

English IV
Unit 6: The Romantic Period:
Turning to Imagination, Fantasy, and Nature

Time Frame: Approximately four weeks



Unit Description

This unit focuses on reading and responding to the poetry and prose of the Romantic Period in English literature and on applying a variety of reading and comprehension strategies. The relationship between the historical context of the period and the literature it produced will be emphasized. The study of the main genres of the period—the lyric poem, the ode, and the Gothic novel—will require analysis of the effects of the literary elements and devices and response to questions that elicit critical-thinking skills. A variety of responses and compositions will interpret and analyze the literature and explain its relationship to real-life experiences. Vocabulary will continue to be developed and extended by focusing on defining words within the context of the literature studied.

Student Understandings

The essential goals of this unit are to read, comprehend, interpret, and analyze the literature of the Romantic Period, recognizing that the authors of this period are often characterized as both rebels and dreamers. Students will also see that the literature, therefore, reflects the writers' beliefs in the importance of imagination and the rights of the common man, as well as a love of nature. Other important goals for students are to express supported responses to the texts and to focus on analyzing the effects of the literary elements and devices, particularly those related to poetry and figurative language.

Guiding Questions

1. Can students identify the primary characteristics of the Romantic Period and how those characteristics are reflected in the literature of the period?
2. Can students define the term *ode* and identify aspects of the ode evident in the odes of poets such as Percy Bysshe Shelley and John Keats?
3. Can students analyze *The Rime of the Ancient Mariner* in terms of how Samuel Taylor Coleridge used imagery to create atmosphere and express the theme of the poem?
4. Can students compare and contrast sonnets by William Wordsworth with sonnets by earlier poets?
5. Can students explain how Wordsworth's use of figurative language in his poetry reflects his belief in romanticism?

6. Can students compare and contrast the romantic's view of nature with their own view of nature?
7. Can students distinguish between the early Romantics (Wordsworth, Coleridge) and the late ones (Byron, Shelley, Keats)?

Unit 6 Grade-Level Expectations (GLEs) and Common Core State Standards (CCSS)

GLE #	GLE Text and Benchmarks
01a.	Extend basic and technical vocabulary using a variety of strategies, including analysis of an author's word choice (ELA-1-H1)
01b.	Extend basic and technical vocabulary using a variety of strategies, including use of related forms of words (ELA-1-H1)
01c.	Extend basic and technical vocabulary using a variety of strategies, including analysis of analogous statements (ELA-1-H1)
02a.	Analyze the significance of complex literary and rhetorical devices in American, British, or world texts, including apostrophes (ELA-1-H2)
02d.	Analyze the significance of complex literary and rhetorical devices in American, British, or world texts, including implicit metaphors (metonymy and synecdoche) (ELA-1-H2)
09a.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, interpreting and evaluating presentation of events and information (ELA-7-H1)
09b.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the credibility of arguments in nonfiction works (ELA-7-H1)
09c.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making inferences and drawing conclusions (ELA-7-H1)
09d.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, evaluating the author's use of complex literary elements (e.g., symbolism, themes, characterization, ideas) (ELA-7-H1)
09e.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, comparing and contrasting major periods, themes, styles, and trends within and across texts (ELA-7-H1)
09f.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, making predictions and generalizations about ideas and information (ELA-7-H1)
09g.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, critiquing the strengths and weaknesses of ideas and information (ELA-7-H1)

09h.	Demonstrate understanding of information in American, British, and world literature using a variety of strategies, for example, synthesizing (ELA-7-H1)
10a.	Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including school library catalogs (ELA-7-H2)
10b.	Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including online databases (ELA-7-H2)
10c.	Identify, gather, and evaluate appropriate sources and relevant information to solve problems using multiple sources, including electronic resources (ELA-7-H2)
15a.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: word choices appropriate to the identified audience and/or purpose (ELA-2-H2)
15b.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: vocabulary selected to clarify meaning, create images, and set a tone (ELA-2-H2)
15c.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: information/ideas selected to engage the interest of the reader (ELA-2-H2)
15d.	Develop complex compositions on student- or teacher-selected topics that are suited to an identified audience and purpose and that include the following: clear voice (individual personality) (ELA-2-H2)
17d.	Use the various modes to write complex compositions, including: literary analyses that incorporate research (ELA-2-H4)
19a.	Extend development of individual style to include avoidance of overused words, clichés, and jargon (ELA-2-H5)
19b.	Extend development of individual style to include a variety of sentence structures and patterns (ELA-2-H5)
19c.	Extend development of individual style to include diction that sets tone and mood (ELA-2-H5)
19d.	Extend development of individual style to include vocabulary and phrasing that reflect the character and temperament (voice) of the writer (ELA-2-H5)
21.	Apply standard rules of sentence formation, including parallel structure (ELA-3-H2)
24.	Use a variety of resources (e.g., dictionaries, thesauruses, glossaries, technology) and textual features (e.g., definitional footnotes, sidebars) to verify word spellings (ELA-3-H3)
25.	Use standard English grammar, diction, and syntax when speaking in

	formal presentations and informal group discussions (ELA-4-H1)
26a.	Select language appropriate to specific purposes and audiences for speaking, including delivering informational/book reports in class (ELA-4-H1)
31b.	Deliver oral presentations, including: responses that analyze information in texts and media (ELA-4-H4)
33b.	Participate in group and panel discussions, including acting as facilitator, recorder, leader, listener, or mediator (ELA-4-H6)
37c.	Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including using graphic organizers (e.g., outlining, charts, timelines, webs) (ELA-5-H3)
37d.	Access information and conduct research using various grade-appropriate data-gathering strategies/tools, including compiling and organizing information to support the central ideas, concepts, and themes of a formal paper or presentation (ELA-5-H3)
38a.	Write extended research reports (e.g., historical investigations, reports about high interest and library subjects) which include researched information that supports main ideas (ELA-5-H3)
38b.	Write extended research reports (e.g., historical investigations, reports about high interest and library subjects) which include facts, details, examples, and explanations from sources (ELA-5-H3)
38d.	Write extended research reports (e.g., historical investigations, reports about high interest and library subjects) which include complete documentation (e.g., endnotes or parenthetical citations, works cited lists or bibliographies) consistent with specified style guide (ELA-5-H3)
39c.	Use word processing and/or technology to draft, revise, and publish various works, including research reports on high-interest and literary topics (ELA-5-H4)
40a.	Use selected style guides to produce complex reports that include credit for sources (ELA-5-H5)
40b.	Use selected style guides to produce complex reports that include standard formatting for source acknowledgment (ELA-5-H5)
ELA CCSS	
CCSS#	CCSS Text
Reading Standards for Literature	
RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.10	By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity

	band proficiently.
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Reading Standards for Informational Texts	
RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).
RI.11-12.10	By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.
Writing Standards	
W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. b. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases. c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
W.11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
W.11-12.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11-12 Reading standards</i> to literature. b. Apply <i>grades 11-12 Reading standards</i> to literary nonfiction.
W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
Speaking and Listening Standards	
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions

	<p>(one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11-12 topics, texts, and issues</i>, building on others' ideas and expressing their own clearly and persuasively.</p> <ul style="list-style-type: none"> a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue, resolve contradictions when possible; and determine what additional information on research is required to deepen the investigation or complete the task.
SL.11-12. 5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
Language Standards	
L.11-12.4a, c, d	<p>Determine or clarify the meaning of unknown or multiple-meaning words and phrases based on <i>grades 11-12 reading and content</i>, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
L.11-12.5a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ul style="list-style-type: none"> a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
L.11-12.6	Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Sample Activities

Activity 1: Reading to Learn (Ongoing) (GLEs: 09a, 09b, 09c, 09f, 09g; CCSS: RL.11-12.1, RL.11-12.10, RI.11-12.1)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

Encourage growth in independent reading skills and motivate students to read by providing time and skill instruction through selected readings. Design an independent reading program, and approve selections from the literature study to foster this development. By the end of grade 12, students will read and comprehend literature, including stories, dramas, and poems, at the high end of the grade 11-CCR text complexity band independently and proficiently. Student choice of reading material should be allowed to insure student interest and engagement. Class time should be dedicated to teaching strategies that allow students to grow as independent readers, both silently and orally. In addition, you should emphasize the thought process involved in the act of reading and should lead students to think and reason about their selections through various activities. Monitor this reading, making sure to incorporate both oral and written responses to the text. Responses may be initiated through a variety of strategies, including response logs, dialogue letters, informal discussions at the end of the reading focus time, and book talks. Written responses should be entered in a reading log, citing strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students have read. Regardless of the selected strategy, students should be able to demonstrate comprehension, interpretation, and analysis of their readings upon request; acquisition of such skills should be charted on a skills index. Assess student engagement in this program by accessing the student log of readings, their responses, and the skills index provided. (If needed, please distribute a copy of the Skills Index BLM to each student to chart skills as they are acquired through various readings.)

Examples of possible activities:

- If students have selected a nonfiction book, you might have them interpret and evaluate the way the author presents events and information and/or to evaluate the credibility of the author's argument presented within the text. This skill might apply to a written log, maintained as students read their selections, or a response or essay written at the end of their reading.
- You might also ask students to make predictions prior to reading a selection, and then have them assess their own predictions after reading is completed. Students should note the reasons for both: accurate predictions and inaccurate ones.
- Additionally, you might have students trace the theme of a story or a novel as they read, citing strong and thorough textual evidence to support theme development and comments and reflections within their reading logs.

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Activity 2: Ongoing Independent Reading (CCSS: RI.11-12.10)

Materials List: pen; paper; teacher-provided, high-interest, multi-level readings of fiction, nonfiction, and technical variation; Skills Index BLM (see Unit 1, Activity 1)

In 2013-2014, Activity 1 should be extended to include literary nonfiction at the high end of the grades 11-CCR text complexity band. For example, students may read essays and biographies pertinent to each unit, either thematically or historically. By the end of grade 12, students should be able to read and comprehend these texts both independently and proficiently, demonstrating their comprehension in a variety of tasks: reading checks, written responses, connective assignments. Monitor and review students' reading logs to verify that the range of texts, both by genre and by complexity, are met. Written responses entered in reading logs must cite strong and thorough textual evidence to support ideas, questions, reactions, evaluations, and reflections relative to the texts students read. Ultimately, students will be able to handle all text presented to them, no matter the genre or complexity, and will know how to read and comprehend the text as well as how to interpret and analyze it to draw meaning and value.

Activity 3: Expanding Vocabulary (Ongoing) (GLEs: 01a, 01b, 01c, 21, 24)

Materials list: student notebook/vocabulary log, pen, various texts from reading, dictionaries, thesauruses

As students read the works of each unit and participate in class activities, they will record new and unfamiliar vocabulary, as well as teacher-selected words for each reading, in an ongoing vocabulary log, which will include the following for each word:

- the definition
- the part of speech
- the sentence from the text or activity in which the word is used
- a student-composed sentence using the word in context appropriately

Student-composed sentences should contain the vocabulary word, correct spelling, appropriate context and enough detail to convey the meaning of the word and apply standard rules of sentence formation, including parallel structure.

For examples of “mini-lessons” on vocabulary, refer to Units 1-4, Activity 3.

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Activity 4: Expanding Vocabulary (Ongoing) (CCSS: RL.11-12.4, RI.11-12.4, L.11-12.4a, L.11-12.4c, L.11-12.4d, L.11-12.5a, L.11-12.6)

In 2013-14, Activity 4 will be an extension of Activity 3.

Materials List: a list of teacher-driven words relevant to the Romantic Period and the assignments of the unit

To extend general academic and content-specific vocabulary, students will create *vocabulary self-awareness charts* ([view literacy strategy descriptions](#)) at the beginning of each unit. These charts will help students identify what vocabulary words they know as well as what vocabulary words they need to learn in order to comprehend each reading fully. These charts should also help students determine the meaning of words or phrases as they are used in the text, including figurative, connotative, and technical meanings. Students will then use their charts to analyze the following: 1) the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful; 2) how an author uses and refines the meaning of a key term or terms over the course of a text; 3) figures of speech (e.g., hyperbole, paradox) in context and their role in the text.

Over the course of the unit, students should revisit their self-awareness charts to add new information and update their growing knowledge about key vocabulary. Students may use these charts at the end of each unit to prepare for assessments or as a resource when writing for various purposes.

Teaching Process:

1. Provide students with a list of important words at the beginning of the reading or unit and have students write them in a vocabulary self-assessment chart (see example below). These words should come from the various types of language for the course, i.e., genre study, writing processes, survey terminology, literary selections. Vocabulary selections should aid students in analyzing author's word choice, in analyzing analogous statements, and in understanding the use of related word forms.
2. Ask students to complete the chart before the lesson begins by rating each vocabulary word according to their level of familiarity and understanding. A check mark (✓) indicates a high degree of comfort and knowledge, a question mark (?) indicates uncertainty, and a minus sign (-) indicates the word is brand new to them.
3. Ask students to attempt writing a definition and an example for each word. For words with question marks or minus signs, students may have to make guesses about definitions and examples.
4. Over the course of the reading or unit, allow time for students to revisit their self-awareness charts. The goal is to bring all students to a comfortable level with the unit's key content terminology. Have students continually revisit their vocabulary charts to revise their entries. This will give them multiple opportunities to practice and extend their growing understanding of the words.

In addition to the teacher-selected/teacher-driven vocabulary, students should continue maintaining individual vocabulary lists/records to demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression, both in their independent reading selections and in those assigned for whole class instruction.

Example:

Word	✓	?	-	Example	Definition
the Byronic hero					
pastoral					
inspiration					
supernatural					

Activity 5: Writing to Connect and to Understand Texts (Ongoing) (GLEs: 09a, 09c, 09d, 09f; CCSS: RL.11-12.1, RI.11-12.1, W.11-12.10)

Materials List: teacher-developed prompts and rubrics, paper, pen, technology for publication (if available)

Students should write routinely over both extended time frames and shorter time frames for a range of tasks, purposes, and audiences. Ongoing writing prompts should be used as initiation, discussion, or closure activities. Prompts may assume any format, but all should address comprehension and higher-order thinking skills as well as lead students to connect ideas in British or world texts with real-life experiences. Prompts can be used to begin discussion, develop understanding, or assess learning. Regardless of the prompt, whether text specific or analyzing texts across an entire unit, responses must utilize strong and specific textual evidence to support analysis and interpretation. Students should be encouraged, through all methods of writing, to make connections within and across all texts as well as to themselves and to the world around them.

The teacher can use the following strategies to guide students as they generate multi-paragraph compositions:

Additionally, utilize the *QtC* ([view literacy strategy descriptions](#)) technique for development of prompts to encourage thoughtful responses to texts. This reading activity reinforces comprehension on all levels. Its goals are to construct meaning of text, to help the student delve beyond the words on the page, and to relate outside experiences from other texts. Following is an example list of the levels of questioning teachers and students may generate in class discussion. While the questions identified are general in nature so as to apply to any reading material, responses must be supported with strong and thorough textual evidence at all times.

Goal	Query
Initiate discussion.	What is the author trying to say? What is the author's message? What is the author talking about?
Focus on author's message.	That's what the author says, but what does it mean? Why did the author choose this word?
Link information.	How does that connect with what the author already told us? What information has the author added here that connects or fits with _____?
Identify difficulties with the way the author has presented information or ideas.	Does that make sense? Did the author state or explain that clearly? Why or why not? What do we need to figure out or find out?
Encourage students to refer to the text because they have misinterpreted, or to help them recognize that they have made an inference.	Did the author tell us that? Did the author give us the answer to that?

Use Admit Slips as a lesson-initiation activity and Exit Slips as a lesson-closure activity, which allow students to address learning for the day and to present their thoughts and questions to the teacher so he/she might address these needs in future lessons. Students should either submit the response for formative assessment or discuss the response with the whole class as initiation, comprehension, or closure activities.

Utilize reader's response criticism, which allows students to respond to a text both personally and analytically. In such responses, students can answer the following three questions:

- What is the predominant effect of this piece on you, the reader?
- What creates this effect within the text?
- What is the significance or importance of this effect on you?

Responses must be text-specific and utilize textual evidence to support analysis and interpretation.

Finally, ask that students write analytically to demonstrate solid understanding of presented materials, whether literary or informational texts. This type of writing can be informal, as in a one- page/one-side response, or it can be a formal personal or literary analysis essay. In formal literary analysis essays, as well as shorter responses to literature, students should cite strong and thorough textual evidence from relevant texts to support

analysis of what the text says explicitly as well as when making inferences, including determining where the text leaves the matters uncertain.

Possible response prompts for this unit:

1. Nature does nothing uselessly. ~ Aristotle
2. Great things are done when men and mountains meet. ~ William Blake
3. Give me a spark of Nature's fire. That's all the learning I desire. ~ Robert Burns
4. In every out thrust headland, in every curving beach, in every grain of sand there is a story of the earth. ~ Rachel Carson
5. Nothing is more beautiful than the loveliness of the woods before sunrise.
~ George Washington Carver
6. The earth laughs in flowers. ~ e.e. cummings
7. Joy in looking and comprehending is nature's most beautiful gift. ~ Albert Einstein
8. Nature always wears the colors of the spirit. ~ Ralph Waldo Emerson
9. Nature and Books belong to the eyes that see them. ~ Ralph Waldo Emerson
10. All nature wears one universal grin. ~ Henry Fielding
11. If you poison the environment, the environment will poison you. ~ Tony Follari
12. Nature is always hinting at us. It hints over and over again. And suddenly we take the hint. ~ Robert Frost
13. Be like the flower, turn your faces to the sun. ~ Kahlil Gibran
14. The supernatural is the natural not yet understood. ~ Elbert Hubbard
15. There is not a sprig of grass that shoots uninteresting to me. ~ Thomas Jefferson
16. Weeds are flowers too, once you get to know them. ~ A. A. Milne Eeyore
17. One touch of nature makes the whole world kin. ~ William Shakespeare
18. What nature delivers to us is never stale. Because what nature creates has eternity in it. ~ Isaac Bashevis Singer
19. See one promontory, one mountain, one sea, one river and see all. ~ Socrates
20. You can chase a butterfly all over the field and never catch it. But if you sit quietly in the grass it will come and sit on your shoulder. ~ Unknown

Activity 6: Developing Grammar and Language Skills (Ongoing) (GLEs: 19a, 19b, 19c, 19d, 21, 22a, 22b, 23a, 23b, 23c, 23d, 23e, 23f, 23g)

Materials list: samples taken from student writings, sample ACT/SAT questions, teacher-developed diacritic markings and stylistic tools handout (*refer to Elements of Grammar and Style Guide BLM for Unit 1, Activity 4, if needed)

Conduct mini-lessons focused on problems evident in student writing, oral presentations, vocabulary development, or standardized tests. Over the entire course, these mini-lessons should focus on specific grammatical and composition issues, such as sentence-formation problems (e.g., parallel structure), standard rules of usage (e.g., avoidance of splitting infinitives, correct use of subjunctive mood), standard rules of mechanics and punctuation (e.g., parentheses, brackets, dashes, commas after introductory adverb clauses, commas after long introductory phrases, quotation marks for secondary

quotations, internal capitalization, manuscript form), or individual-style development (e.g., avoidance of overused words, clichés, and jargon, use of a variety of sentence structures and patterns, use of diction that sets tone and mood, use of vocabulary and phrasing that reflect the character and temperament or voice of the writer). Mini-lesson examples should cover areas of weakness identified from reviewing *ACT/SAT* assessments, from student writing, and from teacher-created models for literary and research writing. Students will refer to the Elements of Grammar and Style Guide BLM as needed. Mini-lessons should be ongoing and skill-specific.

A sample mini-lesson for this unit follows:

As this unit deals so much with authors who write of the imaginative and romantic state of things, a relevant topic of study for the students is the subjunctive mood. First, offer a definition (A verb is in the **subjunctive mood** when it expresses a condition which is doubtful or not factual; most often found in a clause beginning with the word **if**; also found in clauses following a verb that expresses a doubt, a wish, regret, request, demand, or proposal). Then, locate and discuss examples of the subjunctive mood evidenced in the writings of this period, such as the following from William Wordsworth's "A Few Lines Composed Above Tintern Abbey:"

If this	
Be but a vain belief, yet, oh! how oft--	50
In darkness and amid the many shapes	
Of joyless daylight; when the fretful stir	
Unprofitable, and the fever of the world,	
Have hung upon the beatings of my heart--	
How oft, in spirit, have I turned to thee,	
O sylvan Wye! thou wanderer thro' the woods,	
How often has my spirit turned to thee!	

If I were not thus taught, should I the more	112
Suffer my genial spirits to decay:	

If solitude, or fear, or pain, or grief,	143
Should be thy portion, with what healing thoughts	
Of tender joy wilt thou remember me,	
And these my exhortations!	

Lead students to read each example, mark the beginning of the example, "if," discuss the required elements of the clause (subject and verb), and the correct verb usage (present tense for "be" and past tense for "were" regardless of the subject) and punctuation (a comma that follows the clause). Once these elements have been reviewed, students should be led to write their own sentences that follow the correct elements.

Activity 7: An Introduction to Romanticism (GLEs: 10a, 10b, 10c, 25, 38a, 38b, 40b; CCSS: W.11-12.7, W.11-12.10)

Materials List: teacher-generated list of research topics, resources for research, Oral Presentation Rubric BLM, paper, pen

Facilitate an introduction to the term *romanticism* and the facts and trends of the Romantic Period, and provide students with a list of relevant topics for research. Individual students will select a topic of interest, and then generate a list of questions about the topic, which they will answer through their research. Students will locate information from three to five credible print, electronic, and Web sources about significant aspects of the period (e.g., dress, entertainment, weapons, food, rulers, religion, art, architecture, literature), narrowing and broadening their search as needed. Each student will synthesize information from a variety of complex resources by writing an extended research report (e.g., historical investigation), which includes facts, details, examples, explanations from sources, and correct, complete documentation. Reports should be completed over an extended time frame and should fit the purpose of providing historical information about a selected topic. From their reports, students will select key points to prepare an oral-informatory presentation for the class. Students will utilize nonverbal and verbal techniques to engage the audience and will appropriately respond to any questions posed. These presentations will provide a thorough examination of the history of the Romantic period in English Literature. Assess these using the Oral Presentation Rubric BLM, which is provided.

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Activity 8: An Introduction to Romanticism (CCSS: W.11-12.8, W.11-12.9a, W.11-12.9b, W.11-12.10, SL.11-12.1a, SL.11-12.1b, SL.11-12.1c, SL.11-12.1d, SL.11-12.5)

Materials List: teacher-generated list of research topics, resources for research, Oral Presentation Rubric BLM (from Activity 7), paper, pen

Activity 7 should be extended by having students create a digital media presentation, such as a PowerPoint or a video, for reporting their findings to the class. The presentation should include standard formatting for source acknowledgement and should include visuals, such as graphs, photography, and artwork to substantiate and broaden the research. Additionally, presenters should be prepared to propel conversations by posing and responding to questions that probe reasoning and evidence. This action will lead to greater understanding by all involved as well as demonstrate a thorough understanding of topic by the presenter. This presentation should be assessed using the Media Presentation Rubric BLM. Presentations will occur as an opening for an appropriate activity or the beginning of the unit, and the class will record pertinent notes for reference. Students should be encouraged to gather and synthesize information from various presentations, resolve contradictions when possible, and determine what additional information is required to deepen their understanding of this period in British Literature.

Activity 9: Shades of Gray: The Pre-Romantics (GLEs 09c; CCSS: RL.11-12.1, W.11-12.10)

Materials List: teacher background information on the pre-romantics, paper, pen

Introduce Romanticism with a study of three individuals who stepped away from Neoclassicism toward what would become the Romantic Movement. They were writers who bridged the gap between literature influenced heavily by the past and the voices of the Romantics who found inspiration in the world around them. Introduce students to Thomas Gray's "Elegy Written in Country Churchyard" and to facts about the Neoclassical standards of poetry and the new aspects of Romanticism evident in the poem. Identification of Romanticism elements within the poem should be substantiated with cited strong and thorough textual evidence.

As a full-class activity, students will create a chart of lines and ideas from the poems that are Neoclassical and those that are Romantic. In a class discussion, students will identify aspects of the poem they found most moving and explain why. Additionally, students will label themselves as identifying more with one school of thought or the other and point to specific textual evidence to support their reasoning.

Tell students about Robert Burns, the circumstances of his life, and the conditions of his country. Then, lead the class in reading "To a Mouse," and "To a Louse." Students will form pairs and work together identifying the Romantic qualities of these two poems. The class will reassemble and discuss the poems. Ask students to conclude their class period by writing an exit slip wherein they identify with one poem or the other. They may choose to write about their feelings about an animal, some self-involved person, or some other theme they see within either poem that speaks to them personally. This activity is a brief writing activity completed over a short time frame for the specific task of demonstrating understanding of the themes and ideas presented in this poetry.

Introduce William Blake to the students with information about Blake's life as an engraver and artist, a poet, and a man of imagination and vision. Students will read from Blake's *Songs of Innocence* and *Songs of Experience* to understand Blake's ability to embrace the opposing forces of good and evil that exist within the human heart and spirit.

Students will read "The Tyger" and "The Lamb," "The Chimney Sweeper" from *Songs of Innocence* and "The Chimney Sweeper" from *Songs of Experience*. Ask students to discuss the "areas of gray" that exist in their world as opposed to the worlds of opposites that Blake portrays. They will be asked to respond in class to Blake's opposites. Are they as clear today to us as they were to Blake? For homework, each student is to write a one-page/one-side response about an area of gray in today's life that they feel should be black and white, using the poems as reference.

Activity 10: Coleridge's "Rime of the Ancient Mariner" (GLEs: 09e, 37c; CCSS: RL.11-12.1, RL.11-12.10, W.11-12.1a, W.11-12.1b, W.11-12.1c, W.11-12.9a)

Materials List: teacher background information on Samuel Taylor Coleridge, paper, pen, Coleridge Anticipation Guide BLM transparency, overhead projector, Coleridge Analysis Rubric BLM

Project the Coleridge Anticipation Guide BLM, and have students respond to the *anticipation guide* ([view literacy strategy descriptions](#)) by selecting "agree," "disagree," or "maybe" as their answer for each statement.

Statements taken from Anticipation Guide BLM:

1. Visitors from outer space are frequently spotted here on Earth.
2. Some houses are haunted.
3. Some people have the ability to read others' minds.
4. Animals can contain spirits of others.
5. People can exhibit superhuman powers.
6. Miracles happen frequently.
7. We do have guardian angels.
8. The legend of King Arthur is true.

Facilitate an introduction to the life of Samuel Taylor Coleridge and his poem, "The Rime of the Ancient Mariner." As a whole class, students will read aloud or listen to a recording of the first two to three parts of the poem, pausing to discuss events, details about character, possible themes, specific literary devices, vivid imagery, and particularly the albatross, both as a symbol in the poem and as a universal metaphor. Working in cooperative groups, students will return to the poem and analyze each section, summarizing it briefly, and giving it a title.

Each student will then develop a multi-paragraph argumentative essay, citing strong and thorough textual evidence to support analysis of what the text says explicitly, as well as inferences drawn from the text, including determining where the text leaves matters uncertain. Students will select one of the following topics for their multiparagraph composition:

- assume the argument that Coleridge's poem requires a "willing suspension of disbelief"
- argue that the overriding quality of the poem concerns the supernatural, and analyze its significance
- argue the significance of the juxtaposition of the natural and the unnatural world
- argue the consequences of the ancient mariner's experience and why the story must be told and retold

Each student should write an essay arguing his or her selected topic. Students should use valid reasoning and sufficient evidence from the text to support their positions. They should develop their claim or counterclaim fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of their

argument in a manner that anticipates the rebuttal of anyone who thinks critically of this particular work. Their essays should contain words, phrases, and clauses, as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationship between their argument and their evidence. Essays will be assessed using the Coleridge Analysis Rubric BLM and will demonstrate student ability to comprehend literature at the high end of the 11-CCR complexity band range.

As a conclusion to the activity, ask students to speculate about the role of the supernatural in the 21st Century. The discussion will begin with a look at the *anticipation guide*. Do people today have encounters that elicit a “willing suspension of disbelief” when shared with others? Are there supernatural forces at work in the world today that make us a bit like the ancient mariner? Do all of us have an “albatross”? After a discussion, students will write an exit slip with any final comments or questions about the activity.

Activity 11: A Look at the Nature Poet: William Wordsworth (GLEs: 09a, 09c, 31b; CCSS: RL.11-12.1, RL.11-12.4, W.11-12.10)

Materials List: teacher background information on William Wordsworth, Wordsworth Response Rubric BLM, paper, pen

Introduce William Wordsworth with a brief biographical sketch, noting particularly his concept of poetry, love of nature, and contribution to literature. Then, students will read aloud “Lines Composed a Few Miles Above Tintern Abbey.” The first reading will emphasize the lyrical quality of Wordsworth’s meter. Then each student will participate in a Quaker reading (a rapid-fire reading that is unstructured, spontaneous, and sometimes repetitive) by doing the following:

- each student will select from the poem at least one favorite line or passage that has personal significance;
- the teacher will select a student to read his/her line or passage, directing other students to respond in turn with their line or passage as they feel led to do so;
- when there seems to be a lull in responses, the teacher will select another student, then remind students to continue to read their lines or passage spontaneously as they feel led to do so.

After the entire class has participated, comment on the most frequently repeated lines and note the major topics chosen. Then, direct a class discussion of the following:

- subject and occasion of the poem (the subject is the topic of the poem; the occasion is the event or occurrence that led to the writing of the poem—or inspired it to be written)
- the representation of the stages of man (youth, middle age, elderly)
- Wordsworth’s relationship with his sister Dorothy (he offers advice and shares wisdom with Dorothy in this poem—what does it say of their relationship as brother and sister?)
- Wordsworth’s philosophy of nature (how does he speak of nature? how does he react to nature? how has it influenced him in the past and how does it, still, in the

present?).

After the class discussion, ask students to reflect upon some aspect of this poem and to write a personal response to it. They may choose to write about revisiting a significant place after a long absence from it, the relationship they share with a sibling, or what nature means to them. Regardless of the topic, students will write with specific textual evidence/detail and thoughtfulness in an attempt to capture the meaning and importance of their topic to them. Assess these responses using the Wordsworth Response Rubric BLM.

2013-2014 Extension: (CCSS: RL.11-12.4)

This activity will extend to note figurative and connotative meaning and to analyze an author's word choice to determine meaning and tone within this piece. This will add to the bulleted list:

- Wordsworth's use of fresh, engaging, beautiful and meaningful language (how does Wordsworth create images, make nature come to life, add to the inspiration he feels through his word choice and tone?)

Activity 12: Byron, Shelley, and Keats (GLEs: 09e, 15a, 15b, 15c, 15d, 37c, 39c; CCSS: W.11-12.10)

Materials List: paper, pen

Students will read selected works of Byron, Shelley, and Keats. Working in small groups, students will develop a chart or *graphic organizer* ([view literacy strategy descriptions](#)) that identifies the following:

- characteristics of romanticism evident in the work
- lines that reflect characteristics of romanticism
- poetic devices

Students will then spend a class period writing/composing an original poem modeled on one of the shorter poems of the three poets, using a romantic idea and/or theme, romantic characteristics, and similar poetic devices. This purpose is to demonstrate interpretation and understanding of the poetry. To start students on this assignment, the teacher will ask students to take a few minutes to write the theme or topic they will address in their poem and to write down a few ideas they want to include. Once the teacher has informally checked student work, students should continue drafting their original poems. Students will publish these poems.

Activity 13: George Gordon, Lord Byron: The Byronic Hero (GLEs: 9d, 25)

Materials List: teacher background information on George Gordon, Lord Byron, Byron Dramatic Reading Rubric BLM, paper, pen

Provide an introduction to the study of the poet Byron that includes:

- a synopsis of Byron's life
- his label as a Satanic Romantic
- the Byronic hero persona
- a review of the hero of *Paradise Lost*
- a brief introduction to both *Childe Harold's Pilgrimage* and *Don Juan*

Then students will select a passage from either poem, read it, and identify specific characteristics of the hero. They will *brainstorm* ([view literacy strategy descriptions](#)) a list of all of the Byronic heroes they have encountered in film, music, and literature (e. g., Ahab, Heathcliff, James Dean, John Lennon, Elvis, Bono, Edward) and then prepare a dramatic reading that embodies that hero. The reading may be taken from the person's own words or words written about the person. Students should discuss the permanence and the significance of this stereotype. Assess these presentations with the Byron Dramatic Reading Rubric BLM.

Activity 14: Analyzing Romantic Odes: Shelley, Keats, and Wordsworth (GLEs: 02a, 02d, 09a, 09c, 09h, 37c; CCSS: SL.11-12.1a, SL.11-12.1c)

Materials List: teacher background information on the Ode, creative items for visual production, paper, pen

Facilitate an introduction to the ode, making sure to give students information about the Horation Ode, the Pindaric Ode, the Anacreontic Ode, and the Romantic Ode.

In small groups, students will read Romantic odes, (i.e., "Ode to the West Wind," "Ode to the Nightingale," "Ode to Psyche," "Ode on a Grecian Urn," "Ode: Intimations of Immortality"), noting both meaning and Romantic qualities. Then, each group will select one ode for further study. Individually, students will write a reader's response to the ode, noting the dominant emotional quality or feeling evoked by the poem, several significant quotes or details that evoke the emotion, and their own understanding of the significance of the poem. Students will report their ideas from their reader's responses to the entire class, and then rejoin their groups to draw conclusions and synthesize information about the selected ode. Group members will come to the group discussion prepared with their own analysis and thoughts about the ode and share those thoughts, drawing on their individual preparation by referring to evidence from texts to stimulate a thoughtful, well-reasoned exchange of ideas. Groups will promote divergent and creative perspectives by openly sharing with other group members and posing questions for clarification and understanding, come to a consensus on the dominant emotion portrayed, and how to portray it visually. Each group will prepare a visual to represent the dominant emotional quality of the ode, such as an original painting or a collage. As a whole class, the groups will discuss the visual representations, the meaning of each poem, and its lasting significance. As a whole class, the groups will note the common characteristics of odes.

Activity 15: The Romantic Poets (GLEs: 02a, 02d, 09c, 09d, 09e, 09h, 17d, 26a, 33b, 37c, 37d, 38a, 38b, 38d, 39c, 40a, 40b; CCSS: RL.11-12.1, RL.11-12.10, W.11-12.7, W.11-12.9a)

Materials List: Documented Analysis Rubric BLM, paper, pen

After independently reading a variety of poems by the major romantic poets, students will work in small groups to select two to three major poems by one romantic poet and complete the following:

- reread the poems
- summarize the poems
- identify poetic elements, such as speaker and tone
- analyze the distinctive elements and complex literary devices (e.g., apostrophes, implicit metaphors, such as metonymy and synecdoche)
- identify romantic elements, noting specific textual evidence to support analysis
- create a *graphic organizer* ([view literacy strategy descriptions](#)) in the form of a chart that organizes a summary of the poem, speaker, subject, tone, romantic elements, figurative language, important quote, and a synopsis of meaning
- give an oral presentation of the work to the class

Each student will then select several poems by one poet to read and analyze with a focus on tracing a romantic element through the poems, then develop an individual research paper that analyzes the poet's use of that element (i.e., nature, supernatural, common language, pastoral qualities) and demonstrates understanding of the subject under investigation. The analysis should be supported by strong and thorough textual evidence and supplemented with information drawn from literary critics and texts, with sources cited and accurately documented. Students should use a word processing program and/or technology to create, edit, revise, and publish their research. The successful completion of this documented analysis essay will demonstrate students' abilities to read and comprehend complex literature (e.g. poetry) independently and proficiently. Assess these essays with the Documented Analysis Rubric BLM.

Activity 16: Novels of the Romantic Period (GLEs: 09a, 09d, 09f, 33b, 37c; CCSS: RL.11-12.1, RL.11-12.10, W.11-12.10)

Materials List: teacher background information on the romantic novel, selected novels, Split-Page Notetaking BLM, Literary Analysis Rubric BLM (see Unit 1, Activity 10), paper, pen

Prior to the study of a novel by a romantic writer (e.g., Mary Shelley's *Frankenstein*, Charlotte Bronte's *Jane Eyre*, or Emily Bronte's *Wuthering Heights*), students will read a brief history of the English novel and a biographical sketch of the author. As students

read the novel, each will take *split-page notes* ([view literacy strategy descriptions](#)), using the Split-Page Notetaking BLM to maintain a *learning log* ([view literacy strategy descriptions](#)) that addresses topics such as the following:

- an outline or flow chart of the main events of the plot, including examples of foreshadowing and flashback
- detailed descriptions of the setting(s) and notes on the impact of setting on the story
- a character development chart which can be used to trace the development of main characters from beginning to end
- a list of repeated or parallel events, characters, settings
- periodic predictions about actions of characters or events
- notes about complex literary elements such as symbols and how they contribute to the development of a theme
- romantic and gothic elements in the novel
- the emphasis on the development of the romantic hero
- themes relevant to the Romantics and to the world today
- unfamiliar vocabulary
- inferences about the roles of women

An example of *split-page notes* for Chapter 1 of *Wuthering Heights* follows:

Setting	1801; “removed from the stir of society” (25);
	Thrushcross Grange: property of Heathcliff’s—Mr.
	Lockwood, tenant (25)
	Wuthering Heights: Heathcliff’s dwelling
Who is Hareton Earnshaw?	1500—Hareton Earnshaw
vocabulary: wuthering	“a significant provincial adjective, descriptive of the
	atmospheric tumult to which its station is exposed, in stormy weather.”
Characterization: Heathcliff --Byronic Hero traits	landlord; “when I beheld his black eyes withdraw so suspiciously under their brow, as I rode up” (25)
Hand? What is there to hide?	“his fingers sheltered themselves” (25); “keeping his
	hand out of the way” (27)
Setting: WH	apartment—belonging to a homely, northern farmer (26)
Characterization: Heathcliff	“Mr. HC forms a singular contrast to his abode and style
--description , Earnshaw’s opinion of HC	of living. He is a dark skinned gipsy, in aspect; in dress,
	and manners, a gentleman, that is as much a gentleman
	as many a country squire: rather slovenly, perhaps, yet not looking amiss, with his negligence, because he has
--again, Byronic	an erect and handsome figure—and rather morose—
	possibly, some people might suspect his of a degree of
	under-bred pride—I have a sympathetic chord within me that tells me it is nothing of the sort; I know, by instinct
How does Earnshaw know “by instinct” about	his reserve springs from an aversion to showy displays
	of feeling—to manifestations of mutual kindness. He’ll

Heathcliff? foreshadowing?	love and hate, equally under cover, and esteem it a
	species of impertinence, to be loved or hated again—No,
	I’m running on too fast—I bestow my own attributes over liberally on him” (27)
--gothic? fear? unnatural?	dogs attack Earnshaw; “fangs” (28)
HC	very intelligent on the topics we touched (29)
	“It is astonishing how sociable I feel myself compared
Why the comparison?	to him” (29)

Periodically, based upon a predetermined reading schedule, students will work in small groups to report and discuss notes in their *learning logs*. Also, the whole class will periodically conduct discussions that build understanding of the novel as a whole.

Using material in their *learning logs* kept while reading the novel, students will participate in a whole-class discussion and analysis of major elements in the novel. Discussions should include evaluating the author’s use of literary elements and devices to develop themes as well as specific examples of elements that are characteristic of the Romantic novel. Finally, students will use writing processes to develop a multi-paragraph composition that includes explanations of their own dominant response to the romance novel, the substance of the story that evokes this feeling, and the significance of the work to the student. Student compositions should cite strong and specific textual evidence to support analysis and interpretation; be completed over an extended time frame to allow for research, reflection, and revision; and demonstrate individual and proficient comprehension of complex literature. Use the Literary Analysis Rubric BLM for assessment.

Sample Assessments

General Guidelines

Use a variety of performance assessments to determine student understanding of content. Select assessments that are consistent with the type of product that results from the student activities. Develop scoring rubrics collaboratively with other teachers or students. The following are sample assessments that could be used with this unit:

General Assessments

- Students will deliver oral presentations on research topics pertinent to the study of the Romantic Period.
- Students will participate in collaborative activities that further their understanding of the poems and materials studied and direct their abilities to make meaning from what is studied. Students will be given a discussion exam on all major poets studied. Students will demonstrate understanding of the romantic elements as presented by the poets.

- Students will maintain a reading log, noting particular details from the readings of this unit. This log could serve as a resource in the development of a formal essay.

Activity-Specific Assessments

- Activity 11: Students will write a personal response to Wordsworth's "Lines Composed a Few Miles Above Tintern Abbey." They may choose to write about revisiting a significant place after a long absence from it, the relationship they share with a sibling, or what nature means to them. Regardless of the topic, students will write with specific detail and thoughtfulness in an attempt to capture the meaning and importance of their topic to them. Assess these responses using the Wordsworth Response Rubric BLM.
- Activity 12: Students will create an original poem based upon a model from Byron, Shelley, or Keats. The process should include the following:
 - selecting a poem by the poet they wish to emulate
 - selecting a subject to explore in the poem
 - reading the poem sentence-by-sentence, then creating their own sentences that follow the style (diction, structure, technique, tone, mood) of the poet
 - completing a final draft that copies the style of the model

Use a rubric that analyzes the tone, structure, subject, and sense of the poem as compared to the model poem.

- Activity 16: Students will write a documented research paper that analyzes the style and themes of one of the Romantic poets. The process should include the following:
 - reading and studying works of a particular Romantic poet, noting form, style, theme, and romantic influence
 - brainstorming a list of common aspects across several works by the poet
 - writing an analysis essay that discusses the commonality
 - locating critical articles that supplement their own ideas about the poet
 - incorporating supporting material into essay and documenting with parenthetical citations and works cited

Use a rubric that encompasses content, interpretation, analysis, research, and documentation or use the Documented Analysis Rubric BLM.