a more affective and metacognitive evaluation of their own responses which is clearly more interactional than transactional. Schwartz (1995) recommends uniting response and composition in a creative way. Schwartz suggests using a text, which may also be visual, as a focus for response. However, instead of asking students to respond in a critical or analytic fashion, Schwartz asks students to respond through their own poetry. Thus, a student is not simply responding in an entirely subjective fashion, but is analyzing and interacting with the text by composing poetic response. Johnson (1990) espouses a similar technique. He suggests that students should respond through discussion of broad topics and issues as a starting point to poetic

composition. Students have to engage in a cognitive process and make concise selections with regard to subject matter and language in order to compose.

Though these strategies offer some focus on semantic choices, a definite overlap with structuralism, there are still others which most clearly support the theory of critics such as Culler. Hunt recommends various process-intervention techniques in order to essentially "force" the reader to make linguistic connections and decisions. One method is to physically structure the text with "stops", and invite readers to respond to the contextual implications of certain words, or to the text to that point. Another strategy is to omit certain words or phrases from the text, and then to ask students to choose the most appropriate words or phrases. Hunt's other strategy is to alter the original text in such a way that students may see, by comparing the altered text with the original, how semantic choices affect the direction of, and response to, a piece of writing. Andrews (1977) corresponds with Probst, but shifts away from Pradl's assertions by regarding initial responses as essentially too "marked by emotionalism or unexamined assertion"(60). In an effort to draw response away from "tentative belief" and towards a "thinking process", he recommends several strategic options. All involve the process intervention model espoused by Hunt: breakage, wherein a text is given to the student in small segments; listing elements to which a student may respond; and semantic differential charts, which ask students to choose words which most accurately reflect their responses. Andrews' strategies, similar to those of Hunt, focus on operations and processes, and less on the affective or subjective nature of the learner.

Though the theories, methodologies and strategies may vary, what is consistent in all of the literature surveyed herein is the declaration of the value of reader-response as a means of literary study. All of these works may be viewed as supporting various points on a spectrum: some stress the subjective significance of response; others stress the interrelationship of the text and reader; still others stress the operations and linguistic choices relevant to the text and to the reader's response. All of them use as their bases the cognitive processes involved in reading and

in knowledge acquisition; most significantly, all of them emphasize the need to acknowledge and appreciate the unique character of each reader.

CHAPTER THREE

METHODOLOGY

The curriculum design model chosen for this study is closest to the Miller-Seller model, wherein the unit is broken down into a series of educative aims, teaching goals and student objectives, with specific teaching strategies and evaluation methods (Miller 225-230). The model most closely resembles the curriculum design model employed by the Ministry of Education in the First Deliverable for the Ontario Policy Document for English, Grades 9 to 12, which organizes itself according to curricular goals, teacher aims and student expectations (objectives). The model provides the teacher with a clear-cut progression from the general to the specific, and each stage of the model, based in the transmission, transaction and transformation orientations, supports the previous and subsequent stages. The orientations, first organized by Dewey (1938), describe the relationship between the teacher and material and the student. In summary, the transmission orientation focuses on the teacher and the material as the source of information; the student receives the information, and assimilates it, but does not respond to it, as one might find in a lecture, or the reading of a textbook (Miller-Seller 5-6). In the transaction orientation, there is a more reciprocal relationship between the student and his learning environment; there is a "dialogue between the student and the curriculum"(Miller-Seller 6), with an emphasis on problem-solving, as in a scientific experiment. In the transformation orientation, the learning is entirely student-centred, where the significance of the environment is based entirely on how it is defined by the student, as in attendance at a play, or a recital(Miller-Seller 8).

These orientations are not to be viewed as static; even though the teacher might tend, by virtue of personality and teaching style, to employ techniques in one orientation more often than another, the learning process is such that all three orientations should and must be employed

when devising the teaching strategies. Because the Miller-Seller curriculum model allows the teacher to employ all three orientations in the teaching of poetry, it is possible for the teacher to use a variety of strategies, linked to different orientations, which will fulfill one student objective of a grade's unit. For example, if a student objective in grade ten is to understand the concept of rhythm, the teacher might provide students with a sheet identifying various rhythmic patterns found in poetry (transmission); the teacher might also read various pieces of poetry and have students analyze the rhythm (transaction); the teacher might also have students write journal entries describing what rhythms they find most aesthetically pleasing (transformation). Though these strategies are diverse in approach, they are all designed to address one student objective. In turn, each objective may be traced to the teacher's goal, which will reinforce one of the aims of the unit. This "funnel" approach to curriculum design allows for variation in both learning styles, and in teaching styles, and allies itself very well to the differentiated nature of response-based teaching. Thus, it is also possible that a transmission based teaching strategy may produce or fulfill a transformation based objective: for example, learning metrical patterns may cause students to appreciate the value and complexity of poetry as a genre. It may simply provide other students with the definitions and labels for further investigation into poetry, thus fulfilling a transmission-based objective. Therefore, it may be stated that the model allows for diversity, and does not "force" the teacher to view teaching strategies in a static way. Furthermore, it allows for individual grade planning, as the objectives of the previous year have been clearly outlined; thus, the same poem might be taught in a subsequent year, with entirely new student objectives.

The first decisions to be made were based on the first of Ralph Tyler's (1949) infamous questions regarding curriculum design: "What educational purposes should the school seek to attain?" In order to answer this question, consultation with the Ontario Curriculum, Grades 1 to 8: Language, and with the First Deliverable was necessary. According to the First Deliverable, the English program is designed with diverse aims: "to enable students to understand and appreciate language, to use it proficiently and confidently, and to prepare them for the literacy

demands they will face throughout their lives"(2); to provide students with a solid foundation in using language to communicate, to solve problems, to manage information, and to respond critically and creatively to what they read, hear and view"(3); to offer students "a variety of opportunities to develop an understanding and appreciation of experience as portrayed in a rich array of literary works"; and finally, to allow students preparing for post-secondary education "to develop the skills and abilities required to cope successfully with university and college programs"(3). Since it may be seen that the overview of the entire English program is based in all three curriculum orientations, the units' aims, goals and objectives were similarly structured according to transmission, transaction and transformation orientations.

The aims may be viewed as the overall functions of the unit, and are directly related to the project's rationale, and to the grade-specific overviews found in the First Deliverable. For example, the aims of the intermediate grades, 9 and 10, closely resemble one another. However, they are distinct from the aims of the senior grades, 11 and 12, as the focus shifts from acquiring and introducing basic knowledge and skill to more sophisticated analytic and critical processes. However, it is important to note that the significant focus of each grade unit's aims is on student autonomy; since the project is intended primarily for students who plan to go to university, the design of each unit is intended to develop and continue fostering in students a feeling of self-reliance and self-worth.

Each unit's goals are teacher-oriented, and directly support the aims of the unit. Once again, they have been based in all three curriculum orientations, in consultation with the first deliverable. The goals are really the crucial part of each unit's success. Because the primary aims of each unit are to foster an appreciation of poetry and sense of student autonomy, the key focus of the teacher's goals is much more transformational, though the charts within the units may seem to be more evenly distributed among the three orientations. The teacher must relinquish some responsibility to his or her students and rely more heavily upon teaching models found in the Personal and Behavioural theories of psychological growth, as collected and defined by Joyce and Weil (1986, 1996). In the Personal family one finds the Nondirective Teaching

model of Rogers (1982), designed to "promote self-understanding and independence"(Joyce and Weil 19);the model is also successful in meeting a number of student objectives in areas like problem-solving and planning projects. The teacher functions as a facilitator or counsellor. In the Behavioural area, the Relaxation teaching model as defined by Rimm and Masters (1974) supports the non-threatening environment and freedom of response which are present in the goals for each unit. The goals also borrow from the Assertive Training model of Wolpe and Lazarus (1966), which encourages directness and spontaneous and honest expression. Also of use was Taba's Inductive Thinking model (1966), an Information-Processing model designed primarily to develop analytic skill and reasoning ability. This model supports many of the goals found in the transaction orientation, such as those relating to facilitating poetry analysis with individuals and groups, and providing mediating materials to enhance student response. Thus, just as the aims are supported by various teacher goals, so those goals are supported by a variety of teaching models based in all three curriculum orientations.

The stage following the determination of goals was the identification of the students objectives which would be reflective of the goals. Because the Ministry documents were very generic in terms of student expectations, and many of those expectations were language directed and not literature-directed, the objectives were written in two tiers. In the first tier, the general language expectations according to the First Deliverable were outlined. In the second tier, those student objectives applicable to poetry and language were determined, in consultation with the Learning Outcomes in the Specialization Years Curriculum Framework (Language and Literature) for the Board of Education for the City of Hamilton. The focus was again on student autonomy and self-confidence; it is here that the interaction between the student as the text becomes crucial, and the teacher must function more as a facilitator and peer than as an imparter of wisdom. In order for the transaction and transformation-based objectives to be realized, the teacher must abide by the unit's goals. For example, a teacher of grade eleven who refused to accept a variety of interpretations of a poetic text by students would negate the importance of analyzing poetry in a group setting, which is one of the unit's goals. Many students would feel

they must be told the "correct answer": by providing one, the teacher would be denying students the right to their own interpretations and appreciation, thereby destroying the transformational goals and aims of the unit.

In order to determine the language used in the wording of the objectives, Bloom's Taxonomy of Educational Objectives (1956) was employed. Though Bloom's stages of cognitive development number six in total, their progression from the concrete to the abstract linked precisely with the three orientations. For example, the terms used to describe knowledge and comprehension, the first two stages identified by Bloom, correspond precisely with the transmission-oriented expectations and objectives.

In addition to aforementioned teaching models, the design of the objectives also relied on other Information-Processing teaching models, particularly the Concept Attainment model of Jerome Bruner (1961) and the Cognitive Growth model of Jean Piaget (1952), both of which stress the development of inductive and logical reasoning, but which can also be applied to social and moral development. Thus, the curriculum at all levels, aims, goals and objectives, supports and is supported by a variety of teaching models and learning styles based in all three curriculum orientations. As with the goals and aims, consideration when designing the objectives was given to ministry expectations specific to each grade; effort was also made to ensure a seamless transition from grade nine through grade twelve.

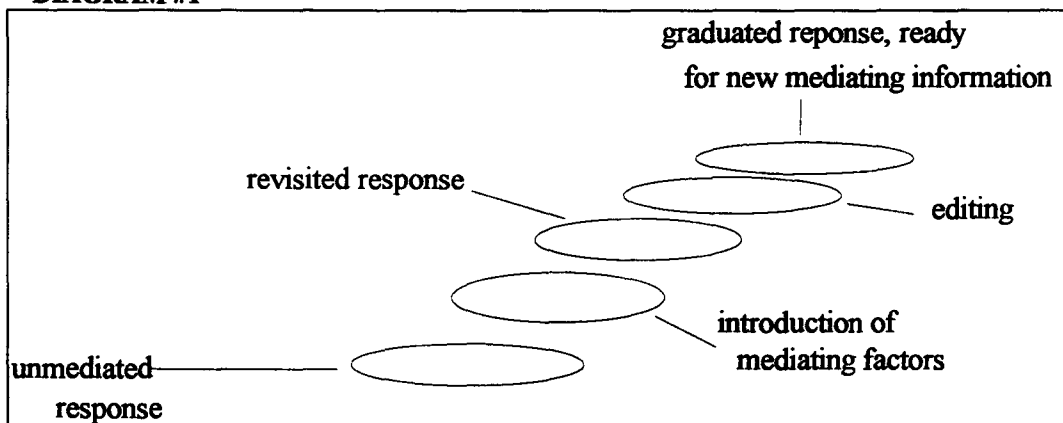
This model for curriculum design also coordinates well with reader-response based methodology and strategies. Response is stressed in the First Deliverable as a skill and strategy to be utilized: "As students experience and respond to literature, they discover their own identities, as well as the bonds they share with the rest of humanity...An emphasis on personal response helps students build confidence in their own interpretations and understanding, and discover the relevance of reading to their own lives" (4). The reader-response theory employed for this project is based in large part on Louise Rosenblatt, who views the relationship between the learner and the environment as transactive, wherein teaching is learner-centred and the environment remains flexible in order to meet the needs of the learner. In describing the reading process, Rosenblatt

states, "Reading is a transaction, a two-way process, involving a reader and a text at a particular time under particular circumstances...The reader, bringing past experience of language and of the world to the task, sets up tentative notions of a subject, of some framework into which fit the ideas as the words unfurl" ("The Literary Transaction" 268). As such, each learner is regarded as distinct from the next, and the curriculum design must allow for differentiation in material, strategy and evaluation. Rosenblatt traces the evolution of response to poetry from the aesthetic, or purely subjective external response, to the efferent, wherein the response is revisited and modified as the reader explores deeper into the text, internalizing it and objectifying it ("The Literary Transaction" 269-271), but stressing at the same time the need for a reciprocal interplay of reader and text"(276). This theory is closely linked to the definition of reader-response theory expressed by Robert Probst(1981): "a pattern of thinking and talking that begins with the reader's primary response...that may be emotional, intellectual, or even visceral, and moves from there on to other matters"(44). As was discussed in the previous chapter, this method of teaching is linked closely with various psychological studies which support a transactive relationship with a text as the most effective in enforcing new learning (see Kingten and Holland [1984], Bleich[1971]). Therefore, the reader-response model which would be considered of primary use in this project was that of Rosenblatt, which recommends a movement from the aesthetic to the efferent and back again.

The result is the creation of a learning spiral. This spiral is not unlike the curriculum design model of Leithwood (1986), which involves three critical stages: the review of the practice which needs to change (the response stage); the development stage (introduction of mediating material); the implementation (the analysis stage) (Leithwood 7-10). It also employs the response model outlined in the Curriculum Framework, which describes the three stages of the response process: the initial "valid" response; the mediation of the response by further engagement, such as narration, talk or cognition; and finally the response revisited, which is largely reflective (25). The principle underlying this model is that as students are exposed to information or material, there is a constant spiral of response created, a concept echoed by Pradl,

Probst and Rosenblatt, among others. Students will always first and fundamentally approach any text on a personal level, mediated only by personal opinion and experience, and any past knowledge which has been retained. A student who sees Godzilla for the first time will have an instantaneous reaction, reliant only on whether he or she has seen any other Godzilla films, or likes drama/horror films. This reaction is then mediated, or affected, by any number of factors: peer response, additional information, analysis of the text, duration of the exposure to the material. The only element which remains constant is the fact that there is a response; the factors mediating the response are constantly changing, so the response is also constantly changing. Thus, student response to poetry is like an upward spiral: as each mediating factor is introduced, the response will change.

DIAGRAM #1



One may well recognize in this diagram a structure not dissimilar to the methodologies of transactional reader-response theorists. Rosenblatt's model of reader-response, as well as a variety of secondary resources outlining possible teaching strategies, were used in order to establish the strategies and possible materials which could be used to support the unit objectives, expectations, goals and aims. The organization of these strategies came after consideration of Tyler's next two questions with regard to curriculum design: first, how can learning experiences be selected which are likely to be useful in attaining [the student and school] objectives; and how can learning experiences be organized for effective instruction? In keeping with the aims, goals and objectives of each unit, the learning strategies were organized to employ the previously

described spiral and encourage student response as mediating factors are introduced. As there are many teaching models employed throughout the unit, as was demonstrated in the discussion on the design of the goals and objectives, so are those same teaching models obviously reflected in the individual strategies outlined in each unit. It is therefore important that the teacher remain flexible, and willing to wear many "hats"; at various points the strategies are transmission based, and teacher-directed; at other times, the teacher must function as a facilitator, or participant; at still other times, the teacher must be willing to cast off the robes of academe and become a peer.

The strategies outlined in each unit, and the materials and evaluations will reflect the grade, and the specific objectives of students in that grade according to their knowledge, skill and affective learning. The result is a chart, which organizes itself along two axes: on the horizontal axis, are the components of the lessons themselves, including the objectives addressed, the suggested materials, the strategies to be employed and the evaluations. On the vertical axis, the three areas for evaluation as indicated by the Ministry are located: knowledge, skill and affective areas.

DIAGRAM #2

	SPECIFIC OBJECTIVES	SUGGESTED STRATEGIES	SUGGESTED MATERIALS	EVALUATIONS
CONTENT Transmission				
SKILL Transaction				
AFFECTIVE Transformation				

The teacher may see at a glance how each student objective may be addressed, which materials may be employed, and to which curriculum position each objective and strategy is linked. Teachers may pick out which activities they wish to use, or which expectations they wish to address, and in which order they wish to address them. Though many of the strategies appear to

be transmission-based, the purpose of these strategies was to ensure that contact and interaction with the poems was made, maintaining the focus on the link between the reader and the text, as stressed by Rosenblatt. Because each grade unit is devised in the same fashion, teachers can also see the progression in terms of expectations regarding knowledge base, skill acquisition and literary appreciation, not to mention the graduation of the unit aims and goals.

Once the curriculum was designed, the next step was to consider each unit's implementation. Though the specifics of implementation for each unit cannot be practically discussed, given the variations in objectives, content and strategies, it is best to begin each unit from the transformation orientation: it is a non-threatening way to draw students into a genre with which they have little familiarity, or from which they may feel distanced; many students may also be uncomfortable responding to poetry initially if they feel that their responses are being assessed or evaluated. For this reason, a "round table" approach may be appropriate: invite students to bring in favourite poems (it may be song lyrics, for example) and share their readings and response. This introductory exercise, which is clearly representative of the Relaxation teaching model, will "comfort" students in a non-threatening environment, and may encourage other students to share their responses to the text, or to expand the response they have to their own choices. It is important at this introductory phase not to make any evaluation of the response; any assessment would discourage students from sharing further, or from feeling any intellectual or emotional autonomy in the class. It is from this point that the teacher must make the decision as to which expectations are to be addressed, and in which order. However, the significant focus must remain on the response, and revisiting that first "aesthetic response" after mediation in order to ensure it becomes "efferent".

Tools for evaluation will vary according to each grade and individual assignment. For example, the standard by which a journal-entry is evaluated will differ greatly from the evaluation of a poetry analysis. Methods of evaluation were taken from the First Deliverable, which indicates that student assessment will be based on various rubrics which have not, as yet, been established. Therefore, the evaluations for this project are based on the student expectations

in the First Deliverable, and also on the English Standards in the Curriculum Framework. The form of evaluation will also vary according to the orientation of the individual strategy and the form of the assignment. For example, if students are expected to be able to define a series of poetic terms, a content test, possibly in the form of a sight passage, would be useful in determining student comprehension. If students are investigating biographical context of an individual work, an oral presentation done in groups and using a variety of media might be an appropriate evaluation. Whatever the method, it was tied to the objective and the strategy in question.

In researching the theoretical material to support this curriculum and its design, it became most apparent that reader-response is a very natural way in which to structure language and literature study. As students work through the response model, they are not only deepening their understanding of the text being studied, but they are also deepening their understanding of their own learning processes and values. Perhaps it is the deep belief in the importance of these realizations that made this curriculum so simple and enjoyable to devise, and so easy to use.

**TEACHING POETRY BY RESPONSE
IN HIGH SCHOOL**

**POETRY STUDY UNITS
FOR
UNIVERSITY-BOUND STUDENTS
GRADES 9 TO 12**

By

**CARRIE COLLINS, B.Ed., B.A.
August, 1998**

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POETRY STUDY, GRADES 9 TO 12

INTRODUCTION

**A man can live three days without water. No man can live three days without poetry.
(Wilde 150)**

Famed playwright and poet, Oscar Wilde, published this quotation by French poet Charles Baudelaire almost 100 years ago. Yet today, in our high schools, poetry is taught as an afterthought, or as a rote learning exercise. Students are obliged to memorize lines and definitions, or names of poets and their works, without being permitted to respond to what they are reading either aesthetically or critically. The result is that students are taught to hate poetry.

For this reason, I chose to design and implement a curriculum study specifically for poetry, geared for university-bound students from grades nine to twelve. The foundation for the unit is reader-response theory, a term used to describe the transactive relationship between a reader and the text. The theory divides itself along many distinct philosophical and psychological lines; the avenues taken for this project are further discussed in the methodology. Taking a reader-response approach to literature study allows the teacher to coordinate the curriculum to the expectations established by the Ministry of Education in the First Deliverable for the Ontario Policy for English, Grades 9 to 12. This document stresses the need for students "to respond critically and creatively to what they read" and "to develop an understanding and appreciation of [human] experience"(2).

Each curriculum unit focuses on response to and evaluation of oral and written expression, development of critical skills including peer and self evaluation, reinforcement of basic knowledge about poetic forms, structures and devices, as well as poetry appreciation; all of these aims were established in consultation with the First Deliverable. Each unit is distinct for each grade level, and teachers may read in them the progression in terms of knowledge, skill and

affective learning. The units are organized according to aims, goals, expectation and objectives strategies, materials and evaluations. All content is divided according to its specific teaching orientation, a term first used by Dewey, and further explained by Miller and Seller: transmission, which is teacher-centred instruction; transaction, which is teacher and student centred; and transformation, which is student-centred. For further explanation of these terms, refer to the Methodology chapter, or to Miller and Seller on the list of resources.

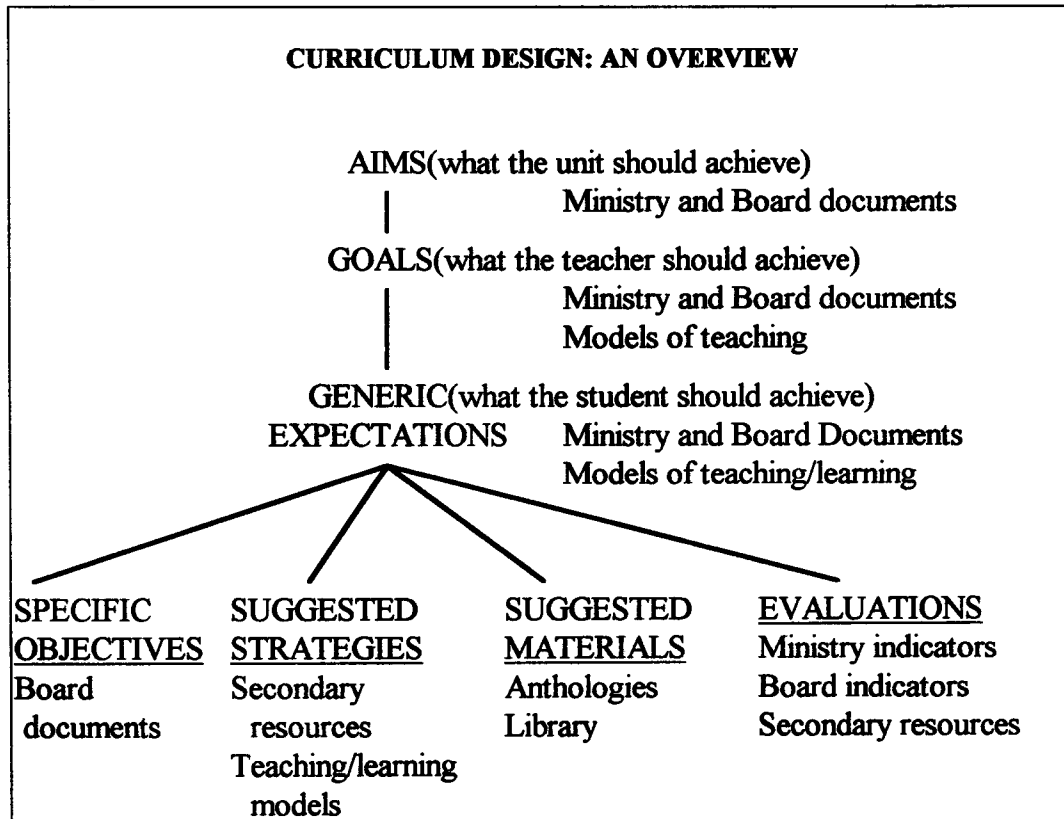
It is my hope and belief that these units for poetry study will encourage teachers to bring poetry back into the classroom, and foster that same feeling for poetry experienced by Wilde and Baudelaire, and by me.

POETRY STUDY, GRADES 9 TO 12

METHODOLOGY

The curriculum design model employed for these units was based on the Miller-Seller model of curriculum design. This model closely resembles the framework established in the Ontario Curriculum, Grades 1 to 8: Languages (1997) and the First Deliverable For the Ontario Curriculum Policy for English, Grades 9 to 12 (June 14, 1998), which describe a "funnel" approach to curriculum design: program expectations, generic course expectations and specific student expectations. Though the terminology used by Miller and Seller does not correspond exactly with that of the Ministry documents, the same approach is evident. The following diagram demonstrates the various stages of the curriculum design, and the resources used at each stage:

DIAGRAM #3



Each of these components is further broken down into its respective curriculum orientation: transmission, which is teacher-centred and wherein the student is a receptacle for information; transaction, wherein the teacher and student interact and also manipulate their learning environment; and transformation, which is entirely student-centred (for further explanation of the three orientations, see Chapter Three or Miller-Seller, Curriculum Perspectives and Practices). While each of these orientations may appear to be distinct from the others, there may be overlap in terms of what an individual strategy can achieve with various students. For example, whereas teaching poetic terminologies by identification may simply provide one student with an increased glossary of terms (transmission), another student may be led to appreciate the complexity of poetry as a genre (transformation). Therefore, none of these components can be regarded as truly separate from the others; learning becomes personalized for each student.

The theoretical basis for the unit is reader-response, as defined by Louise Rosenblatt (1978, 1982). According to Rosenblatt, reading is a transaction between the reader and the text. The reader moves from an immediate, or aesthetic, response, to one which is deepened by mediating factors, resulting in what Rosenblatt calls an "efferent" response. The outcome is a "spiral approach to poetry study, which moves a student from initial response, to mediated response, to revisited response (see Diagram #1). This spiral also resembles the curriculum design model of Leithwood (1986), which involves three critical stages: the review (response), the development (introduction of mediating material), and the implementation (analysis). This reader-response spiral was used in order to establish the suggested strategies and possible materials which could be used to support the unit objectives, expectations, goals and aims.

The strategies, materials and evaluations outlined in each unit reflect the grade and the specific objectives of students in that grade. Each unit is divided according to knowledge, skill and affective learning. The result is a chart, which may be read horizontally (see Diagram #2). They may pick strategies which they wish to use, and address them in their own order. Teachers

can also see among the units the progression in terms of expectations and objectives in each of the three areas.

Implementation of the units may begin in any area; however, as reader-response is the units' foundation, it is recommended that all activities allow time for aesthetic and efferent response. Teachers must remain flexible and allow for a variety of responses. However, teachers are also warned against allowing students to respond only for their own sakes, and go no further in their exploration into the material. Therefore, models of response and analysis, and rubrics for evaluation have also been included (see Models #1 to #4 and Rubrics #1 to #5).

Teachers who approach poetry teaching from the foundation of reader response will no doubt recognize its ability to address the expectations established by the Ministry, and to help students meet personal objectives of improving analytical and critical skills, and appreciation of poetry as a literary genre and a mode of expression.

UNIT: GRADE 9**AIMS**

This unit will

TRANSMISSION

- employ and evaluate past knowledge
- increase and evaluate knowledge base
- develop structural and mechanical excellence in writing
- develop student's ability to work independently, with support
- develop student's ability to participate in groups
- develop student's oral expression

TRANSACTION

- provide an opportunity for individual problem-solving
- provide an opportunity for group problem-solving
- employ past knowledge and experience in the context of current response

TRANSFORMATION

- create an atmosphere of mutual respect and appreciation for a variety of viewpoints
- unite student and teacher in active study
- provide students and teachers with an opportunity to explore personal values
- aid students in understanding the impact that culture and social issues have on an individual's values and creative expression
- foster an aesthetic appreciation of literature and poetry, and its impact on all people

UNIT: GRADE 9

GOALS

The teacher will

TRANSMISSION

- reinforce and introduce poetic form and technique
- evaluate coherence, style and mechanics of student response and analysis
- evaluate student skill at organizing and expressing orally

TRANSACTION

- facilitate the analysis of poetry with a united class
- facilitate the analysis of poetry with groups
- facilitate the analysis of poetry with individuals
- participate in the analysis of poetry with students
- provide time and resource materials for the examination of history and biography as they relate to the study of poetry

TRANSFORMATION

- encourage students to express a variety of viewpoints, both positive and negative
- allow students a variety of interpretations encourage students to appreciate the universality and importance of poetry as a genre
- encourage and celebrate student writings in a non-threatening environment
- appreciate and encourage similarities and differences in students' views

UNIT: GRADE 9

GENERIC EXPECTATIONS

The students will fulfill the following:

TRANSMISSION

- read a wide range of fiction and non-fiction for different purposes
- employ past knowledge in current context
- use correctly the conventions of spelling, grammar, usage and punctuation

TRANSACTION

- write in forms for various purposes and audiences
- use appropriate vocabulary and sentence structure to write for a specific audience
- apply the writing process independently and collaboratively
- interpret elements of the author's craft in a range of fiction and non-fiction
- speak effectively for various specific audiences and purposes
- use a range of reading strategies for different purposes
- support ideas and opinions with evidence
- organize ideas logically and creatively

TRANSFORMATION

- demonstrate different levels of understanding of reading materials
- assess their own learning processes
- engage in reflection, self-discovery and imaginative thinking
- appreciate the personal enrichment and satisfaction that come from reading
- respond creatively to a range of fiction

SPECIFIC OBJECTIVES**CONTENT
Transmission**

- identify previous poetic devices and forms
- identify new poetic devices and forms:
onomatopoeia, simile, metaphor,
free verse, limerick, haiku
- understand the difference between narrative
and descriptive poetry
- understand and identify rhyme
- use resources to research biography and
historical or social context

**SKILL
Transaction**

- demonstrate understanding of figurative
language by applying it to common
experience
- demonstrate understanding of figurative
language in the analysis of poetry
- analyze figurative language to discover
author's purpose and meaning
- analyze narrative and descriptive poetry to
discover author's purpose and meaning
- demonstrate the ability to apply related
information to their understanding of poetry
- demonstrate the ability to identify and group
poetry thematically

**AFFECTIVE
Transformation**

- respond holistically to poetic text
- evaluate personal response in conjunction
with
 - a)peer response b)related information
 - c)other works

SUGGESTED STRATEGIES**CONTENT
Transmission**

- students recall previously learned poetic forms and devices
- teacher provides student with new terms to be learned
- students research to find definitions and models
- teacher provides students with a topic for writing
- students write brief narrative and descriptive passages on the topic to demonstrate their understanding of the difference between them

- teacher and students brainstorm definition of rhyme
- students determine whether regular rhyming patterns are evident in each of the selections
- teacher omits rhyming words from poems
- students suggest rhyming words to fill gaps
- students identify rhyming schemes in a number of models

**SKILL
Transaction**

- teacher brings in several articles which stimulate the five senses
- students are blindfolded and presented with the various articles
- students use figurative language to describe the articles to a partner
- the partner attempts to determine the identity of the article
- students analyze poetry in groups to identify figurative language and determine its meaning and purpose
- students discuss similarities and differences in analyses
- students analyze poems independently to identify figurative language and determine its meaning and purpose
- students write poems in one of the forms specified in the Content Objectives describing a concrete object, using figurative language

- students and teacher brainstorm common themes in fiction and non-fiction
- students select themes upon which to research
- students write initial responses to the theme
- students research in groups to find five poems on a common theme
- students analyze each poem and explain how the theme is evident in the poem
- students find pictures/graphics to accompany each poem
- students research to find biographies of the poets
- students anthologize all information
- students present anthologies to the class

**AFFECTIVE
Transformation**

- students describe what poetry means to them (STARTING OFF)
- students write responses to the reading of individual poems (see Model #1 for response)
- students revisit responses after mediating factors are introduced
- students participate in round-table discussion of poems
- students offer responses as poems are read, and support their responses
- students may submit their own poetry to teacher class for response

CONTENT	SUGGESTED MATERIALS	EVALUATIONS
Transmission	<p>The Poet's Craft (refer to "More Limericks") "The Ice Floes" "Lochinvar" "The Pied Piper of Hamelin" "Requiem"</p> <p>various Dr. Seuss stories teacher-selected poems</p>	<p>sight passage content test (post-test) in-class questioning assigned homework</p> <p>journal entries in-class questioning</p>
SKILL Transaction	<p>teacher-selected articles "Jabberwocky" "There is a Garden In her Face" LOVE SONG for Chloe" "Death, Be Not Proud" "Memory" "Meeting at Night" "Harlem Sweeties" "My Brother Dying" "Unemployment" "Midnight"</p> <p>various library resources poetry anthologies</p>	<p>in-class questioning journal written analysis (300-500 words) (see Rubric #3)</p> <p>in-class analysis in-class questioning anthology consisting of poems, analyses, brief biographies, graphics</p>
AFFECTIVE Transformation	all of the above	<p>journal entries written response (see Rubric #1) participation in discussion summative responses at unit end (FINISHING OFF)</p>

UNIT: GRADE 10

AIMS

This unit will

TRANSMISSION

- employ and evaluate past knowledge
- increase and evaluate knowledge base
- develop structural and mechanical excellence in writing
- develop student's ability to work independently, with support
- develop student's ability to participate in groups
- develop student's oral expression

TRANSACTION

- provide an opportunity for individual problem-solving
- provide an opportunity for group problem-solving
- employ past knowledge and experience in the context of current response

TRANSFORMATION

- create an atmosphere of mutual respect and appreciation for a variety of viewpoints
- unite student and teacher in active study
- provide students and teachers with an opportunity to explore personal values
- aid students in understanding the impact that culture and social issues have on an individual's values and creative expression
- foster an aesthetic appreciation of literature and poetry, and its impact on all people

UNIT: GRADE 10

GOALS

The teacher will

TRANSMISSION

- reinforce and introduce poetic form and technique
- evaluate coherence, style and mechanics of student response and analysis
- evaluate student skill at organizing and expressing orally

TRANSACTION

- facilitate the analysis of poetry with a united class
- facilitate the analysis of poetry with groups
- facilitate the analysis of poetry with individuals
- participate in the analysis of poetry with students
- provide time and resource materials for the examination of history and biography as they relate to the study of poetry

TRANSFORMATION

- encourage students to express a variety of viewpoints, both positive and negative
- allow students a variety of interpretations
 - encourage students to appreciate the universality and importance of poetry as a genre
- encourage and celebrate student writings in a non-threatening environment
- appreciate and encourage similarities and differences in students' views

UNIT: GRADE 10

GENERIC EXPECTATIONS

The students will fulfill the following:

TRANSMISSION

- read a wide range of fiction and non-fiction for different purposes
- employ past knowledge in current context
- use correctly the conventions of spelling, grammar, usage and punctuation

TRANSACTION

- write in forms for various purposes and audiences
- develop analysis of vocabulary and writing styles
 - apply the writing process independently and collaboratively
 - compare elements of the author's craft in a range of fiction and non-fiction
 - speak effectively for various specific audiences and purposes
- use a range of reading strategies for different purposes
 - use various research strategies for different purposes

TRANSFORMATION

- demonstrate different levels of understanding of reading materials
- assess their own learning processes
- engage in reflection, self-discovery and imaginative thinking
- appreciate the personal enrichment and satisfaction that come from reading
- respond creatively to a range of fiction

	SPECIFIC OBJECTIVES
CONTENT Transmission	<ul style="list-style-type: none">-identify previous poetic devices and forms-identify new poetic devices and forms: double entendre, pun, oxymoron, ballad, sonnet-understand and identify rhythm-use resources to research biography and historical or social context
SKILL Transaction	<ul style="list-style-type: none">-understand and identify literary concepts and structures which apply to poetry-employ understanding of structures and forms in the analysis of poetry individually or in groups-analyze poetry to discover author's purpose and meaning-demonstrate understanding of literary concepts including point of view and tone-demonstrate the ability to recognize symbols and figurative language in analysis of poetry-demonstrate the ability to apply related information to their understanding of poetry
AFFECTIVE Transformation	<ul style="list-style-type: none">-respond holistically to poetic text-evaluate personal response in conjunction with<ul style="list-style-type: none">a)peer response b)related informationc)other works-appreciate the significance of poetry as a mode of expression-share thoughts and feelings with other class members in a non-threatening environment-understand how other factors can mediate individual responses

SUGGESTED STRATEGIES	
CONTENT	<ul style="list-style-type: none"> -students recall previously learned poetic forms and devices -teacher provides student with new terms to be learned -students research to find definitions and models
Transmission	<ul style="list-style-type: none"> -teacher plays various pieces of music -students determine whether regular rhythmic patterns are evident in each of the selections -teacher alters rhythm in poems by omitting and adding words and phrases -students describe rhythm found in poem
SKILL	<ul style="list-style-type: none"> -teacher provides class with poem to analyze
Transaction	<ul style="list-style-type: none"> -teacher models analysis with class (see Model #3 for analysis) -students analyze poems in groups (refer to Content Objectives) -groups present their analyses and compare results with other groups -students analyze poems independently -students read poems aloud, assuming a tone inappropriate to the poem -students read poems aloud, assuming the tone established in the poem -students explain how the tone is achieved in the poems -students and teacher brainstorm a list of symbols evident in popular culture -students deconstruct the symbols to determine what they represent -students and teacher brainstorm and refine definition of symbolism -teacher provides students with poem which contains significant symbols -students identify the symbols and determine what they represent -students discuss the effectiveness of the symbol in establishing meaning or theme in the poem -students read a selection of poems which contain symbols -and engage in independent analysis (see Model #3 for analysis) -students devise their own symbols and write poems in which a symbol is used to represent an emotion -teacher selects a time period for study -in groups, students research various aspects of the period -students create various informative and creative displays about the time period -students select a poet and relate three works to the related material -students report on the poet and the biographical, historical and social context of the poems read -students write an analysis of one of the poems read, based on the related information

CONTENT	SUGGESTED MATERIALS	EVALUATIONS
Transmission	"Unchained Melody" "The Pied Piper of Hamelin" "The Sonnet" "Today in History"	diagnostic test (pretest) sight passage content test (post-test) in-class questioning assigned homework
	teacher-selected music "Salome's Dancing-Lesson" "anyone lived in a pretty how town" various Dr. Seuss stories	journal entries in-class questioning
SKILL	teacher-selected poems	in-class analysis point form notes journal written analysis (300-500 words)
Transaction	"Green Eggs and Ham" "In Flanders Field" "Jabberwocky" "The Raven"	oral reading
	"A Poison Tree" "Fire and Ice" "The Bird" "Acquainted With The Night" "The Hourglass" "Grandfather" "Reflecting Sunglasses" "The Road Not Taken" "A White Rose" "The Small Box" "Mr. Bleaney"	in-class analysis in-class questioning written analysis (see Rubric #3) written poem
	teacher-selected resources	various media products: posters, videos, handouts, pamphlets written analysis based on related information short oral presentation (see Rubric #5)

SUGGESTED STRATEGIES

- AFFECTIVE** -students describe what poetry means to them (STARTING OFF)
- Transformation** -students write responses to the reading of individual poems
(see Model #1 for response)
- students revisit responses after mediating factors are introduced
 - students participate in round-table discussion of poems,
chaired by class members
 - students offer responses as poems are read, and support their
responses
 - students may submit their own poetry to teacher class
for response

	SUGGESTED MATERIALS	EVALUATIONS
AFFECTIVE Transformation	all of the above	journal entries written response (see Rubric #1) participation in discussion summative responses at unit end (FINISHING OFF)

UNIT: GRADE 11

AIMS

This unit will

TRANSMISSION

- employ and evaluate past knowledge
- increase and evaluate knowledge base
- develop structural and mechanical
excellence in writing
- develop student's ability to work independently
- develop student's ability to participate in groups
- develop student's oral expression

TRANSACTION

- provide an opportunity for individual
problem-solving
- provide an opportunity for group
problem-solving
- employ past knowledge and experience
in the context of current response

TRANSFORMATION

- create an atmosphere of mutual respect
and appreciation for a variety of
viewpoints
- unite student and teacher in active study
- provide students and teachers with an
opportunity to explore personal values
- aid student in understanding the impact
that culture and social issues
have on an individual's values and
creative expression
- foster an aesthetic appreciation of literature
and poetry, and its impact
on all people

UNIT: GRADE 11

GOALS

The teacher will

TRANSMISSION

- reinforce and introduce poetic form and technique
- evaluate coherence, style and mechanics of student response and analysis
- evaluate student skill at organizing and expressing orally

TRANSACTION

- facilitate the analysis of poetry with a united class
- facilitate the analysis of poetry with groups
- facilitate the analysis of poetry with individuals
- participate in the analysis of poetry with students
- provide time and resource materials for the examination of history and biography as they relate to the study of poetry

TRANSFORMATION

- encourage students to express a variety of viewpoints, both positive and negative
- allow students a variety of interpretations
 - encourage students to appreciate the universality and importance of poetry as a genre
- encourage and celebrate student writings in a non-threatening environment
- appreciate and encourage similarities and differences in students' views

UNIT:GRADE 11

GENERIC EXPECTATIONS

The students will fulfill the following:

TRANSMISSION

- read a wide range of complex fiction and non-fiction for different purposes
- employ past knowledge in current context
- use correctly the conventions of spelling, grammar, usage and punctuation

TRANSACTION

- write in various forms appropriate to various audiences
 - select and apply the most effective organizational plan and features for a particular context
- select and manipulate sentence patterns and establish and maintain appropriate tone
- apply the writing process independently and collaboratively
 - analyze elements of the author's craft in a range of fiction and non-fiction
- speak effectively for various specific audiences and purposes
- conduct and assess research strategies for different purposes

TRANSFORMATION

- demonstrate a growing complexity in understanding of reading materials
- assess their own learning processes
- engage in reflection, self-discovery and imaginative thinking
- appreciate the personal enrichment and satisfaction that come from reading
- respond creatively and critically to a range of fiction

SPECIFIC OBJECTIVES

CONTENT	-identify previous poetic devices and forms
Transmission	-identify new poetic devices and forms: paradox, allusion, irony, satire, consonance, assonance, imitative harmony, pathetic fallacy, blank verse, meter, ode, elegy, hymn -use resources to research biography and historical or social context -understand and identify literary concepts and structures which apply to poetry -use resources to find definitions and models of poetry
SKILL	-employ understanding of structures and forms in the analysis of poetry individually or in groups
Transaction	-demonstrate the ability to read poetry figuratively in order to critically analyze poetic craft -demonstrate the ability to apply related information to their understanding of poetry -explore a major literary concept in order to analyze poet's use of language, structure and content -demonstrate understanding of poetic style and structure through the writing of poetry -demonstrate the ability to analyze critically a poem's purpose, meaning, and the poet's craft
AFFECTIVE	-respond holistically to poetic text
Transformation	-evaluate personal response in conjunction with a)peer response b)related information c)other works -appreciate the significance of poetry as a mode of expression -participate in a group as a valued and valuable member -share thoughts and feelings with other class members in a non-threatening environment -understand how other factors can mediate individual response

SUGGESTED STRATEGIES

CONTENT	
Transmission	<ul style="list-style-type: none"> -teacher and students brainstorm a list of previously taught poetic forms, structures and devices -teacher provides new terms to be introduced -students research to find definitions and models -teacher provides in-depth definition of meter -teacher plays various music selections with differing metrical structures -students identify the various metrical structures after hearing the selections -students attempt to employ and maintain metrical structure in dialogue -students attempt to team-write a poem, alternating lines using a specified metrical structure -students identify metrical structures in various poems
SKILL	
Transaction	<ul style="list-style-type: none"> -teacher selects a model for class analysis -class engages in an analysis of the model (see Model #4 for analysis) -in groups, students analyze a poem selected by the teacher -groups present their analyses and discuss similarities and differences in interpretation -teacher selects a poem and students write an analysis of it <ul style="list-style-type: none"> -students select a poet or musician from various periods (with teacher's direction) -students research their selection based on biography, historical period and social conventions -students analyze several works by the poet/musician based on biographical, historical and social influence -students present their findings to the class <ul style="list-style-type: none"> -teacher and students brainstorm definitions and models of irony and satire from popular media -teacher provides class with an ironic/satiric poem to analyze -students analyze poem as a class to determine the purpose, structure and elements of irony and/or satire evident in the poem -students write either narrative or descriptive poems which employ ironic/satiric structure and language -students discuss the use of irony/satire in various poems as a technique for expressing theme -students write critical responses to various ironic/satiric poems

	SUGGESTED MATERIALS	EVALUATIONS
CONTENT Transmission	"An Elegy on the Death of a Mad Dog" "Ars Poetica" "Dejection: An Ode" "Elegy for My Father" "Elegy Written in a Country Churchyard" "Johnnie's Poem" "To Be Or Not To Be"	diagnostic test (pretest) sight passage content test (post-test) in-class questioning
SKILL Transaction	teacher-selected resources	in-class analysis written analysis (500 words) (See Rubric #4)
	teacher-selected resources	oral multi-media presentation (see Rubric #5)
	"Lullaby" "Love Song" "Of Alphus" "The Unknown Citizen" "The Cambridge Ladies" "Dulce et Decorum Est" "Underwhelmed" "Song and Dance"	written poem oral presentation of poem critical response (500 words) (See Rubric #2)

SUGGESTED STRATEGIES

- AFFECTIVE** -students describe what poetry means to them
- Transformation (STARTING OFF)**
- students write responses to the reading of individual poems
(see Model #2 for response)
 - students revisit responses after mediating factors are introduced
 - students participate in round-table discussion of poems,
chaired by class members
 - students offer responses as poems are read, and support their responses
 - students may submit their own poetry to teacher class for response

**SUGGESTED
MATERIALS****EVALUATIONS****AFFECTIVE
Transformation**

all of the above

journal entries
written response
(see Rubric #2)
written critique of a poem
(300-500 words)
participation in discussion
summative responses at unit
end (FINISHING OFF)

UNIT: GRADE 12**AIMS**

This unit will

TRANSMISSION

- employ and evaluate past knowledge
- increase and evaluate knowledge base
- develop structural and mechanical excellence in writing
- develop student's ability to work independently
- develop student's ability to participate in groups
- develop student's oral expression

TRANSACTION

- provide an opportunity for individual problem-solving
- provide an opportunity for group problem-solving
- employ past knowledge and experience in the context of current response

TRANSFORMATION

- create an atmosphere of mutual respect and appreciation for a variety of viewpoints
- unite student and teacher in active study
- provide students and teachers with an opportunity to explore personal values
- aid students in understanding the impact that culture and social issues have on an individual's values and creative expression
- foster an aesthetic appreciation of literature and poetry, and its impact on all people

UNIT: GRADE 12**GOALS**

The teacher will

TRANSMISSION

- reinforce and introduce poetic form and technique
- evaluate coherence, style and mechanics of student response and analysis
- evaluate student skill at organizing and expressing orally

TRANSACTION

- facilitate the analysis of poetry with a united class
- facilitate the analysis of poetry with groups
- facilitate the analysis of poetry with individuals
- participate in the analysis of poetry with students
- provide time and resource materials for the examination of history and biography as they relate to the study of poetry

TRANSFORMATION

- encourage students to express a variety of viewpoints, both positive and negative
- allow students a variety of interpretations
 - encourage students to
 - appreciate the universality and importance of poetry as a genre
- encourage and celebrate student writings in a non-threatening environment
- appreciate and encourage similarities and differences in students' views

UNIT:GRADE 12**GENERIC EXPECTATIONS**

The students will fulfill the following:

TRANSMISSION

- read a wide range of complex fiction and non-fiction for different purposes
- employ past knowledge in current context
- use correctly the conventions of spelling, grammar, usage and punctuation

TRANSACTION

- write in various forms geared to academic writing, and for self-expression
- select and apply the most effective organizational plan and features for a particular context
- use and analyze vocabulary and writing styles
- apply the writing process independently and collaboratively
- evaluate elements of the author's craft in a range of fiction and non-fiction
- speak effectively for various specific audiences and purposes

TRANSFORMATION

- demonstrate a growing complexity in understanding of reading materials
- assess their own learning process
- engage in reflection, self-discovery and imaginative thinking
- appreciate the personal enrichment and satisfaction that come from reading

SPECIFIC OBJECTIVES**CONTENT****Transmission**

- identify previous poetic devices and forms
- identify new poetic devices and forms: apostrophe, litotes/hyperbole, kennings, metonymy, synecdoche, transferred epithet, sprung rhythm, allegory, ode
- use resources to research biography and historical or social context
- understand and identify literary concepts and structures which apply to poetry

SKILL**Transaction**

- employ understanding of structures and forms in the analysis of poetry individually or in groups
- demonstrate the ability to apply related information to their understanding of poetry
- demonstrate the ability to compare and contrast poetry according to biographical, historical and social context
- demonstrate the ability to compare and contrast poetry according to elements of the poet's craft, especially use of language
- demonstrate the ability to analyze critically a poem's purpose, meaning, and the poet's craft
- model understanding of poetic style and structure through imitation of poems

AFFECTIVE**Transformation**

- respond holistically to poetic text
- evaluate personal response in conjunction with
 - a)peer response
 - b)related information
 - c)other works
- appreciate the significance of poetry as a mode of expression
- participate in a group as a valued and valuable member
- share thoughts and feelings with other class members in a non-threatening environment
- understand how other factors can mediate individual responses

SUGGESTED STRATEGIES

CONTENT Transmission	<ul style="list-style-type: none"> -students recall and make lists of elements of poetry (diagnostic) -teacher provides students with sample poems and has students locate devices and identify forms -teacher provides students with new terms and definitions, with examples (see Content Objectives)
SKILL Transaction	<ul style="list-style-type: none"> -teacher selects a model for class analysis -class engages in analysis of the model (see Model #4 for analysis) -students select from a list of poems and write an analysis -students read a long or epic poem independently and complete a point form analysis of it -students discuss their analyses in groups and compare responses -students select a poet's works to study -students research the historical and biographical materials relevant to the poet and his work -in groups students apply the information to the analysis of the poetry (See Model #4 for analysis) -students compare and contrast the work of two poets studied using materials presented in oral presentation -students engage in an analysis of the poems based on the biographical, historical and social context, theme, and style -students read a selection of poems written in dialect -students read poems aloud, using the accent and emphasis appropriate to each poem -students discuss the use of dialectic language in the poems and its impact on the audience -students discuss the influence of culture on the poet and the poet's craft -class discusses the meaning of parody; several models of parodies are offered and discussed by class -students compare parodies to their original models, and analyze the characteristics of the parody -teacher selects poems for imitation (thematically or stylistically distinctive) -students parody the poets' work

	SUGGESTED MATERIALS	EVALUATIONS
CONTENT Transmission	"The Tyger" "The Shark" "I Wandered Lonely as a Cloud" "Ozymandias" "Death Be Not Proud" "Do Not Go Gentle Into That Good Night" "Fern Hill"	diagnostic test (pretest) sight passage content test (postest) in-class questioning
SKILL Transaction	various resources	in-class analysis written analysis (500 words)
	"The Love Song of J. Alfred Prufrock" "The Wasteland" "The Titanic" "The Scholar-Gypsy" "Rime of the Ancient Mariner" "The Rape of the Lock"	point form notes journal
	teacher-selected resources	oral presentation (see Rubric #5)
	teacher-selected resources	comparative literary essay of 750 words (see Rubric #4)
	"De Ole Stove-Pipe Hole" "Little Baptiste" "To a Mouse" "Harlem Sweeties" "My Prisoner" "The Twa Corbies"	seminar discussion
	<u>The Faber Book of Parodies</u>	written parodies written analysis (500 words)

SUGGESTED STRATEGIES

- AFFECTIVE** -students describe what poetry means to them (STARTING OFF)
Transformation -students write responses to the reading of individual poems
(see Model #2 for response)
-students revisit responses after mediating factors are introduced
-students participate in round-table discussion of poems,
chaired by class members
-students offer responses as poems are read, and support their
responses
-students may submit their own poetry to teacher class
for response

	SUGGESTED MATERIALS	EVALUATIONS
AFFECTIVE Transformation	all of the aforementioned	journal entries written response (see Rubric #2) written critical assessment of a poem (500 words) participation in discussion summative responses at unit end (FINISHING OFF)

MODEL #1 FOR POETRY RESPONSE: INTERMEDIATE

OBJECTIVES: Students will

- identify various poetic structures and techniques
- demonstrate understanding of literary concepts according to Content and Skill Objectives
- assess the effectiveness of poetic technique
- provide specific support for their points of view
- appreciate the variety of interpretations of a single text
- evaluate the quality of a poetic text
- appreciate the significance of poetry as a genre
- respond, both in oral and written form, to a poetic text
- appreciate the significance of mediation in creating a response

STEPS IN RESPONSE (For use with class, group or individual)

1. Read the poem independently
 - allow for response time
2. Read the poem aloud (student or teacher)
3. Use the following questions to help establish the response:
 - a) How do you feel about the poem?
 - b) What do you think the poem is saying?
 - c) What do you think of the poet's ideas? Do you agree with them, or not? Why or why not?
 - d) What are your favourite images in the poem, or your least favourites? Why did you choose them?
 - e) What do you think of the sound of the poem?
 - f) How does the poem connect with your personal life?
4. Introduce mediating influences, and analyze the poem
5. Revisit responses to
 - a) revise and edit responses
 - b) recognize and describe how the response has changed

*Response should demonstrate some understanding of the concepts and terms contained in the Content and Skill Objectives

MODEL #2 FOR POETRY RESPONSE: SENIOR

OBJECTIVES: Students will

- identify various poetic structures and techniques
- demonstrate understanding of literary concepts according to Content and Skill Objectives
- assess the effectiveness of poetic technique
- provide specific support for their points of view
- appreciate the variety of interpretations of a single text
- evaluate the quality of a poetic text
- appreciate the significance of poetry as a genre
- respond, both in oral and written form, to a poetic text
- appreciate the significance of mediation in creating a response

STEPS IN RESPONSE (For use with class, group or individual)

1. Read the poem independently
 - allow for response time
2. Read the poem aloud (student or teacher)
3. Use the following questions to help establish the response:
 - a) What was your initial response to the poem?
 - b) Do you respond more strongly to it thematically or stylistically?
 - c) What was your response to the structure and form of the poem? Can you relate this response to any other responses you have had?
 - d) What are your favourite images in the poem, or your least favourites? Why did you choose them?
 - e) Can you relate to this poem on a personal level? If so, how? If not, why not?
 - f) How does this poem compare with other poetry or literature which you have read previously?
4. Introduce mediating influences, and analyze the poem
5. Revisit responses to
 - a) revise and edit responses
 - b) recognize and describe how the response has changed

*Response should demonstrate some understanding of the concepts and terms contained in the Content and Skill Objectives

MODEL #3 FOR POETRY ANALYSIS: INTERMEDIATE

OBJECTIVES: Students will

- identify various poetic structures and techniques
- demonstrate understanding of literary concepts according to Content and Skill Objectives
- assess the effectiveness of poetic technique
- provide specific support for their points of view
- appreciate the variety of interpretations of a single text
- evaluate the quality of a poetic text
- appreciate the significance of poetry as a genre
- respond, both in oral and written form, to a poetic text
- appreciate the significance of mediation in creating a response

STEPS IN ANALYSIS (For use with class, group or individual)

1. Read the poem aloud
 - allow for response time

2. Determine the "story of the poem" using the following questions:
 - a) Who is telling this story?
What is his or her connection with the story? (Point of view)

 - b) What is the subject of the poem?
What details are we told about the subject? (Poetic devices)
Is the story narrative, or descriptive? (Form)

 - c) What are the speaker's feelings about the subject?
What words or details are we offered to lead us to this conclusion? (Tone, language)

 - d) Why do you think the poet chose to write this poem, about this subject? (Theme)

3.
 - a) Identify individual poetic techniques used within the poem (refer to Content Objectives)
Describe how each device is used, and why
 - b) Identify the structure and form of the poem (refer to Content Objectives)

4. Appreciation of the poem:
 - How do you feel about the subject?
 - How do you feel about the poem?
 - Has your opinion changed since your first reading of it?
 - How are they used, and why?

MODEL #4 FOR POETRY ANALYSIS: SENIOR

OBJECTIVES: Students will

- identify various poetic structures and techniques
- demonstrate understanding of literary concepts according to Content and Skill Objectives
- identify the difference between the literal and the abstract
- assess the effectiveness of poetic technique
- provide specific support for their points of view
- appreciate the variety of interpretations of a single text
- evaluate the quality of a poetic text
- appreciate the significance of poetry as a genre
- respond, both in oral and written form, to a poetic text
- appreciate the significance of mediation in creating a response

STEPS IN ANALYSIS (For use with class, group or individual)

1. Read the poem aloud
 - allow for response time
2. Identify the structure and form of the poem (refer to Content Objectives)
3. Analyze the poem (line-by-line) for
 - a) poetic devices
 - b) tone and point of view
 - c) determination of meaning (literal and abstract)
4. Determining theme of the poem from the above
 - a) literal versus abstract theme
 - b) description of how theme is evident/ developed in the poem
5. Evaluating the quality of the poem
 - a) effectiveness of the structure
 - b) effectiveness of the devices
 - c) effectiveness of the transmission/expression of the theme
6. Appreciation of the poem
 - a) the message?
 - b) the medium?

-in the form of a written analysis, to be evaluated based on its thoroughness, style and technical merit (see Rubric #3)

	EXCELLENT	GOOD
CONTENT/ LEVEL OF RESPONSE	<ul style="list-style-type: none"> -demonstrates a sophisticated understanding of the material -identifies all significant elements and explains them -demonstrates a clear and significant link between self and the material -includes specific quotations and explains them effectively -includes all required detail -includes and develops all required personal reflection -assesses materials based on personal experience 	<ul style="list-style-type: none"> -demonstrates a clear understanding of the material -identifies most significant elements -demonstrates a clear relationship between self and the material -includes specific and strong evidence to support ideas -makes limited assessment of material based on personal experience -includes all required detail -includes all required personal reflection
STYLE	<ul style="list-style-type: none"> -clear, interesting introduction and conclusion -logical development of ideas -tone and level of language are appropriate to the task (personal) -use of transitional words and phrases -consistent point of view 	<ul style="list-style-type: none"> -clear opening and conclusion -generally coherent, with minor flaws -transitions are present in most cases -tone and language are generally consistent and appropriate to the task (personal) -point of view is generally consistent
MECHANICS	<ul style="list-style-type: none"> -paragraphs and sentences are free of errors in spelling, grammar, sentence structure, punctuation -correct syntax and verb tenses used -clear evidence of editing 	<ul style="list-style-type: none"> -paragraphs and sentences are free of major errors in spelling, grammar, sentence structure, punctuation, but may contain a few errors -evidence of some editing

	FAIR/WEAK	POOR
CONTENT/ LEVEL OF RESPONSE	<ul style="list-style-type: none"> -demonstrates an understanding of many aspects of the material -identifies many significant elements -indicates a relationship between self and text, but does not develop it -includes some supporting evidence, but connections to the points are vague -makes some personal reflection -includes some required detail and reflection 	<ul style="list-style-type: none"> -does not clearly demonstrate understanding of the material -overlooks many significant elements and details -does not demonstrate a relationship between self and text -gives weak supporting evidence -examples are not explained -includes little or no required detail or reflection
STYLE	<ul style="list-style-type: none"> -vague opening and conclusion -unrelated ideas are evident -transitions are rarely used -tone and point of view are inconsistent -generally coherent, but with significant flaws -some effort to personalize response 	<ul style="list-style-type: none"> -transitions are not used -lack of coherence -simplistic vocabulary -tone is inconsistent -little to no effort to personalize response
MECHANICS	<ul style="list-style-type: none"> -paragraphs and sentences contain some major errors in spelling, grammar, sentence structure, punctuation -inconsistent verb tense usage -errors in syntax -little evidence of editing 	<ul style="list-style-type: none"> -paragraphs and sentences contain many major and minor errors in spelling, grammar, sentence structure, punctuation -inconsistent verb tense usage -little to no evidence of editing

	EXCELLENT	GOOD
CONTENT/ LEVEL OF RESPONSE	<ul style="list-style-type: none"> -demonstrates a sophisticated understanding of the material -identifies all significant elements and explains them -demonstrates a clear and significant link between self and the material -includes specific quotations and explains them effectively -incorporates other material as comparison, and explains the comparative elements -makes sophisticated critical observations and supports them 	<ul style="list-style-type: none"> -demonstrates a clear understanding of the material -identifies most significant elements -demonstrates a clear relationship between self and the material -includes specific and strong evidence to support ideas -incorporates other material as comparison -makes critical observations and supports them
STYLE	<ul style="list-style-type: none"> -clear, interesting introduction and conclusion -logical development of ideas -tone and level of language are appropriate to the audience -variety of sentence structure -sophisticated use of punctuation -use of transitional words and phrases -consistent point of view -use of expository devices (such as anecdote) to personalize response 	<ul style="list-style-type: none"> -clear opening and conclusion -generally coherent, with minor flaws -transitions are present in most cases -tone and language are generally consistent and appropriate -point of view is generally consistent -sentence structure is clear, but not varied -conclusion is clear -some expository devices are evident
MECHANICS	<ul style="list-style-type: none"> -paragraphs and sentences are free of errors in spelling, grammar, sentence structure, punctuation -correct syntax and verb tenses used -clear evidence of editing 	<ul style="list-style-type: none"> -paragraphs and sentences are free of major errors in spelling, grammar, sentence structure, punctuation, but may contain a few minor errors -evidence of some editing

	FAIR/WEAK	POOR
CONTENT/ LEVEL OF RESPONSE	<ul style="list-style-type: none"> -demonstrates an understanding of many aspects of the material -identifies many significant elements -indicates a relationship between self and text, but does not develop it -includes some supporting evidence, but connections to the points are vague -makes some personal reflection -refers to other materials, but does not incorporate them 	<ul style="list-style-type: none"> -does not clearly demonstrate understanding of the material -overlooks many significant elements and details -does not demonstrate a relationship between self and text -gives weak supporting evidence -examples are not explained -makes little or no personal reflection
STYLE	<ul style="list-style-type: none"> -vague opening and conclusion -unrelated ideas are evident -transitions are rarely used -tone and point of view are inconsistent -generally coherent, but with significant flaws -few variations in sentence structure -few expository devices are evident 	<ul style="list-style-type: none"> -transitions are not used -lack of coherence -no variation in sentence structure -simplistic vocabulary -tone is inconsistent -little to no effort to personalize response
MECHANICS	<ul style="list-style-type: none"> -paragraphs and sentences contain some major errors in spelling, grammar, sentence structure, punctuation -inconsistent verb tense usage -errors in syntax -little evidence of editing 	<ul style="list-style-type: none"> -paragraphs and sentences contain many major and minor errors in spelling, grammar, sentence structure, punctuation -inconsistent verb tense usage -little to no evidence of editing

	EXCELLENT	GOOD
CONTENT	<ul style="list-style-type: none"> -opening is clearly written -all content relates to main idea (thesis) -a variety of original ideas is evident -examples are consistently used to support ideas -examples are varied -explanations are given to link examples and ideas -demonstrates a sophisticated understanding of material 	<ul style="list-style-type: none"> -opening is clearly written, but not entirely original -a variety of ideas is evident, but not all are original -examples are used to support most ideas and are generally varied -explanations are usually given to link examples and ideas -demonstrates a solid understanding of material
STYLE	<ul style="list-style-type: none"> -original and interesting introduction and conclusion -uses appropriate tone and language -consistent use of transitional words and phrases -variety in sentence structure -clear movement from introduction, to body, to conclusion -consistent point of view 	<ul style="list-style-type: none"> -clear opening and conclusion -language and tone are mostly appropriate -transitions are present in most cases -transitional words and phrases are often used -point of view is generally consistent -generally coherent
MECHANICS	<ul style="list-style-type: none"> -sentences and paragraphs are free of errors in spelling, grammar, sentence structure, punctuation -clear evidence of editing 	<ul style="list-style-type: none"> -paragraphs and sentences are free of major errors in spelling, grammar, sentence structure, punctuation, but may contain a few minor errors -evidence of some editing

	FAIR/WEAK	POOR
CONTENT	<ul style="list-style-type: none"> -weak topic sentence/main idea -evidence is not thoroughly explained -ideas are inconsistently supported -documentation is incomplete -superficial understanding of material -little effort in analysis 	<ul style="list-style-type: none"> -no main idea -much of the essay does not focus on the topic -most ideas are not supported -documentation is not evident -little to no understanding of material -little to no effort in analysis
STYLE	<ul style="list-style-type: none"> -transitions are rarely used -few variations in sentence structure -simplistic vocabulary -tone is inconsistent -generally coherent, but with significant flaws 	<ul style="list-style-type: none"> -transitions are not used -lack of coherence -no variation in sentence structure -simplistic vocabulary -tone is inconsistent
MECHANICS	<ul style="list-style-type: none"> -paragraphs and sentences contain some major errors in spelling, grammar, sentence structure, punctuation -little evidence of editing 	<ul style="list-style-type: none"> -paragraphs/ sentences contain many major and minor errors in spelling, grammar, sentence structure, punctuation -inconsistent verb tense usage -little to no evidence of editing

	EXCELLENT	GOOD
CONTENT	<ul style="list-style-type: none"> -thesis is clear and valid -thesis is critical -essay content focuses on thesis -evidence is in-depth, accurate and varied -evidence supports thesis -thorough and accurate documentation originality of ideas 	<ul style="list-style-type: none"> -thesis is clear and valid, but more easily proved -essay content reflects the thesis -evidence is accurate, but may be sparse or superficial -documentation is present -some original ideas
STYLE	<ul style="list-style-type: none"> -clear, thought-provoking introduction -logical development of ideas -tone and level of language are appropriate to the audience -variety of sentence structure -sophisticated use of punctuation -use of transitional words and phrases -consistent point of view -well-developed, thought-provoking conclusion 	<ul style="list-style-type: none"> -clear opening -generally coherent, with minor flaws -transitions are present in most cases -tone and language are generally consistent and appropriate -point of view is generally consistent -sentence structure is clear, but not varied -conclusion is clear
MECHANICS	<ul style="list-style-type: none"> -paragraphs and sentences are free of errors in spelling, grammar, sentence structure, punctuation -correct syntax and verb tenses used -clear evidence of editing 	<ul style="list-style-type: none"> -paragraphs and sentences are free of major errors in spelling, grammar, sentence structure, punctuation, but may contain a few minor errors -evidence of some editing

	FAIR/WEAK	POOR
CONTENT	<ul style="list-style-type: none"> -simple thesis -ununified development of ideas -evidence is not thoroughly explained -ideas are inconsistently supported -documentation is incomplete 	<ul style="list-style-type: none"> -inadequate thesis -much of the essay does not focus on the thesis -ideas are not supported -documentation is not evident
STYLE	<ul style="list-style-type: none"> -transitions are rarely used -few variations in sentence structure -simplistic vocabulary -tone is inconsistent -generally coherent, but with significant flaws 	<ul style="list-style-type: none"> -transitions are not used -lack of coherence -no variation in sentence structure -simplistic vocabulary -tone is inconsistent
MECHANICS	<ul style="list-style-type: none"> -paragraphs and sentences contain some major errors in spelling, grammar, sentence structure, punctuation -inconsistent verb tense usage -errors in syntax -little evidence of editing 	<ul style="list-style-type: none"> -paragraphs and sentences contain many major and minor errors in spelling, grammar, sentence structure, punctuation -inconsistent verb tense usage -little to no evidence of editing

	EXCELLENT	GOOD
INFORMATION PRESENTATION	<ul style="list-style-type: none"> -clearly organized -thesis and supporting points are clear, relevant and interesting -voice shows enthusiasm and confidence -little reliance on notes -use of many various visual and audio aids -presentation of quotations and aids is very smooth -lots of rehearsal is clearly evident 	<ul style="list-style-type: none"> -good organization -thesis and supporting points are generally relevant -voice demonstrates confidence, but some stumbling -some reliance on notes -use of various audio-visual aids -presentation of quotations and aids is generally smooth -some rehearsal is evident
ORGANIZATION	<ul style="list-style-type: none"> -consistent flow from one topic to the next -quotations are well-integrated into points -equal division of material among group members -multi-media materials are divided and well-distributed throughout the presentation -introduction and conclusion are interesting and thought-provoking 	<ul style="list-style-type: none"> -some flow from one topic to the next -quotations are usually integrated into points -division of materials among group members is not equal -multi-media materials need further division, but are evident throughout the presentation -introduction and conclusion are interesting
CLASS INVOLVEMENT	<ul style="list-style-type: none"> -audience is actively involved in the presentation -strong and frequent eye contact -appropriate tone, emphasis, volume and diction -confident stance and movement -audience feedback and response are invited 	<ul style="list-style-type: none"> -audience is permitted limited participation in the presentation -some eye contact -appropriate tone, but some weakness in volume and/or diction -good stance and movement -audience response is limited

	FAIR/WEAK	POOR
INFORMATION PRESENTATION	<ul style="list-style-type: none"> -lack of coherence in presentation of ideas -quotations are weak or ill-prepared -information is weak or superficial -few audio-visual materials -reliance on notes -voice is monotonous; little inflection -little rehearsal is evident 	<ul style="list-style-type: none"> -no coherence in presentation -quotations are not evident or relevant -information is superficial or not assimilated -few to no audio visual materials -heavy reliance on notes -inability to answer questions -no effort to alter voice -little to no rehearsal is evident
ORGANIZATION	<ul style="list-style-type: none"> -significant gaps in the flow of the presentation -few variations in sentence structure -quotations and audio-visual aids are not well-integrated into points -significant imbalance in the division of materials among group members -little effort to divide multi-media materials -scattering of papers or materials is evident 	<ul style="list-style-type: none"> -presentation of ideas is disorganized -individuals do not know their roles in the presentation -papers in disarray, or out of order -unprepared for use of visual aids
CLASS INVOLVEMENT	<ul style="list-style-type: none"> -audience is not invited to actively participate in the presentation -little eye contact -significant weakness in volume, tone, emphasis -weak stance/movement -inappropriate behaviours (giggling, gum chewing, etc.) -audience response is not invited 	<ul style="list-style-type: none"> -talks to floor or desk, no eye contact -audience is not included in presentation, or in discussion -no enthusiasm for materials -significant inappropriate behaviours (swearing, sitting, talking, doodling, etc.) -audience cannot follow materials

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The poems suggested in the Units of Study may be found in the following sources.

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CHAPTER FIVE

CONCLUSION

After reading this project, teachers should have no doubt that reader-response theory and methodology can be easily applied to the teaching of poetry. More important, strategies which focus on response as the basis for further study assist teachers in addressing the expectations established by the Ministry of Education. Teachers and students will look into poetry further than rote term and title memorization, and into the time in which poems were written, and into the lives and craft of the poets who wrote them. Students develop skill at analysis and criticism, while exploring the ways in which poetry can and does have personal relevance to them. Students will come to experience poetry, instead of simply reading it. As one grade ten student said, "I never thought of poetry as being really important. I think I've changed my mind."

This is not to suggest that the units described in this project are intended to be prescriptive. Good English teachers do much of their planning on their feet: sometimes an excellent strategy or new materials and evaluations are born in the moment, and significantly alter the lesson. These units were designed as a framework in order to encourage both the inclusion of poetry in the curriculum, and also the employment of response.

Furthermore, what students will need in any individual class will vary according to what they have been taught previously, and by whom. For example, while some students in a grade eleven class may never have studied metre, others may have a sound understanding of it. The teacher must be prepared to remain flexible, to diversify, to ensure that all students meet the same standard of expectation in terms of both skill and knowledge by the end of the course. Therefore, the teacher must remember to allow students autonomy in their learning; the unit design is less about obligation, and more about facilitating and encouraging.

Course design must also be taken into consideration when implementing these units; many English departments organize their courses of study thematically, and draw a multitude of genres into each unit. Though this project's units are organized around the single genre of poetry, the strategies and materials suggested may be selected and used in any unit. One of the reasons that poetry is such an accessible genre is its thematic diversity.

If practice ever agreed with theory, which it rarely does, then every student who experiences the teaching of poetry as recommended in this project should become so enamoured of the genre that he or she will become an English scholar or a poet. I hate to be the bearer of bad tidings, but this will not happen in every case. Some students cannot, or will not, appreciate the value of poetry as a literary genre or as a mode of personal expression. Some will never understand the beauty in the language of Hopkins; some will never identify with the dilemma of Robert Frost. As one student expressed it after a vigorous teaching of "Fern Hill", "If Dylan Thomas had wanted us to read it, he would have written it so we could understand it!"

We have to accept that some students will never analyze or appreciate literature as we do. Therefore, we must focus on developing the thinking skills and strategies they will need as students and as members of society. If students discover in themselves an appreciation of literature as they progress through their studies, then it can only be regarded as a bonus; however, appreciation of poetry is something which must come from within, and can only be fostered if the student is allowed the autonomy of his or her own response. Therefore, if one teacher introduces poetry into his or her course of study as a result of the reading of this project, and if his or her students finish their study of poetry feeling a little more confident about their abilities to express themselves, believing that their individual observations and opinions are every bit as important as those they find in textbooks, then this curriculum design for teaching poetry throughout high school will be a resounding success.

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