A Picture is Worth a Thousand Words, But How Many Pictures is a Word Worth?
The Power of Images

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Rationale

I want to teach what is relevant, what is provocative. It is important that my students are interested in the information being presented to them. I want my students to be able to look at the new content and see reflections and images of themselves. "All students deserve a curriculum which mirrors their own experience back to them, upon occasion -- thus validating it in the public world of the school. But curriculum must also insist upon the fresh air of windows into the experience of others -- who also need and deserve the public validation of the school curriculum" (Style). It is important that students see themselves directly and abstractly in these images. This aids in students' awareness of what the greater whole thinks and expects of them. This knowledge in turns supports students to create their own expectations of themselves.

The content foundation for this unit is Imagism poetry. Poetry is typically dreaded in the classroom. Students and teachers are scared of poetry because many times the emphasis is placed on the correct idea to think, instead of focusing on the method of the thinking process. Using the close reading method students feel more free and flexible to connect the new information with their past experiences. "Learning never takes place in a vacuum; it is always contextual" (Style). With prior knowledge and experiences serving as a foundation students have a familiar context from which to begin their exploration.

With an emphasis on culturally sensitive curriculum, I found it very important to integrate the poets of various ethnic and cultural backgrounds. Understanding that a picture is worth a thousand words, I would like to ask my students, how many pictures is a word worth? I have chosen imagist poets as the content foundation for my curriculum unit. The universal appeal of images has the power to connect people across boundaries and time zones. The poets of focus include: Langston Hughes, Ezra Pound, Gerald Raftery, William Carlos Willams, and Mongane Wally Serote. Incorporating authors of diverse backgrounds creates an inclusive classroom. The majority of my students are of color. Emily Style states, "women and men of color...find almost no mirrors of themselves in the house of curriculum for them it is often all

windows" (Style). With a diverse selection of poets, all students are able to see both themselves as well as others. In this unit, I strive to provide windows and mirrors for all students, not just those of color.

Barring in mind that eyesight is connected to insight as stated by Emily Style, the visual aspect of this unit is essential. The thinking process is very seldom shown in the visual manner in the classroom. Using the strategies of *Making Thinking Visual,* I intend to connect the images presented in the poetry with the images of real life, and the prior knowledge of my students. As stated in my educational philosophy it is important to acknowledge and use the prior knowledge of my students. It would be nice to imagine that students arrive in our classroom as blank slates, however, that is not the reality. Therefore, it is important that instead of fighting and attempting to debunk prior knowledge, we allow students use this knowledge as a support to access new information. Allow their questions and exploration to discover and debunk incorrect prior knowledge or reaffirm correct premonitions creating a positive and enriching learning environment for our students.

In this unit I have incorporated *Understanding by Design* for planning purposes, *Making Thinking Visible* for delivery purposes; and being mindful of the two important tenets of the Socratic classroom. There are also several strategies used from *Teach Like a Champion.*

 Historical Background

It is first important to define an imagist poet and the imagism movement in poetry. The Imagism movement began in the early 20th century. Imagism developed from the French Symbolist movement and many early poems were written in the "French form Imagisme" (Filreis).

The intent of the imagist movement concentrated on imagery as well as clean, precise language. There are six tenets by which the Imagism Movement was based on. First, imagists favored clear, sharp language. The poets' language goal was "to employ the exact word, not the nearly-exact" (Filreis). The use of free verse form and the freedom of subject are two very important tenets to the Imagism Movement. To coincide with the name, the Imagists focused on presenting an image to their audience. It is important that the "poetry should render particulars exactly and not deal in vague generalities" (Filreis). The fifth and sixth tenets are dependent to each other. "To produce poetry that is hard and clear, never blurred nor indefinite. Finally, most of us believe that concentration is of the very essence of poetry" (Filreis). The Imagism Movement rejected the sentiment of Romantic and Victorian poetry movements.

Important people to the Imagist Movement include: Ezra Pound, Amy Lowell, Hilda Doolitte (H.D.), and Richard Aldington. The poets of focus for this unit include traditional imagists as well as more contemporary Black South African poets. The poets of focus include: Ezra Pound, Langston Hughes, Gerald Raftery and Mongane Wally Serote.

The lasting effects of Apartheid can be compared to the segregation experienced during Jim Crow in the Southern United States. When placed in the proper context, showing students similar racial persecution in another part of the world allows them to create a close connection

with literature that once seemed foreign and distant. In remembering that "words are bound to who we are," it will be very important for my students to understand the variety in interpretation of poetry, and how the variety can strengthen our understanding of images, because our understanding and knowledge should be fluid. In understanding others, students will gain a better understanding of themselves.

The connection between the imagists of early 20th century and the Black South African poets of the 60s and 70s may seem unclear; however, the connection is very strong. South African poets were examining the aftermath a apartheid in their country. The Black South African poets were able to use the methods and tenets of traditional imagist poets to convey their messages. Using clear and concise language these poets were able to deliver powerful images of urban life during their time. It is to note the importance of images when attempting to convey a message to a large audience. Both traditional imagist as well as their Black South African contemporaries understood and utilized the power of universal images. Al Filreis is quoted as saying, "poems are not content. The politics are in the form." This is shown explicitly in the poetry of traditional imagists as well as the Black South African poets.

Objectives

In this unit, students will explore the power of images across cultural and regional boundaries. Using various instructional strategies students will discover the use of images allows for once foreign content to seem familiar because of its connection to prior knowledge and experiences. Instructional strategies are pulled from a multitude of sources including *Teach Like a Champion, Understanding by Design,* and *Making Thinking Visible.* Using imagist poets and images, students will discover challenge preconceived notions about the urban experience. Students will connect powerful words with even more powerful images. It is also an important objective that students will see reflections of themselves and their cultures through the eyes of others.

By the end of the unit, students will be able to (SWBAT)
- Identify and create images from their daily lives in connection to those presented by imagist poets
- Explore and utilize tenets of the imagist manifesto
- Create a unique image for a self-created poem
- Use images from poets to "make it now" and describe their real-life experiences and situations
- Create their own poetry from prior experience and the words of other poets
- Challenge preconceived notions about the urban experience
- Relate the ideas of struggle and powerlessness from text to their own live
- Analyze the similarities and differences between local and world-wide urban communities and images
- Gain an appreciation and understanding of world-wide urban culture, specifically South African

Big Ideas & Questions

-How do imagist poets connect with urban students to help make sense of their world and/or experience?
-How can poetry be used to create meaning of images and strengthen urban students using their prior knowledge and experiences?

Strategies

I believe that as educators we should strive to teach our students how to think, instead of what to think. In regards to educational theory, I would consider myself to be a partial rooted in Socratic Method. The Socratic Method is derived from Socrates, the ancient Greek philosopher. Many credit Socrates as the founding father of Western philosophy. There are two important Socratic tenets by which I teach. First all individuals have prior knowledge and this knowledge can be useful in accessing new information. Second, asking question is highly valued. The Socratic Method encourages continual conversation between student and teacher. Acknowledging past experiences and maintaining open lines of communication are key in my classroom. It is important that I incorporate these two concepts from the beginning of my planning.

I also incorporate a close reading method, introduced to me by Al Filreis, Kelly Professor of English at the University of Pennsylvania. It is important to note that the Socratic Method uses discussion, collaboration, and interacting to lead a group to a conclusion pre-determined by the instructor, at times this is not always possible in an English classroom. The close reading method facilitates a conversation between the reader and texts. In this method, the conversation may end up somewhere else other than the pre-determined destination. With close reading students are encouraged to analyze both form and content. Using close reading, students are able to see how form and content interact with each other, both supporting and debunking each other respectively. My educational philosophy: as educator it is my responsibility to create a safe, stable environment for my students to discover and discuss new ideas in connection with their prior, equally important knowledge.

New information can and should be presented to students in a variety of ways. Lesson plans and instructional delivery should be differentiated to achieve maximum effectiveness. As previously stated, variety in presentation begins with proper planning. The prior knowledge of our students serves as a bridge, connecting the student to the new information being presented. It is important that their prior knowledge is accessed and valued as useful. Allowing students to draw from their experiences outside of our classrooms is beneficial for all. Matt Copeland states, "by helping student examine their premonitions and beliefs while at the same same time accepting the limitations of human thought, Socrates believed students could improve their reasoning skills and ultimately move toward more rational thinking and ideas more easily supported with logic" (Copeland p.7). My students are encouraged to use their prior knowledge to access new content. As an educator, I am able to use their preconceived notions to create new possibilities and ideas.

The Socratic seminar is founded on dialogue between student and teacher. Socrates acknowledged it was not best for all learners to be taught through lecture. He believed that conversation between teacher and student should be fluid, as opposed to a lecturer and pupil dialogue, or lack thereof. This conversation begins with questions. Socrates is quoted as saying,

"Wisdom begins in wonder." I continually incorporate the ideas of Grant Wiggins and Jay McTighe, authors of *Understanding by Design* in my lesson planning process. Wiggins and McTighe encourage educators to "explore [the] theoretical and practical implications for curriculum, assessment and teaching" (Wiggins p. 5). Wiggins and McTighe assert that educators should plan with the end in mind; the two also state that the end should be a big idea to which the lesson continually returns to, in a cyclical manner. The big idea and question should be presented at the beginning, through out, and at the end of the lesson. Stephen Covey is quoted as saying, "To begin with the end in mind means to start with a clear understanding of your destination. It means to know where you're going so that you better understand where you are now so that the steps you take are always in the right direction" (Wiggins p.1). By planning my lessons from the final concept or question I would like to my students to grasp or answer, I am able to ask questions and shape the conversation to the destination of my choice. The dialogue is highlighted through student-centered activities, which allow students to take ownership of their own education.

Matt Copeland states, "Socrates believed the answers to all human questions reside within us and that through disciplined conversation was can discover ultimate truth" (Matt Copeland). In my classroom, I attempt to foster conversation and discovery. Allowing students to use their past experiences and involve them in the dialogue of new experiences enables students to have "disciplined conversation." This conversation is fluid between teacher and student, holding neither position stagnant. The cyclical nature of learning is reinforced by conversing with peers and teacher. As an educator, I strive to make the learning in my classroom flexible, thus rending it more useful.

See-Think-Wonder
This strategy is from *Making Thinking Visible* and ensures the use of visuals. Using this See-Think-Wonder correctly reinforces the importance of observation as the basis for critical thinking. Begin with students having several minutes of silent observation of the image. See-Think-Wonder includes three steps in which students answer the following questions, respectively: What do you see? What do think is going on? What does it make you wonder? In the first step, *see*, students are asked to silently describe the exact details they observe in the image. It is important the students only state what they see; inferences will be made during the second step, *think*. The final step of the strategy, *wonder,* allows students to synthesize the information they have observed and inferred. This strategy is very useful in beginning a unit of study because it creates "wonder" in the students.

CSI: Color, Symbol, Image
From *Making Thinking Visible*, this strategy helps develop metaphorical thinking and strengthen students' comprehension skills. It is important to note that students are allowed individual explanation of their selections. Each student may have a different reason for a different selection, however, there is no one correct answer. Similar to See-Think-Wonder, this strategy follows a three step process. Students are asked to select a color, a symbol and an image that reflects the main idea of the material being presented. This strategy is not sequence bound, and can be done in any order. Using a color, symbol, and image to illustrate the content enables students to "make connections and think metaphorically" (Ritchhart).

I Used to Think..., But Now I Think

Used as reflective tool, students are encouraged to think about the beginning of the unit of study. Students are forced to examine how their thought process has changed over the course of study. This strategy is very important because it incorporates the prior knowledge of students. It is important to note that this does not have to be done in a formal manner and can be done anytime during the lesson. This strategy can be found in *Making Thinking Visible.*

What Makes You Say That?

Similar to "I used to think..., but now I think" this strategy can be used anytime during a lesson. This "routine helps students identify the basis for their thinking by asking them to elaborate on the thinking that lies behind their responses" (Ritchhart). It is important that there is climate of respectful learning in the classrooms. Students should view questions as opportunities, as opposed to an attack. The phrasing of questions is very important. Alternatives include: "what do you think you were basing that on?" and "what evidence were you able to find to support that idea?"

Classroom Activities/Lesson Plans
(4 Lessons Total)

Lesson #1:

ARCADIA UNIVERSITY LESSON PLAN 2013
Discipline / Subject: English/ Language Arts
Topic: A picture is worth a thousand words...but how many pictures is a word worth?
Grade level: 10th-12th
Group size: 15-20 students
Lesson Summary: Students condense Langston Hughes "The City" into their own poem that has the same length and effectiveness of Ezra Pound "In a Station of the Metro."   Poems used: "The City" by Langston Hughes; "In a Station of the Metro" by Ezra Pound

Standards Addressed
Pennsylvania Standards:

1.4.10.A: Write poems, short stories, and plays that apply various organizational methods and include literary elements and devices.

R11.A.1.4.1: Identify and/or explains stated or implied main ideas and relevant supporting details from text.

National Standards:

CCSS.ELA-Literacy.WHST.11-12.10 Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

CCSS.ELA-Literacy.WHST.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.WHST.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Big Ideas & Essential Questions:

-How do imagist poets connect with urban student to help make sense of their world and/or experience?
-How can poetry be used to create meaning and strengthen urban students using their prior knowledge and experiences?

Concepts and/or Vocabulary:

-Modern Poets
-The Imagism Poetry Movement
-The Imagist Manifesto, specifically "Make It New"
-The power and universal appeal of images
-**Color-Symbol-Image**

Competencies:

-Students will learn to condense a work of writing.
-Students will learn to edit an already-written work in order for the work to reflect themselves.
-Students will learn to compare and contrast the work of two very different authors.
-Students will learn to take universal images/concepts and see themselves and their experiences as a mirror and window.

Learning objectives (Observable and Measurable): Students will be able to:	Assessment Anchors (tied to objectives, big ideas, concepts):
-Identify and create images from their daily lives in connection to those presented by imagist poets. -Explore and utilize tenets of the imagist manifesto -Create a unique image for a self-created poem -Create their own poetry from prior experience and the words of other poets	R11.A.1 Understand fiction appropriate to grade level. 1.1.L.D Demonstrate comprehension before reading, during reading, and after reading on grade level texts to support understanding of a variety of literary works from different cultures and literary movements.
Introduction: How do you plan to introduce the lesson and/or motivate the students? **(Attention Getter, Review, and/or Preview) Explain your purpose:** -Structured free write: Students will generate a list of words and phrases (students will be encouraged to NOT use complete sentence) that they associate with living in the city. Students will use a T-Chart to record their answers. Smells, sounds, feelings, etc...	Assessment Anchors (tied to objectives, big ideas, concepts): Method of assessment for learning:

Instructional Procedures: How will the lesson develop or proceed? What steps will you follow? Include questions you will ask and examples you will provide.	Assessment Anchors (tied to objectives, big ideas, concepts):
-Guided Practice: (1)As a class, a list combining common words and phrases to describe life in the city with be assembled. (2) A close reading of "In a Station of the Metro" by Ezra Pound. Students will be encouraged to acknowledge the power of few words and will be given the background knowledge of the writing process for that particular Pound poem. Emphasis placed on chaos and the "speed" of the city. Using **Color-Symbol Image** strategy students will do the following: [A] After reading the poem by Pound, students will generate things that were interesting, exciting, or important from the poem. Students will complete the T-Chart from their "Do Now." Using whip around students will share and defend their selections. Selections will be recorded. [B] Students will chose a COLOR they feel best represents the content and ideas being explored. Students are encouraged to only select ONE color. Using whip around students will share and defend their selections. Selections will be recorded [C] Students will select a SYMBOL they feel best represents the content and ideas being explored. Students may only select ONE symbol. Using whip around students will share and defend their selections. Selections will be recorded. [D] As a class, we will select and sketch the image that best represents the content and ideas from the colors and symbols presented by the entire class. **Independent Practice:** Using a similar process to Pound students will work in pairs to edit Langston Hughes' poem "The City." Students will be encouraged to change/delete words they feel are not effective in telling their story. With the same partners, will follow the proper steps to complete **Color-Symbol**. Working independently, students will create a unique **image**, to complete the process.	R11.A.1 Understand fiction appropriate to grade level. 1.1.L.D Demonstrate comprehension before reading, during reading, and after reading on grade level texts to support understanding of a variety of literary works from different cultures and literary movements. **Method of assessment for learning:** Performance Assessment -The image drawn by students will directly connect students' experiences with those described by Hughes and Pound.

Closing Activity: -Think-Pair-Share: In pairs students will discuss the similarities and differences and defend their color and symbol selections. in their images. Students will answer the following questions about their partner's work: How did the image connect to the passage or content the class is trying to understand? How does that color connect to the big ideas just read, heard, seen?	Summative Assessment (if appropriate): -Though oral assessment and **What Made You Say That?** the connection between the material presented and the selections (color, symbol, image) made by students
Extension: -Student may re-create a short story behind Pound's encounter in the Metro Station. -Students may create a short story behind their image.	Assessment Anchors (tied to objectives, big ideas, concepts): Method of assessment for learning:
Adaptations/Differentiation beyond what is described above: -Scaffolding -The use of graphic organizer -Homo/Heterogenous grouping of students in pairs -Collaborative learning/ writing	
Resources / References / Materials Teacher Needs: - "The City" by Langston Hughes - "In a Station of the Metro" by Ezra Pound	

Lesson #2

ARCADIA UNIVERSITY LESSON PLAN 2013
Discipline / Subject: English/ Language Arts
Topic: A picture is worth a thousand words...but how many pictures is a word worth?
Grade level: 10th-12th
Group size: 15-20 students
Lesson Summary: Students will experiment with the imagist manifesto tenet of "make it new" by using the poet's words to create a new image. Poem used: "Apartment House" by Gerald Raftery

Standards Addressed
Pennsylvania Standards:
1.4.10.A: Write poems, short stories, and plays that apply various organizational methods and include literary elements and devices.

R11.A.1.4.1: Identify and/or explains stated or implied main ideas and relevant supporting details from text.

1.7.11.A: Analyze the role and place of standard American English in speech, writing, and literature. Evaluate as a reader how an author's choice of words advances the theme or purpose of a work. Choose words appropriately, when writing, to advance the theme or purpose of a work.

National Standards:
CCSS.ELA-Literacy.WHST.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

CCSS.ELA-Literacy.WHST.11-12.2d Use precise language, domain-specific vocabulary and techniques such as metaphor, simile, and analogy to manage the complexity of the topic; convey a knowledgeable stance in a style that responds to the discipline and context as well as to the expertise of likely readers.

Big Ideas & Essential Questions:
-How do imagist poets connect with urban student to help make sense of their world and/or experience?

-How can poetry be used to create meaning and strengthen urban students using their prior knowledge and experiences?

Concepts and/or Vocabulary:
-Modern Poets

-The Imagism Poetry Movement

-The Imagist Manifesto, specifically "Make It New"

-The power and universal appeal of images

-**See-Think-Wonder**

Competencies:
-Students will learn to "Make It New" students will learn relate directly relate their prior experience to the text by using the poet's words to create new images (both written and through other artistic means).

-Students will learn to take universal images/concepts and see themselves and their experiences as a mirror and window.

Learning objectives (Observable and Measurable): Students will be able to:	Assessment Anchors (tied to objectives, big ideas, concepts):
-Identify and create images from their daily lives in connection to those images presented by imagist poets -Explore and utilize tenets of the imagist manifesto -Create a unique image for a self-created poem -Use images from poets to "make it now" and describe their real-life experiences and situations	1.1.11.D Demonstrate comprehension / understanding of a wide variety of appropriate literary works from different cultures and literary movements, including classic and contemporary literature 1.1.L.D Demonstrate comprehension before reading, during reading, and after reading on grade level texts to support understanding of a variety of literary works from different cultures and literary movements. R11.B.3 Understand concepts and organization of nonfictional text.
Introduction: How do you plan to introduce the lesson and/or motivate the students? **(Attention Getter, Review, and/or Preview) Explain your purpose:** -Students will be given "Apartment Building" photograph as an unnamed photograph. Students will be given (2) minutes to complete each step of "**See-Think-Wonder"** respectively, using a graphic organizer. -Using Think-Pair-Share students will work in pairs to speculate about the subject and title of the photograph. -Transition to a larger disciplined class discussion.	Assessment Anchors (tied to objectives, big ideas, concepts): Method of assessment for learning:

Instructional Procedures: How will the lesson develop or proceed? What steps will you follow? Include questions you will ask and examples you will provide.	Assessment Anchors (tied to objectives, big ideas, concepts):
Guided Practice: -Students will be introduced to the following concepts through PowerPoint and note-taking: -Modern Poets, the Imagism Poetry Movement, the Imagist Manifesto, specifically "Make It New," and the power and universal appeal of images. Content will be scaffolded and common, universal images will be selected. -Close reading of "Apartment House" by Gerald Raftery. Students will be asked identify images seen in the poem. In connecting the poem to the opening image students will be asked to connect the poem and image. Students will connect this image and poem to their past/prior experiences of living in an urban community. What would they change about the poem/image and why? *Independent Practice:* - "Make It New": Using the words of the poetry create your image of urban living. There are two steps in the process. **Step #1**- *You will edit Raftery's original poem. Adapt it to your life. Add, subtract and invent whatever you like. Keep the poem approximately the same length.* **Step #2-** *After you have created your urban living poem, translate those words into images. You are free to be creative with this assignment, however, you must represent one image from your poem and one image from Raftery's poem. Or you must represent the same image in at least two different ways. Examples:You may cut and paste words onto your paper to physically shape images. You may use sole pictures to represent the images in your text. You may show the comparison and contrast of your images and those of Raftery.*	1.1.11.D Demonstrate comprehension / understanding of a wide variety of appropriate literary works from different cultures and literary movements, including classic and contemporary literature 1.1.L.D Demonstrate comprehension before reading, during reading, and after reading on grade level texts to support understanding of a variety of literary works from different cultures and literary movements. R11.B.3 Understand concepts and organization of nonfictional text. **Method of assessment for learning:** Performance Assessment -Reading comprehension checks: --Students will be asked to identify images seen in the poem. --Students will be asked to share their opinion of the image and the poem
Closing Activity: -Gallery Walk and Whip Around. Finished images will be presented around the room. Students will take a 5 minute gallery walk around the room. Students will participate in a whip around. What are the similarities and differences that stood out amongst the images (students vs. Raftery)?	**Summative Assessment (if appropriate):** Personal Communication. Students will be judged upon their ability to identify the similarities and differences between images presented.

Extension: -All students to "judge" the effectiveness of each characterization of the images presented by students and Raftery. Students should use thumbs ups/thumbs down, with student volunteers to offer their reasoning.	Assessment Anchors (tied to objectives, big ideas, concepts): Method of assessment for learning:

Adaptations/Differentiation beyond what is described above:
-Students that have difficultly generating ideas will be given the following example/prompts to begin their work. *Examples:You may cut and paste words onto your paper to physically shape images. You may use sole pictures to represent the images in your text. You may show the comparison and contrast of your images and those of Raftery.*
-Differentiation: By allowing students to create their final product, students have more freedom and flexibility as opposed to stricter guidelines for the project. Using the method of **See-Think-Wonder** in combination with a graphic organizer targets several different types of learners.

Resources / References / Materials Teacher Needs:
(Please attach all lesson plan documents here.)
-Graphic organizer for "See-Think-Wonder"
-Picture [1] attached

Photograph [1] "Apartment House"

Lesson #3

Discipline / Subject:
English/ Language Arts
Topic:
A picture is worth a thousand words...but how many pictures is a word worth?
Grade level:
10th-12th
Group size:
15-20 students
Lesson Summary:
Student will connect their urban experience to those of Black South Africans after apartheid by exploring the images produced by Black South African poets.   Poem Used: "Ofay-Watcher Looks Back" by Mongane Wally Serote
Standards Addressed   **Pennsylvania Standards:**   **R11.B.3.3.2:** Explain, interpret, and/or analyze the author's purpose for decisions about text organization and content   **R11.A.1.3.1:** Make inferences and/or draw conclusions based on information from text.   **R11.A.1.3.2:** Cite evidence from text to support generalizations.   **National/Common Core Standards:**   CCSS.ELA-Literacy.WHST.11-12.1e Provide a concluding statement or section that follows from or supports the argument presented.   CCSS.ELA-Literacy.WHST.11-12.9 Draw evidence from informational texts to support analysis, reflection, and research.
Big Ideas & Essential Questions: -How do imagist poets connect with urban student to help make sense of their world and/or experience?   -How can poetry be used to create meaning and strengthen urban students using their prior knowledge and experiences?

Concepts and/or Vocabulary:
-Modern Poets -The Imagism Poetry Movement -The Imagist Manifesto, specifically "Make It New" -The power and universal appeal of images -Brief, thorough history of the racial strife in South Africa -The "language of urgency" **-I Used to Think..., Now I Think**

Competencies:
-Students will learn connect an international racial experience to those of local urban youth through the comparing and contrast of images.

Learning objectives (Observable and Measurable):	Assessment Anchors (tied to objectives, big ideas, concepts):
Students will be able to: -Create their own poetry from prior experience and the words of other poets -Challenge preconceived notions about the urban experience -Relate the ideas of struggle and powerlessness from text to their own live -Analyze the similarities and differences between local and world-wide urban communities and images -Gain an appreciation and understanding of world-wide urban culture, specifically South African	R11.A.1.5 Summarize a fictional text as a whole. R11.A.1 Understand fiction appropriate to grade level. **Method of assessment for learning:** Performance Assessment Extended Written Response
Introduction: How do you plan to introduce the lesson and/or motivate the students? **(Attention Getter, Review, and/or Preview) Explain your purpose:** -Students will view several pictures from South African apartheid and segregation in the United States. Students will answer the following questions in a 5 minute free write: Where were these pictures taken? How do you know? Students will write their answers under the written prompt: *"I used to think..."* -Students will share their thoughts after 5 minute write	Assessment Anchors (tied to objectives, big ideas, concepts): Method of assessment for learning:

Instructional Procedures: How will the lesson develop or proceed? What steps will you follow? Include questions you will ask and examples you will provide.	Assessment Anchors (tied to objectives, big ideas, concepts): R11.A.1.5 Summarize a fictional text as a whole.
Guided Practice: Students will be informed which pictures were taken in South Africa. Using "stand up and sit down" students will indicate whether or not they knew about the racial strife in South Africa. Those with prior knowledge will be encouraged to share. Transition into the student's prior knowledge of the imagist poetry movement and the power of (universal) images. Connections between the Black South African poets/ Black South Africans youth and the experience of urban youth. Close reading of "Ofay-Watcher Looks Back" by Mongane Wally Serote. Students will record what strikes them from the poem. Students will be encouraged to express beyond like and dislike judgment.	R11.A.1 Understand fiction appropriate to grade level. **Method of assessment for learning:** Performance Assessment Extended Written Response
Independent Practice: Using prior knowledge students will create a (2) Venn diagrams: Imagist poets from the early 20th century VS. Black South African poets AND the aftermath of Apartheid VS. the aftermath of racial segregation.	
Closing Activity: -Students will complete *"...now I think"* portion of the opening activity. Students may use their venn diagrams.	**Summative Assessment (if appropriate):** -In completion of their graphic organizer students will demonstrate the ability to identify the similarities and differentiate between Apartheid AND Segregation, Black South African poets AND the Imagist movement, and the poets AND themselves

Extension:	Assessment Anchors (tied to objectives, big ideas, concepts):
-Students may read "The Trouble with 'Sorry'" by Peter Hawthorne -Students may re-create "Ofay-Watcher Looks Back" using "I remember" poem format. Students will begin by writing memories they remember vivid (with detail). Students will select 1-2 memories to develop. Students should write as if it were a movie and everything needs to be told in one minute. Students will use the prompt *"I want to look back..."* and create a poem of selected memory.	Method of assessment for learning:

Adaptations/Differentiation beyond what is described above:
-Graphic organizers used: Venn Diagram AND I Used to Think..., But Now I Think -The use of visuals

Resources / References / Materials Teacher Needs:
(Please attach all lesson plan documents here.) "Ofay-Watcher Looks Back" by Mongane Wally Serote

Lesson #4

ARCADIA UNIVERSITY LESSON PLAN 2013
Discipline / Subject: English/ Language Arts
Topic: A picture is worth a thousand words...but how many pictures is a word worth?
Grade level: 10th-12th
Group size: 15-20 students
Lesson Summary: Students will directly compare and contrast the images of urban women as presented by Williams Carlos Williams and Mongane Wally Serote Poems Used: "Beerhall Queen" by Mongane Wally Serote and Proletarian Portrait by William Carlos Williams

Standards Addressed
Pennsylvania Standards:
1.4.10.B: Write complex informational pieces that incorporate and document information and ideas from primary and secondary sources accurately and coherently.
National Standards:
CCSS.ELA-Literacy.WHST.11-12.9 Draw evidence from informational texts to support analysis, reflection, and research.

CCSS.ELA-Literacy.WHST.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Big Ideas & Essential Questions:
-How do imagist poets connect with urban student to help make sense of their world and/or experience?
-How can poetry be used to create meaning and strengthen urban students using their prior knowledge and experiences?

Concepts and/or Vocabulary:
-Modern Poets
-The Imagism Poetry Movement
-The Imagist Manifesto, specifically "Make It New"
-The power and universal appeal of images
-Brief, thorough history of the racial strife in South Africa
-The "language of urgency"
-Proletarian
-See-Think-Wonder

Competencies:
(What will students learn to do?)
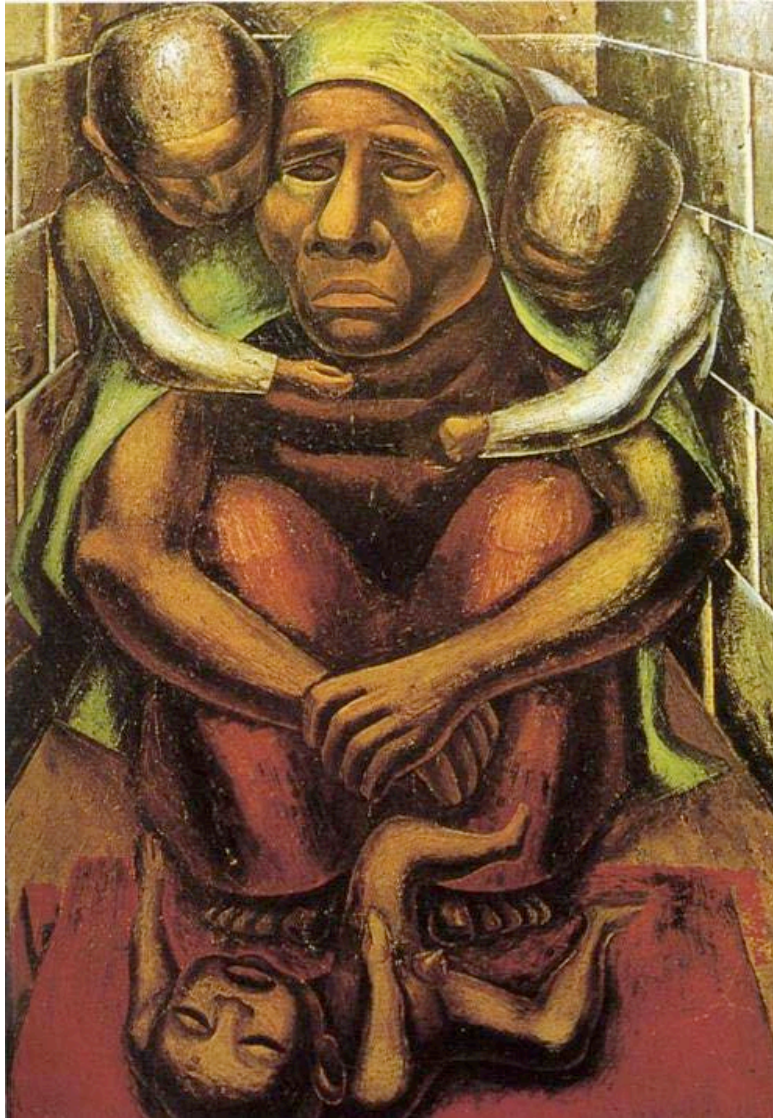-Students will learn how to directly compare urban images from different cultures.

Learning objectives (Observable and Measurable): Students will be able to:	Assessment Anchors (tied to objectives, big ideas, concepts):
-Analyze the similarities and differences between local and world-wide urban communities and images -Gain an appreciation and understanding of world-wide urban culture, specifically South African -Use images from poets to "make it now" and describe their real-life experiences and situations -Create their own poetry from prior experience and the words of other poets -Challenge preconceived notions about the urban experience	1.1.11.D Demonstrate comprehension / understanding of a wide variety of appropriate literary works from different cultures and literary movements, including classic and contemporary literature 1.1.L.D Demonstrate comprehension before reading, during reading, and after reading on grade level texts to support understanding of a variety of literary works from different cultures and literary movements.
Introduction: How do you plan to introduce the lesson and/or motivate the students? **(Attention Getter, Review, and/or Preview) Explain your purpose:** -**See-Think-Wonder**: Students will receive a copy of "Proletarian Mother." Students will have (2) minutes to complete each step respectively. Students will be asked to hypothesize a title for the picture.	**Assessment Anchors (tied to objectives, big ideas, concepts):** 1.1.11.D Demonstrate comprehension / understanding of a wide variety of appropriate literary works from different cultures and literary movements, including classic and contemporary literature 1.1.L.D Demonstrate comprehension before reading, during reading, and after reading on grade level texts to support understanding of a variety of literary works from different cultures and literary movements. **Method of assessment for learning:** Summative Assessment

Instructional Procedures: How will the lesson develop or proceed? What steps will you follow? Include questions you will ask and examples you will provide.	Assessment Anchors (tied to objectives, big ideas, concepts):
-**Guided Practice:** Close reading of "Beerhall Queen" by Mongane Wally Serote and "Proletarian Portrait" by William Carlos Williams. Students will not be given the author of the texts, just title. Proletarian will be defined. [Definitions: 1 : the laboring class; *especially* : the class of industrial workers who lack their own means of production and hence sell their labor to live 2: the lowest social or economic class of a community.] Students will use prior knowledge to connect tradition Imagist poets and Black South African poets. Images in both poems will be identified. As a class, a venn diagram of the images presented by both poets. With this new information, students will make inferences as to which poet wrote which poem. Students will need to define their judgments. **Independent Practice:** The authors of the poems will be revealed. Using the Imagist Manifesto, students need to judgment which poem executes the Manifesto most effectively. Students will need to write a 3 paragraph reaction to the poems. Both cite their claim and defending their judgment.	1.1.11.D Demonstrate comprehension / understanding of a wide variety of appropriate literary works from different cultures and literary movements, including classic and contemporary literature 1.1.L.D Demonstrate comprehension before reading, during reading, and after reading on grade level texts to support understanding of a variety of literary works from different cultures and literary movements. **Method of assessment for learning:** Extended Written Response (See: Summative Assessment)
Closing Activity: -Students will write a 3 sentences blurb for "Proletarian Mother" using the new information presented.	**Summative Assessment:** 3 sentence blurb will be the summative assessment
Extension:	Assessment Anchors (tied to objectives, big ideas, concepts): Method of assessment for learning:
Adaptations/Differentiation beyond what is described above: -Use of graphic organizers	

Resources / References / Materials Teacher Needs:
-Photograph [2] "Proletarian Mother"
-Poems Used: "Beerhall Queen" by Mongane Wally Serote and "Proletarian Portrait" by William Carlos Williams

Photograph [2] "Proletarian Mother"

Annotated Bibliography

Apartment House. *Bossy Betty*. 20 Apr. 2010. Web.

<http://www.bossybetty.com/2010/04/poetry-tuesday-apartment-house-by.html>.

This is an image of an apartment building. This should be utilized with the poem

"Apartment House" by Gerald Raftery.

"A Brief Guide to Imagism." *Poets.org*. Web. 14 June 2013.

This link will provide a brief yet thorough explanation of the imagist poetry movement.

This article can be used to provide context and background information about the imagist

movement, including the five tenets of the imagist movement.

Copeland, Matt. "Socratic Circles: Empowering Student Centered Dialogue." *Socratic Circles:*

Empowering Student Centered Dialogue. Web.

This powerpoint present explains and defines Socratic circles. Copeland gives specific

strategies that can be used in the classroom in order to encourage student centered

dialogue. This powerpoint gives the historical background needed to fully understand the

Socratic method.

Domonoske, Camila, and Angela Evancie. "For Modern American Poets, A 'Likeness' Could

Evolve." *NPR*. NPR, 28 Feb. 2013. Web. 14 June 2013.

This article gives a brief background of important imagist poets. While this article gives

and overview of an exhibit of the portraits of Imagist poets, it also features links to

reading of these poets. This article will supply students with the historical context of famous imagist poems.

Filreis, Al. "TIP: Modern Poetry Seminar." Lecture.
My participation in the Teachers Institute has proven invaluable. Al Filreis is the Kelly Professor at the University of Pennsylvania. His method of close reading is utilized throughout this unit.

Kummings, Donald D. "Poetry." *Poetry*. Oxford University Press. Web. 14 June 2013.

This article is quick walk through American poetry. Beginning with Colonial era poetry, this link will give students a grand sweeping view of poetry in America. Including influential poets and their lasting effects seen throughout the history of poetry in America.

Lemov, Doug. *Teach like a Champion: 49 Techniques That Put Students on the Path to College*. San Francisco: Jossey-Bass, 2010. Print.

This book illustrates instructional strategies that support student exploration across curriculum. Lemov shows different methods for teachers to utilize in their classrooms, such as whip around. These strategies have been shown to engage multi-level students.

Lewis, Desiree. "Review of "It All Begins: Poems From Post liberation South Africa"." *Chimurenga* 20 Dec. 2010. Web. <http://www.chimurenga.co.za/archives/1436>.

This article gives insight into the politics behind Black South African poetry. Desiree Lewis explores the work of Mongane Serote. Serote's poetry is easily connected to the urban experience of African-Americans after segregation in the United States.

Lowell, Amy, Edwin Arlington Robinson, Robert Frost, Edgar Lee Masters, Carl Sandburg, D.

    H, and John Gould Fletcher. *Tendencies in Modern American Poetry*. New York:

    Macmillan, 1917. Print.

    This book boasts contributions from many imagist poets, including H.D. and Amy

    Lowell. In this text, modern American poetry is analyzed and the contributions of imagist

    poets are highlighted. I would suggest this text for older students interested in a deep

    understanding of modern American poetry.

McClure, Ms. "The City & Fire- Caught." Web log comment. *Ms McClure's Class The City*

    FireCaught Comments. 22 Jan. 2013. Web. 14 June 2013.

    <http://msmcclure.com/?p=3631>.

    A blog by a 6th grade teacher. Ms. McClure's blog serves as a sounding board and

    assignment portal for her students. Connecting home and school are critical in supporting

    student growth; Ms. McClure is able to express herself while giving parents and students

    additional support.

"Poetry Tuesday: "Apartment House" by Gerald Raftery by Gerald Raftery." *Bossy Betty*. Bossy

    Betty, 20 Apr. 2010. Web. 14 June 2013.

    This is a fun poetry blog where you will discover poetic jewels. This is a great site for

    students to explore different poems and poets.

Ritchhart, Ron, Mark Church, and Karin Morrison. *Making Thinking Visible: How to Promote Engagement, Understanding, and Independence for All Learners*. San Francisco, CA: Jossey-Bass, 2011. Print.

Mind maps is just one of the powerful strategies illustrated in this book. This book supports students in diverging from linear thinking and allows them to use prior knowledge as context for new information.

Siqueiros, David A. *Proletarian Mother*. 1929. Museum of Modern Art, Mexico. *Olga's Gallery*. Web. <http://uploads7.wikipaintings.org/images/david-alfaro-siqueiros/proletarian-mother-1929.jpg>. Proletarian Mother. 1929. Oil on burlap. 249 x 180 cm. Museum of Modern Art, Mexico, Mexico.

"South Africa Travel." *South Africa Travel*. Web. 14 June 2013. <http://www.sunnysouthafrica.com/about-south-africa/history/>.

This site can be used to give all students a general understanding of the history of South Africa. This site can be used to create a context base for students unfamiliar with South African culture and history. The language is very simple and best suited for younger students.

Style, Emily. "Curriculum as Window & Mirror." *Curriculum as Window & Mirror*. National Seeking Educational Equality and Diversity Project, 1996. Web. 14 June 2013.

Emily Style outlines the important of cultural inclusive curriculum. This article highlights the important of cultural inclusive curriculum for all students, not only those of color.

Style also clearly illustrates that diversity is not just race but many factors and all of these factors should be considered; including gender and economic class.

Web. 14 June 2013. An unknown teacher has provided several imagist poems as well as their teaching notes for the poems. This site should be in the toolbox of a teacher attempting introduce imagist poems to their students. Quick, fast emergency lesson plan, if needed.

Wiggins, G & McTighe J. *Understanding by Design.* Alexandria, VA: ASCD.

Wiggins and McTighe emphasize the importance of the beginning with the end in mind. Lesson planning should begin with the end objective, not activity. This book should be a part of every teacher's library. A simple concept is made explicitly clear by showing teachers that their students' exploration should be guided by essential questions and big concepts.

Appendix

To access the Pennsylvania Academic Standards for English Language Arts and the Pennsylvania Assessment Anchors and Eligible Content:

Common Core Standards:

http://www.pdesas.org/standard/commoncore

Pennsylvania Department of Education Standards Aligned System:

http://www.pdesas.org