# DP unit planner 3

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| **Teacher(s)** | Alexis Wiggins | **Subject group and course** | Group 1, English A: Literature | | |
| **Course part and topic** | Part 3: Genres | **SL or HL/Year 1 or 2** | HL/2 | **Dates** | 2012–2013 Semester 2 |
| **Unit description and texts** | | **DP assessment(s) for unit** | | | |
| A detailed look at one of the four genres of literature: poetry. Students read three poets at SL and four at HL, studying their works in depth in preparation for the paper 2 exam. Students also prepare for paper 1, an unseen text commentary.  Poetry by Robert Frost  Poetry by Derek Walcott  Poetry by Walt Whitman  Poetry by Sylvia Plath | | Paper 1 Exam (Response to unseen poem or prose text)  Paper 2 Exam (written commentary using at least two of the poets’ works) | | | |

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

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| **Transfer goals**  *List here one to three big, overarching, long-term goals for this unit. Transfer goals are the major goals that ask students to “transfer”, or apply, their knowledge, skills, and concepts at the end of the unit under new/different circumstances, and on their own without scaffolding from the teacher.* |
| 1. Students will analyse the content and infer meaning of poetry texts through the examination of poetic devices such as imagery, sound, setting, structure, metaphor, and theme. 2. Students will communicate their analysis of these texts into developed, organized and precisely worded commentaries that use support from the text to bolster their argument/analysis. |

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| **Essential understandings**  *List here the key content/skills/concepts that students will know/develop by the end of the unit.* |
| Students will know the following content:   1. Students will be able to define and recognize in context dozens of literary and poetic devices, such as: onomatopoeia, synaesthesia, alliteration, consonance, assonance, sibilance, anaphora, epiphora, rhyme, meter, allusion, etc.   Students will develop the following skills:   1. Students will be able to write an organized, cogent commentary that has a clear introduction, thesis statement, topic sentences that connect logically, and a conclusion. 2. Students will be able to identify and explain the basic “plot” of the poem, and then they will be able to analyse its devices and meaning, if present. 3. Students will collaboratively lead and assess their own balanced, insightful, and text-based discussions. 4. Students will be able to read and recite poetry with good enunciation, pronunciation, and delivery. 5. Students will be clear, concise, and direct (as opposed to vague) in their commentaries and essays.   Students will grasp the following concepts:   1. Analysing poetry is about pattern hunting. 2. A more fluid, vast knowledge of poetic devices can lead to a deeper understanding of poetry. 3. The organization of a commentary (and how it is assessed) is entirely in the student’s control and can be enhanced through a clear, planned structure. 4. A poet’s biography and setting often play a fundamental role in his/her poetry. |
| **Missed concepts/misunderstandings**  *List here likely misunderstandings students may have during the unit with relation to skills, content and concepts.* |
| Content-based:   1. Whitman’s poetry is outdated and longwinded and doesn’t speak to modern times or to the students themselves. 2. Frost is not a modern poet because of his typical traditional structure and form.   Skills-based:   1. At the beginning of a commentary, it’s necessary to write a long introductory paragraph that gives a general overview of the topic, poet, or poem and isn’t specific to the thesis.   Concept-based:   1. Poetry always has a deep, hidden meaning that must be “unlocked” in order to be fully understood. 2. Poetry is always about meaning (as opposed to image or sound). 3. There is only one right way to interpret a poem. 4. It’s impossible to be “wrong” about one’s interpretation of a poem, since everyone is entitled to his/her opinion. 5. Feeling a reaction to a text is the same as providing support for the argument. |
| **Inquiry questions**  *List here the understandings above written in question form, preferably as ones that inspire students to answer them. Feel free to create additional questions that help inspire further inquiry in the unit but may not directly connect to an above essential understanding.* |
| Content-based:   1. What are the poetic devices that poets use to express imagery, meaning, and sound? 2. What does nature tell us about humanity? 3. What are the universal truths poetry often highlights?   Skills-based:   1. How are the best, most cogent commentaries organized? 2. First, what’s the poem about? Second, what’s it trying to communicate to me? 3. How should I contribute during discussion? How should I listen? 4. How do I need to read/recite this poem so it comes across as a gift to the listener? 5. Did I say what I meant? 6. When I write, who is my audience and what am I trying to make them think or feel?   Concept-based:   1. When I analyse poetry, what am I looking for? 2. What’s on the surface of the poem, and what’s underneath? How do I best uncover it? 3. Who is in control of my commentary’s organization, and how can I get as many points as possible for this criterion? 4. Where do we see pieces of the poet in the poem? 5. Is all poetry political? Should it be? 6. Isn’t poetry a dying art? Why read it? |

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

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| **Essential understanding goals**  *Copy and paste the essential understanding goals from above “Inquiry” section.* | **Assessment of essential understanding goals**  *Write a 1:1 matching assessment for all goals. Assessments should be labelled formative (F) or summative (S).* | **Learning process**  *Check the boxes for any pedagogical approaches used during the unit. Aim for a variety of approaches to help facilitate learning.* |
| Students will know the following content:   1. Students will be able to define and recognize in context dozens of literary and poetic devices, such as: onomatopoeia, synaesthesia, alliteration, consonance, assonance, sibilance, anaphora, epiphora, rhyme, meter, allusion, etc.   Students will develop the following skills:   1. Students will be able to write an organized, cogent commentary that has a clear introduction, thesis statement, topic sentences that connect logically, and a conclusion. 2. Students will be able to identify and explain the basic “plot” of the poem, and then they will be able to analyse its devices and meaning, if present. 3. Students will collaboratively lead and assess their own balanced, insightful, and text-based discussions. 4. Students will be able to read and recite poetry with good enunciation, pronunciation, and delivery. 5. Students will be clear, concise, and direct (as opposed to vague) in their commentaries and essays.   Students will grasp the following concepts:   1. Analysing poetry is about pattern hunting 2. A more fluid, vast knowledge of poetic devices can lead to a deeper understanding of poetry. 3. The organization of a commentary (and how it is assessed) is entirely in the student’s control and can be enhanced through a clear, planned structure. 4. A poet’s biography and setting often plays a fundamental role in his/her poetry. | Content-based:   1. Poetic device quizzes (S); practice paper 1 and paper 2 (S); TP-SESO graphic organizer   Skills-based:   1. “Highlight right” workshops (F) and mock exams, practice paper 1 and 2 (S) 2. Practice commentaries (F) and (S); poetry read-around (F); TP-SESO graphic organizer 3. Spider Web Discussion™ (F) 4. Poetry recitation (F) and (S) 5. Commentaries only written in outline form (F) and (S); revision of commentaries (F); “Highlight right” workshops (F) and mock exams, practice paper 1 and 2 (S)   Concept-based:   1. Colour marking (F); small-group competitions for pattern hunting (F) 2. Poetic device quizzes (S); practice paper 1 and paper 2 (S); TP-SESO graphic organizers (F) and (S) 3. “Highlight right” workshops (F) and mock exams, practice paper 1 and 2 (S); commentaries only written in outline form (F) and (S) 4. Shared Google doc on “Settings” (F); biography presentations (F); poetry cue cards (S) | Lecture  Socratic seminar  Small group/pair work  Powerpoint lecture/notes  Individual presentations  Group presentations  Student lecture/leading  Interdisciplinary learning  Details:  Other/s: |

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| **Resources** |
| 1. *IB English A Literature: Skills and Practice for the IB Diploma* by Hannah Tyson 2. *TP-SESO graphic organizer for poetry analysis and poetic devices (attached)* 3. IB poetry literary cue cards assignment (attached) 4. Quizlet poetic devices list: http://quizlet.com/16619070/poetry-terms-and-poetic-devices-flash-cards/ |

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| **Approaches to learning (ATL)**  *Check the boxes for any explicit approaches to learning connections made during the unit. For more information on ATL, please see* [*the guide*](http://ibpublishing.ibo.org/dpatl/guide.html)*.* | **Metacognition**  *Check the boxes for any metacognitive approaches used that ask students to reflect on unit content, their own skills, or unit concepts. For more information on the IB’s approach to metacognition, please see the ATL guide* [*the guide*](http://ibpublishing.ibo.org/dpatl/guide.html)*.* | **Differentiation:**  *For more information on the IB’s approach to differentiation, please see* [*the guide*](http://ibpublishing.ibo.org/dpatl/guide.html)*.* |
| Thinking  Social  Communication  Self-management  Research  Details: | Reflection on content  Reflection on skills  Reflection on concepts  Details: | Affirm identity—build self-esteem  Value prior knowledge  Scaffold learning  Extend learning  Details: |
| **Language and learning**  *Check the boxes for any explicit language and learning connections made during the unit. For more information on the IB’s approach to language and learning, please see* [*the guide*](http://ibpublishing.ibo.org/dpatl/guide.html)*.* | **TOK connections**  *Check the boxes for any explicit TOK connections made during the unit.* | **CAS connections**  *Check the boxes for any explicit CAS connections. If you check any of the boxes, provide a brief note in the “details” section explaining how students engaged in CAS for this unit.* |
| Activating background knowledge  Scaffolding for new learning  Acquisition of new learning through practice  Demonstrating proficiency  Details: | Personal and shared knowledge  Ways of knowing  Areas of knowledge  The knowledge framework  Details: | Creativity  Activity  Service  Details: |

***REFLECTION: Considering the planning, process and impact of the inquiry***

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| **What worked well** | **What didn’t work well** | **Notes/changes/suggestions:** |
| 1. Choosing the poetry genre for Part 3. It was a gamble, but I think one that paid off. Both the students and I felt they were better prepared for paper 1 as a result. All chose the poetry text on the paper 1 exam and felt good about it. We’ll see what scores say in July. 2. “Highlight right” and outlining workshops. 3. Literary cue cards. A ton of work, but great preparation for the IB exams. 4. TP-SESO. I was amazed how many students said this was the single most helpful study tool. 5. We did less Spider Web Discussion™ this term and more single student-led discussion. I wanted each of them to prepare two poems in depth and lead the class through their analysis so that students would do extensive research and preparation for that particular poem. I also wanted them to practise leading the class for a change, rather than just being a team player. It’s a very different skill and many struggled with it, but I think the end result was very positive. | 1. I needed to introduce organization strategies and outlining much earlier in the term. I took for granted that they knew much of the basics from grades 9 and 10, and it turned out they did not  2. Mock exams. Not enough texts had been studied by then to write a proper paper 2. | 1. I didn’t differentiate much at all on this unit. While the students are all HL and nearly all work at a very high level, I likely did not do enough to accommodate those less capable, especially the weaker readers and writers. I will strategize next time before beginning the unit to see if there are more/better ways to differentiate.  2. Start poetry earlier, before winter break? Or do a mock exam on only one of the poets, comparing several of his poems? Not sure on this one. Will find out how other teachers at other schools grapple with it.  3. I didn’t make any conscious connections to TOK. I should sit down with a TOK teacher prior to planning my next unit to see where there is potential overlap.  4. I need to rethink how I approach the ATLs before beginning the unit next time. For example, I’m assessing students’ organization under the “self-management” ATL through giving deadlines and asking students to adhere to them in an organized way, but I do not consciously teach them **how** to do this. That’s not very effective pedagogy and I’ll have to put more thought into how to assess and teach ATLs. |

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| **Transfer goals**  *List the transfer goals from the beginning of this unit planner.* |
| 1. Students will analyse the content and infer meaning of poetry texts through the examination of poetic devices such as imagery, sound, setting, structure, metaphor, and theme. 2. Students will communicate their analysis of these texts into developed, organized and precisely worded commentaries that use support from the text to bolster their argument/analysis. |
| **Transfer reflection**  *How successful were the students in achieving the transfer goals by the end of the unit?* |
| Students were highly capable of achieving both transfer goals by the end of the unit. Both the students and I felt that after several months of intensive poetry study, they were fairly skilled at transfer goals 1 and 2. By the end of Part 3, I felt that they were well prepared for exams and were capable of strong independent analysis of poetry and commentary writing.  Having said that, I was a little disappointed with the final IB exam scores, as most of my students ended up with 5s overall, and my top student, predicted a 7, ended up with a 5 overall, a disappointment for both of us. I am not certain how much this connects to transfer goals and if it reflects a lower level of transfer than I’d been counting on, or if merely it’s a reflection of solid preparation, 5s and 6s, after all, are good grades in an HL Literature course.   Overall, I feel that the transfer goals were met and that the assessments, both formative and summative, were adequately designed to facilitate transfer in these two areas. |