

Teaching Ecphrasis with *Borderlines: Drawing Border Lives/Fronteras: Dibujando Las Vidas Fronterizas*

Grades 9-12

Ten 60-minute lessons

Under the supervision and editorial direction of Dr. Steven Schneider

Lesson Authors: Sam Arizpe, Katherine Hoerth, Linda Romero, and Minerva Vasquez

Copyright: Poetry-Art, 2011

All rights reserved.

OVERVIEW

This unit on poetry and art is comprised of ten lessons and in them students explore ecphrasis—writing inspired by and about a particular work of art. Students begin by reading and discussing several poems from *Borderlines: Drawing Border Lives/ Fronteras: Dibujando Las Vidas Fronterizas*, a bilingual text of poetry and art created by Steven and Reefka Schneider in the Rio Grande Valley in South Texas. Through the readings and discussions in these lessons, students will learn that art is created within and in response to cultural and historical events. Students will also explore the connections between current events and issues, art and poetry, and life on both sides of the U.S. / Mexico border. Students will also be exposed to a variety of poetic forms and will create their own poetry and short stories in response to the artwork. As a result, they will practice and gain insight into all stages of the writing process.

This unit consists of ten lessons and is designed to be completed within two weeks' time. These lessons are easily modified for a variety of classroom settings. Because of the bilingual text in English and Spanish, this unit is particularly useful for English Language Learners whose first language is Spanish.

If teachers do not have two weeks to devote to the entire 10 lessons, they may pick and choose individual lessons for a shorter unit of study. *Borderlines: Drawing Border Lives/ Fronteras: Dibujando Las Vidas Fronterizas* is unique in its approach to promoting creativity, collaboration, and second language acquisition in the classroom.

For reviews and videos about **Borderlines** as well as additional teaching tools, please visit the Web site www.poetry-art.com.

Lesson 1 - **Ecphrastic Poetry: Historically Real**

Grades 9-12

Estimated Time—60 Minutes

Lesson Author—Samuel Arizpe

TEKS

(2) Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.

Students are expected to:

(C) relate the figurative language of a literary work to its historical and cultural setting.

(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the effects of diction and imagery (figurative language) in poetry.

Objectives

- The learner is expected to make connections between works of art—poetry, painting, fiction— and history.
- The learner is expected to define **ecphrastic** poetry.
- The learner is expected to understand that *Borderlines: Drawing Border Lives* is an inter-textual book that comprises a series of *ecphrastic poems* written in response to specific drawings.

Procedure

5 min. warm up activity

As students enter the room, the teacher will have the students take out their writing journals and respond to the following questions (written on the board).

- If I asked you to write a poem about someone in your life, who would that be?

- If I asked you to write about an important event in your life, what would that be?
- When did this event occur?
- Why is this an important event in your life?

10 min. whole class discussion

Teacher will then ask students to discuss in pairs or small groups their answers to questions 1-4 for five minutes. Students will be asked to briefly explain their partner's responses, as time permits.

20 min. Direct Instruction

- Teacher will guide the whole class by introducing their textbook *Borderlines: Drawing Border Lives*.
- Teacher will define the term “ecphrasis,” poetry written in response to works of art.
- Teacher will introduce (5-10) poems and pictures to students.
- Teacher will explain that often poems and drawing and paintings can be understood within the context of a **historical timeline**. Pass out Historical Time Line Handouts.
- Teacher will explain the historic timeline of events occurring during the decade (2001-2010) of the creation of these poems and drawings, taking care to present historic events in Mexico and the United States, as the border between these two countries is the setting and cultural context for the poems and drawings in *Borderlines*.
- Historic events suggested for presentation (teacher may include other more local events):

Historic Events

- 1994 NAFTA: North American Free Trade Agreement
- 2000—Vicente Fox elected president of Mexico
- January 2001-George W. Bush sworn in as 43rd president of U.S.
- September 11, 2001-Terrorist attack-the Trade Towers in NYC collapse
- October 2001-President George Bush signs into law U.S. Patriot Act
- 2002—Survey shows RGV population has grown from 701,888 to 978,369, a 39.4% increase

- 2003—18 immigrants die of suffocation in abandoned trailer in Victoria, TX
- 2004—12/25 First measurable snowfall in RGV in 110 years, perhaps first ever in Northeast Mexico
- 2006—FESTIBA. Annual Festival of Book and Arts launched at UTPA.
- 2006-Felipe Calderon declared president-elect of Mexico
- 2008-Economy and Drug Wars hurt Texas-Mexico border businesses
- 2009- Formal announcement of creation of South Texas Literacy Coalition during FESTIBA
- 2009-Barack Obama sworn in as 44th president of U.S.
- 2010-August, 72 people, Central and South Americans, found murdered at a ranch in northern Mexico.
- 2010—August, Mariachi Aztlan of UTPA takes first place and is named Grand Champion at national mariachi competition
- 2011 April-145 bodies in San Fernando, Northern Mexico found in mass graves.

Annual Festivals

- Mariachi Festival —Roma Independent School District (annual)
- Texas Citrus Fiesta—Mission, TX (annual fiesta to draw attention to Valley citrus industry)
- Charro Days—Brownsville, TX (annual fiesta held in conjunction with neighbor Matamoros)
- RGV Livestock Show—Mercedes, TX (annual)

10 Min. Checking for Understanding

- Teacher will display five (5) drawings and list ten (10) historical events from above list or from a list compiled by teacher.
- Teacher will call on students to connect the drawing with the events and tell why they have made the connection.

Assessment

Teacher will assign students to find a story/event (from a magazine, newspaper, or online) that is related to either a painting or a poem shown in class and to provide three (3) reasons for the connection.

Closure Discussion

Teacher will remind the students of the concept of **ecphrastic poetry** and will inform the students of the lesson to follow, in which the students will continue making a connection between poems and paintings in their textbook.

Lesson I-Creative Writing Work Sheet

Questions to be answered in journal during class:

- If I asked you to write a poem about someone in your life, who would that be?
- If I asked you to write about an important event in your life, what would that be?
- When did this event occur?
- Why is this an important event in your life?

Vocabulary Terms

- Ecphrasis _____
- Historic
Timeline _____
- Intertextual _____

Historic Events

- 1994 NAFTA: North American Free Trade Agreement
- 2000—Vicente Fox elected president of Mexico
- January 2001-George W. Bush sworn in as 43rd president of U.S.
- September 11, 2001-Terrorist attack-the Trade Towers in NYC collapse
- October 2001-President George Bush signs into law U.S. Patriot Act
- 2002—Survey shows RGV population has grown from 701,888 to 978,369, a 39.4% increase
- 2003—18 immigrants die of suffocation in abandoned trailer in Victoria, TX
- 2004—12/25 First measurable snowfall in RGV in 110 years, perhaps first ever in Northeast Mexico
- 2006-Felipe Calderon declared president-elect of Mexico
- 2006—FESTIBA. Annual Festival of Book and Arts launched at UTPA.
- 2008-Economy and Drug Wars hurt Texas-Mexico border businesses
- 2009-Barack Obama sworn in as 44th president of U.S

- 2009- Formal announcement of creation of South Texas Literacy Coalition during FESTIBA.
- 2010-August, 72 people, Central and South Americans, found murdered at a ranch in northern Mexico.
- 2010—August, Mariachi Aztlán of UTPA takes first place and is named Grand Champion at national mariachi competition
- 2011 April-145 bodies in San Fernando, Northern Mexico found in mass graves.

Annual Festivals:

- Mariachi Festival —Roma Independent School District (annual)
- Texas Citrus Fiesta—Mission, TX (annual fiesta to draw attention to Valley citrus industry)
- Charro Days—Brownsville, TX (annual fiesta held in conjunction with neighbor Matamoros)
- RGV Livestock Show—Mercedes, TX (annual)
- BorderFest—Hidalgo, TX

For Homework: Choose one of the events and find an article about it. If you were an editor of the newspaper, which drawing from *Borderlines* would you choose to accompany the article? Provide at least three reasons for the connection below.

Drawing: _____

Summarize the Article:_____

Provide at least three reasons below for connection between the drawing and article:

1. _____
2. _____
3. _____

Lesson 2 - **Ecphrastic Poems: Responses to Art**

Grades 9-12

Estimated Time—60 Minutes

Lesson Author—Samuel Arizpe

TEKS

(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the effects of diction and imagery (figurative language) in poetry.

Objectives

- The learner is expected to make connections between works of art—poetry, painting, fiction— and historic events.
- The learner is expected to define the term **ecphrastic** as work written in response to of art.

Procedure

10 min. warm up review of Lesson #1

Teacher reminds students of the connection between historic events and works of art, such as the paintings/drawings found in *Borderlines: Drawing Border Lives*, pointing out to students that often art such as that featured in this textbook is the direct result of the artist feeling that the subject resonates in some way with him/her.

Students will take out homework and answer the following questions out loud for the class:

- *In your own words, describe what the article is about.*
- *Which picture did you choose to connect the article to from *Borderlines* (with pg #).*
- *Give three reasons for making this connection.*

Ask students to agree/disagree with the connection, and perhaps suggest other possible pictures that may relate to the article.

30 min. Hands On Activity:

Note: For this activity, instruct students to put away their *Borderlines* books if using a class set

- Teacher will hand out to class (or have on powerpoint) five (5) ephrastic poems chosen from the textbook, **without the titles**. These can be:
 - “Mariachi With a Red Violin/El mariachi con violin rojo”
 - “Sestina: The Color of Money/La sextina: El color del dinero”
 - Triolet/Triolet “Mariachi Feminil”
 - “Anciana”
 - “Young Street Musician”/ “La Joven música ambulante”
 - “Rolando”
- Teacher will begin drawing the students’ attention to these poems, pointing out the subject matter of each poem, and its imagery.
- Teacher will also display—on power point or photo copied—10 drawings from *Borderlines: Drawing Border Lives*, **without titles**.
- Teacher will ask students, in peer groups of 3-5, to connect the discussed ephrastic poems with the drawings displayed.

20 min. discussion/checking for understanding and closure

- Teacher will call on students in their peer groups to share which ephrastic poems they connected to (which one “goes with”) a particular drawing.
- Teacher will ask the other students if they agree or disagree, and to tell why.
- Teacher will then give students the titles of the poems and show them which poems are connected to which drawings as per the poet and artist.

- Teacher will inform students that in the following lesson they will learn that the poems they have just read and connected to the drawings are *actually written in different poetic forms*.

Assessment/Technology Application

Exploring Other Examples of Ecphrasis.

- Either for homework or in a computer lab, have students browse the following website:
- <http://homepage.mac.com/mseffie/assignments/paintings&poems/titlepage.html>
- Have students choose one example of an ecphrastic poem and painting, and list at least three ways in which the poem relates or speaks to the painting or drawing.

Homework Lesson 2: Exploring Examples of Ecphrasis

Directions: Go to <http://homepage.mac.com/mseffie/assignments/paintings&poems/titlepage.html>

Choose a poem and artwork from the list of examples and answer the following questions.

Title of poem: _____

Title of artwork: _____

Looking at the poem

What is the main idea and theme of the poem?

Who is the speaker? The audience?

What poetic devices does the poet use?

Looking at the painting

In your own words, describe the painting. What colors do you see, figures, etc.?

What message do you think the artist was trying to convey with this painting?

Looking at ekphrasis

What images from the poem do you see in the picture? List them.

Are there any other ways in which the painting and the poem are connected (for example, the mood, theme, or message?) Explain your answer.

Looking back to our definition of “ecphrasis”, do you feel this is a good example of the art form?
Why or why not?

Lesson 3 – Poetic Form: What is Poetry?

Grades 9-12

Estimated Time – 60 minutes

Lesson Author – Minnie Vasquez

TEKS

(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the effects of diction and imagery (e.g., controlling images, figurative language, understatement, overstatement, irony, paradox) in poetry.

(7) Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to explain the role of irony, sarcasm, and paradox in literary works

(14) Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas. Students are responsible for at least two forms of literary writing. Students are expected to:

(B) write a poem using a variety of poetic techniques (e.g., structural elements, figurative language) and a variety of poetic forms (e.g., sonnets, ballads); and

Objectives

- The learner is expected to identify the speaker and intended audience for a poem and understand the central message or idea of a poem based on the word choice and images used by the speaker.
- The learner is expected to think critically about a visual work of art and write a reflective response in a specific poetic form.

Procedure

Warm Up Activity – Journaling

Allow five minutes of focused free writing at the beginning of class over the following topic: “What is poetry?” Students will write responses in their *Borderlines* writing journals (composition book/ spiral notebook for the *Borderlines* unit) and may continue to take notes in the journal as the lesson proceeds. After the focused free writing, share student responses and keep a running list of all responses on the board or on a large chart paper. *Note to teacher*— responses will include misconceptions such as *words that don't make sense, always about big/ emotional ideas, always rhyme*. At this point, accept all responses without dispelling the misconceptions since the following activity will aid in accomplishing the job.

Instruction

Lead a reading of the poem “Unfolding Bud” by Naoshi Koriyama from the *Poetry Samples PDF* or directly from the website: <http://www.albany.edu/pr/ualbanymagspring02/poetry.htm>

- Use the poem to create two new lists—one for characteristics and one for misconceptions. Ask two students to create the lists on the board or on large chart paper as the class modifies their definition for “What is Poetry” and makes a new list for “What is Not Necessarily Poetry.”

Next, students will consider the variety of topics available for poetry and how topics are often drawn from experiences and observations.

- Provide audio clips and written texts of “Oranges” by Gary Soto and “Making a Fist” by Naomi Shihab Nye to initiate discussion. Both poems are found in many high school English textbooks and relate well with student experiences.
- The written texts are provided in the *Poetry Samples PDF*.
- *Oranges Audio Clip*
<http://www.videosurf.com/video/oranges-by-gary-soto-64581695>
- *Making a Fist Audio Clip* <http://www.poets.org/viewmedia.php/prmMID/15682>

Discussion may focus on how experiences are often drawn out of the personal life of a writer, but a writer chooses the specific experience he or she wants to share and shapes the experience to fit a specific purpose and match the speaker of the poem. For instance, the poem “Oranges” by Gary Soto is told in the voice of an adult looking back at an experience from his youth. But imagine if the poem was written in the voice of a pre-teen who just experienced the event.

- The voice of the speaker is decided by the poet.
- The central situation, message, and images are also decided by the poet.

As for observations, this really means observations of life, the natural world, the spiritual world, the emotional world, and art forms, and even observations can be defined as experiences. In writing a poem inspired by art, the poem is in response to the experience of viewing the artwork and connecting with the artwork. Make sure to remind students that *Borderlines* features *ecphrasis*—poetry in response to other art forms.

Focus the discussion on a few basic topics about poetry (speaker, audience, message, and imagery) at this point since this may be the first time students are studying poetic form. It is important for students to come away with a sense of confidence from this lesson because their homework assignment is *to become poets*.

- The following focus questions can be used by the teacher to lead the discussion for each poem.
- *Poetry Focus Questions*
Who is the speaker? What kind of person is he/she? Who is the intended audience? What is the central setting/situation? What is the central theme/idea? What message does the speaker have about life? What images or lines remain with you? Why? What do these images or lines mean? Also, if the poem is a response to visual art (ecphrasis), consider how well the message and the images reflect the artwork and whether the speaker’s interpretation matches well with the artwork.

Homework

Read the background information over *haiku* and the sample haikus from page 5 of the *Poetry Samples PDF* packet. Read the background information over *triolet* from page 7 of the *Poetry Samples PDF* packet.

Next, read “Anciana/ Anciana” (a double haiku) from *Borderlines* and “Triolet/ Triolet” from *Borderlines*—Choose one and write a journal entry in your *Borderlines* journal addressing the *Poetry Focus Questions* used in class.

Then choose a drawing from *Borderlines* and write a double haiku or a triolet based on your experience and observation of the artwork. Try to keep your eyes away from the accompanying poem in *Borderlines* so your poem will be fresh and reflect your perspective. Follow the strict syllable or line rules and handwrite your double haiku or triolet very neatly in the *Borderlines* journal. The journal entry and double haiku or triolet are due the next class day.

- **ESL/Bilingual Component**
 - Encourage students to use code-switching if they have the capability to do so or if they know of a particularly rich word or phrase in Spanish (or other language) that may be used to bring out a specific idea.
 - Encourage students to write the poem only in Spanish if they are familiar with writing Spanish. If their knowledge of Spanish is limited, they may still attempt to write a poem in Spanish using translation software or asking others to help translate ideas in Spanish.

Assessment

Check for understanding during class discussion. Also, conduct a brief, informal discussion of speaker and message using a few of the student samples.

Poetry Focus Questions

Who is the speaker? What kind of person is he or she?

Who is the intended audience?

What is the central setting and situation?

What is the central theme or idea? The message the speaker has about life?

What images or lines remain with you? Why?

What do these images or lines mean?

Also, if the poem is a response to visual art (ekphrasis), consider how well the message and the images reflect the artwork and whether the speaker's interpretation matches well with the artwork.

Homework: Haiku, Triolet, and Ecphrasis

Read the background information and samples for *haiku* and *triolet* from pages 5-7 of the *Poetry Samples PDF* packet.

Next, read “Anciana/ Anciana” (a double haiku) from *Borderlines* and “Triolet/ Triolet” from *Borderlines*—Choose one and write a journal entry in your *Borderlines* writing journal addressing the *Poetry Focus Questions* used in class. Then, choose a drawing from *Borderlines* and write a double haiku or a triolet based on your experience and observation of the artwork.

- Try to keep your eyes away from the accompanying poem in *Borderlines* so your poem will be fresh and reflect your perspective.

- Follow the strict syllable or line rules and handwrite your double haiku or triolet very neatly in the *Borderlines* writing journal. The journal entry and double haiku or triolet are due the next class day.

- ESL/Bilingual Component
 - Feel free to use to use code-switching if you have the capability to do so or if you know of a particularly rich word or phrase in Spanish (or other language) to bring out a specific idea.

(code switching...alternating between two languages while speaking or writing)

OR

- Also feel free to only write the poem in Spanish if you are familiar with writing Spanish. If your knowledge of Spanish is limited, you may still attempt to write a poem in Spanish using translation software or asking others to help you write your ideas in Spanish.

Lesson 4 – What are Poetic Devices and How do They Work?

Grades 9-12

Estimated Time – 60 minutes

Lesson Author – Minnie Vasquez

TEKS

1) Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing.

(B) analyze textual context (within a sentence and in larger sections of text) to distinguish between the denotative and connotative meanings of words.

(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the effects of diction and imagery (e.g., controlling images, figurative language, understatement, overstatement, irony, paradox) in poetry.

(7) Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to explain the role of irony, sarcasm, and paradox in literary works.

13) Writing/Writing Process. Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text.

(C) revise drafts to improve style, word choice, figurative language, sentence variety, and subtlety of meaning after rethinking how well questions of purpose, audience, and genre have been addressed.

14)

B) write a poem using a variety of poetic techniques (e.g., structural elements, figurative language) and a variety of poetic forms (e.g., sonnets, ballads).

Objectives

- The learner will discuss student created poems and provide constructive peer feedback relating to speaker, message, and images.
- The learner will evaluate how word choice, figurative language, and symbolism evoke the core emotion of a poem and review other poetic devices that may be used to enhance the central emotion or message of a poem.
- The learner will use revision strategies to strengthen the message of a poem and use pre-writing to prepare for writing ekphrasis.

Procedure

Warm Up activity – Sharing of Work

As a class starter, ask students to create small writing circles of three to four students.

Each writing circle will serve as a writing workshop for group members and will meet throughout the *Borderlines* unit to discuss student writing and provide constructive peer feedback.

Encourage students to also use their *Borderlines* writing journal to take notes on specific teaching lessons as necessary.

For today's lesson, allow writing circles ten minutes to share double haikus or triolets written by group members for homework. Remind students they have created ecphrasis by writing in response to artwork. Students will view artwork chosen by all group members and take turns reading their poems out loud. Students will provide encouraging remarks about each poem to continue a sense of confidence in the writing and discussion of poetry.

Instruction

After ten minutes, ask for two volunteers (possibly one that uses code switching) to share their poems. Student volunteers may direct peers to the appropriate *Borderlines* page to view the artwork and then proceed to write their poems on the board/ chart paper or display them on a projector screen with a document viewer if available. Guide a brief class discussion using the student created poems, focusing on speaker, message, and the use of specific words and images. Next, review the haikus and triolets from the *Poetry Samples PDF*, as well as "Anciana/Anciana" and "Triolet/ Triolet" from *Borderlines* with a brief reading of the poems and a discussion over emotional images. Guide students in the discussion by asking them to identify the core emotion of each poem and consider how word choice, figurative language, and symbolism evoke the core emotion.

- *Teacher Resources: Defining the Haiku*

<http://www.ahapoetry.com/haidefjr.htm>

- *Teacher Resources: Triolet*

<http://www.poets.org/viewmedia.php/prmMID/5795>

- *ESL/ Bilingual Component*

- Time permitting (or as a separate lesson on a different day) ask for a student volunteer(s) to translate one haiku or triolet in the Poetry Samples PDF into Spanish. Then as a class discuss whether the translation maintains the core emotion of the haiku or triolet and how the translation may have changed or enhanced the overall message. The lesson extension would require the use of English-Spanish dictionaries and a few students who are familiar with Spanish.

Discussion over word choice, figurative language, and symbolism leads nicely into a brief review of poetic devices easily accessible by most students even if they have never been exposed to poetry. Pass out printed copies of the *Student Resource Website* for poetic devices and display on a projector screen.

- *Student Resource Website—Poetic Devices*

<http://www.kristisiegel.com/poetry.htm>

Feel free to focus on specific poetic devices or to include any other poetic device from the *Teacher Resource Website* as necessary for differentiated instruction according to class level and student needs.

- *Teacher Resource Website—Poetic Devices*

<http://www.chaparralpoets.org/devices.pdf>

For the last ten to fifteen minutes of class, lead students in a reading of poems in *Borderlines* that accompany the artwork used by the student volunteers in class today. Initiate a brief, informal discussion over speaker and message. Next, allow writing circles to identify two or three specific poetic devices used in each poem and consider how they contribute to the meaning of the poem. Students can record writing circle responses in their *Borderlines* writing journals and finish uncompleted work for homework.

Homework

Complete Part 1, 3, and 4 in the *Borderlines* journal. Part 2 will be turned in on a separate sheet of paper—write very neatly or type.

Part 1: Finish identifying and explaining two or three poetic devices in the poems from *Borderlines* discussed during writing circles.

Part 2: Read *Murphy's Style Sheet for Revising Poetry* and use the style sheet for students to revise the double haiku or triolet from the previous homework assignment.

- http://www.pbs.org/wnet/foolingwithwords/main_revise.html

Part 3: Choose a new drawing from *Borderlines* and compose a freewrite response based on the handout for writing ekphrasis: *Need to Write Ekphrasis...Now What?*

Part 4: Write the first line to a poem you may write based on the artwork and your freewrite.

Assessment

Check for understanding during writing circles and class discussions. Also, ask several students to share their freewrites the following class day in writing circles or class discussion. Revised double haikus and triolets will also serve as assessment.

Homework—Poetic Devices, Revision, Ecphrasis

Complete Part 1, 3, and 4 in the *Borderlines* journal. Part 2 will be turned in on a separate sheet of paper—write very neatly or type.

Part 1: Finish identifying and explaining two or three poetic devices in the ecphrastic poems discussed in writing circles.

Part 2: Read *Murphy's Style Sheet for Revising Poetry* and use the style sheet to revise the double haiku or triolet you wrote for the previous homework assignment.

- http://www.pbs.org/wnet/foolingwithwords/main_revise.html

Part 3: Choose a different or new drawing from *Borderlines* and compose a freewrite response based on the handout for writing ecphrasis: *Need to Write Ecphrasis ...Now What?* (Note – not the same drawing you chose for the previous assignment!)

Part 4: Write the first line to a poem based on the artwork and your freewrite.

*Murphy's Style Sheet for Revising Poetry (from Fooling with Words by
Bill*

Moyers--

http://www.pbs.org/wnet/foolingwithwords/main_revise.html)

1. Cliché

Eliminate clichés, which are the vermin of imaginative writing. Initially fresh images, clichés have been taken over and made mundane by too frequent usage. They have lost their original authority, power, and beauty. They raise their predictable heads (aaah, a cliché!) in the early drafts of even the most experienced writers. Turning a cliché against itself by intentionally using it in an inverted form can revive it. Puns can give a cliché a renewed life. However, if a poem is merely going to repeat a cliché, cut it.

2. Abstract

Identify all abstract or general nouns and replace them with concrete or specific ones. Words like "love," "freedom," "pain," "sadness," "anger," and other emotions and ideas need to be channeled through the physical imagery of the five senses: Sight, Sound, Smell, Touch, Taste (SSSTT). Creating original metaphors is the most difficult part of poetry writing, not just for beginners, but for those who have been working with words for years. This, however, is what makes a poem distinctive and interesting.

3. Verbs

Fortify the physical character of the poem by using strong action verbs instead of linking verbs in the passive voice. Because active verbs and concrete nouns are more visceral, dynamic, and persuasive, they reduce the need for modifiers. Avoid overusing the "-ing" form of verbs because it dilutes and reduces their strength. It is like driving a speedboat without raising the anchor.

4. Compress

Cut, compress, and condense! Imagine that you must pay your reader a dollar a word to read your prose. Naturally, you will want to use few words to say as much as possible. Then, imagine that you must pay your reader five dollars a word to read your poetry. Compress, especially when the progress of the poem is impeded by imprecise or indecisive language. Try the following experiment. Put a gob of frozen orange juice on your tongue. This pure, concentrated slush, without any liquid to dilute its sweet potency, is so pungent it stings. Make your poem like that. Cut everything that can be cut until what's left penetrates the flesh with its sweet, burning flavor.

5. Risk

Be daring in your writing. Experiment and take chances. Risk-taking adds originality and spontaneity to the poem, which leads to imaginative and linguistic breakthroughs. Read a wide variety of contemporary poets so that you will begin to understand the breadth of poetry's language and modern imagination. You will also become more conscious of its many voices. You cannot mature as a poet unless you read widely. If you refuse to read, you refuse to grow.

Need to Write an Ecphrasis...Now What?

Consider the subject and the story being told...how would you describe them?
Place yourself in the artwork... what sounds, smells, feelings, tastes can you take from it?

Step away from the artwork...how do you connect with it personally? What does it say to you?

Examine the artwork closely again...what is the central message being conveyed or spoken to you?

Lesson 5: Using Sestina and Villanelle for Ecphrasis

Grades 9-12

Estimated Time – 60 minutes

Lesson Author – Minnie Vasquez

TEKS

(3) Reading/Comprehension of Literary Text/Poetry. Students understand, make inferences and draw conclusions about the structure and elements of poetry and provide evidence from text to support their understanding. Students are expected to analyze the effects of diction and imagery (e.g., controlling images, figurative language, understatement, overstatement, irony, paradox) in poetry.

(7) Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to explain the role of irony, sarcasm, and paradox in literary works.

(13) Writing/Writing Process. Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text.

B) write a poem using a variety of poetic techniques (e.g., structural elements, figurative language) and a variety of poetic forms (e.g., sonnets, ballads).

(C) revise drafts to improve style, word choice, figurative language, sentence variety, and subtlety of meaning after rethinking how well questions of purpose, audience, and genre have been addressed.

Objectives

- The learner will understand the specific rules for creating a poem in form and analyze how repetition of words and lines enhance the central message or theme.
- The learner is expected to think critically about a visual work of art and write a reflective response in a specific poetic form.
- The learner will use revision strategies to strengthen the message of a poem.

Procedure

Warm Up Activity – Sharing of Work

Have students meet in writing circles for about 5 to 10 minutes and share their freewriting from the previous homework.

Instruction

Review the *sestina* poetic form using directions provided in the *Poetry Samples PDF* and the sample *sestina*: “Sestina” by Elizabeth Bishop. Go over the *sestina* form with more depth using *Borderlines*: “Sestina: The Color of Money/ La sextina: el color del dinero” as the primary model for a *sestina*.

The following is a preview of the directions for writing a sestina:

Sestina

- A 39 line poem of French origin with a strong use of repetition ideal for exploring a topic/ message in more depth or for adding a lyrical quality.
- Divided into seven stanzas.
- The first six stanzas have six lines each—one stanza is a sestet; a sestina has six sestets.
- Each last word of the first stanza (sestet) will be repeated in the remaining sestets.
- The last stanza (the 7th stanza) is a tercet—a stanza of three lines that repeats the words in a very specific way. (See the Teacher’s Resource for specific instructions)
- *Teacher Resource: Sestina*
<http://www.poets.org/viewmedia.php/prmMID/5792>

Next, go over the *villanelle* poetic form using directions provided in the *Poetry Samples PDF* and the sample villanelle: “Do Not Go Gentle Into That Good Night” by Dylan Thomas. Go over the villanelle form once again and with more depth using *Borderlines*: “Young Street Musician/ La joven musico ambulante” as the primary model for a villanelle.

The following is a preview of the directions for writing a villanelle:

Villanelle

A poetic form of Italian origin; villanelles have a strong song quality because of the repeating lines/ refrains (see Teacher’s Resource for specific instructions).

- Line 1 of the 1st stanza becomes the last line of the 2nd stanza and also the last line of the 4th stanza. Think of Line 1 as Refrain 1.
- Line 3 of the 1st stanza becomes the last line of the 3rd stanza and also the last line of the 5th stanza. Think of Line 3 as Refrain 2.
- Once you have 4 stanzas, add a 5th stanza. Line 3 from the 1st stanza will be Line 2 of the 5th stanza. Line 1 from the 1st stanza will be Line 4 of the 5th stanza.
- Line 1 of the first stanza and Line 4 of the first stanza will be the last two lines of the last stanza.

You may use an audio clip of “Do Not Go Gentle Into That Goodnight” by Dylan Thomas.

- *Teacher Resource: Villanelle*
<http://www.poets.org/viewmedia.php/prmMID/5796>
- *Dylan Thomas audio*
<http://www.poets.org/viewmedia.php/prmMID/15377>

If any time remains in class, have students begin their homework which calls for students to be poets once more and write ecphrasis using artwork from *Borderlines*. The ecphrasis will be written as a sestina or a villanelle.

For students who choose to write a sestina and are struggling with getting started, suggest they begin by deciding on 6 strong words that will repeat in all the stanzas, either concrete nouns or active verbs. Or, suggest they treat the first stanza as a single poem that gets the topic/ message of the poem going and then expand on the topic/message in the other stanzas so that it seems like they are building a story-song.

For students who choose to write a villanelle and are struggling with getting started, suggest they begin the villanelle by writing two rhymed lines to serve as the core of their message.

Homework

Part I: Students will review the pages over sestina and villanelle from pages 8-15 in the *Poetry Samples PDF* and the poems from *Borderlines* discussed in class today.

Part II: They will choose any drawing in *Borderlines* and write a complete first draft of a sestina or villanelle in response to the drawing.

Part III: Next, students will review *Murphy's Style Sheet for Revision* and make a few revisions of certain key lines in their draft.

- **ESL/Bilingual Component**
 - Encourage students to use code-switching if they have the capability to do so or if they know of a particularly rich word or phrase in Spanish (or other language) to bring out a specific idea.
 - Or – write the entire poem in Spanish, and provide a translation.

Assessment

Check for understanding during writing circles and class discussions. Also, ask several students to share their drafts the following class day in writing circles or class discussion. The drafts of student poems, sestina and villanelle, will also serve as assessment.

Additional Lesson

Allow an entire period for writing circles to workshop the poems written by group members. In the first half of class, writing circle members can spend about five minutes with each poem and write feedback in the margins over speaker, message, images, and poetic devices. The second half of class will be for discussion. Each student in the writing circle will read his poem out loud and listen to all the comments and feedback by other student members. *Note to Teacher*—This will take some planning—either tell students to bring in several copies of the poem for their

writing groups or pick up the poems and make copies for another class day. Establish rules for the workshop beforehand and provide students with the rules and specific questions or topics they can use for writing and sharing critical feedback with student writers. You may use the handout *What Kind of Comments and Feedback?*

Typically a workshop consists of students reading and discussing work composed by other students in the class. A student writer plays the role of quiet observer and listener while peers in the writing circle take on roles as observant and supportive editors. Explain to students they do not need to take all comments and feedback to heart. A student writer makes all decisions when it comes to revision, and the writing workshop serves to understand how readers interpret the poem. The workshop also provides suggestions for improving the message and delivery of the poem.

If no additional teaching days are available for this, simply have students turn in their sestina or villanelle and provide individualized feedback and ask for a revision by the end of the *Borderlines* unit.

Homework: Using Sestina or Villanelle for Ecphrasis

Part I: Review the pages over *sestina* and *villanelle* in the *Poetry Samples PDF* and the poems from *Borderlines* we discussed today.

Part II: Choose any drawing in *Borderlines* (one that you or the class has not used) and write a first draft of a sestina or a villanelle in response to the drawing.

Part II: Review Murphy's Style Sheet for Revision and make a few revisions of certain key lines in your poem draft. Show your "dirty work" rather than tearing out the whole page and rewriting it neatly.

- Try to keep your eyes away from the accompanying poem in *Borderlines* so your poem will be fresh and reflect your perspective.
- Follow the strict line rules.
- **ESL/Bilingual Component**
 - Feel free to use to use code-switching if you have the capability to do so or if you know of a particularly rich word or phrase in Spanish (or other language) to bring out a specific idea.

(code switching...alternating between two languages while speaking or writing)

Feel free to write a Spanish version of your Sestina or Villanelle.

What Kind of Comments and Feedback?

1. Circle/ underline specific words or images that stand out and write about what “works” and why it “works.”
 - why is it memorable to you
 - what does it speak to you
 - what does it say about the speaker
2. Examine lines with a “poetic eye” and write about how well the lines work together as a whole:
 - consider line breaks, stanzas, combination of words, specific images, etc.
 - “how well” means to evaluate or to make judgments
3. Circle/underline specific words or images that do not seem to “work” and write about...
 - why they don’t seem to fit with the rest of the poem
 - why they don’t come across as smoothly
 - why they are difficult to read through in your mind or out loud
 - make sure you mention how they could improve the line or image
 - if it doesn’t “work”—why?
 - what can be done instead?
4. Comment about how the writer can change or improve any part of the poem.
5. Write about what you did not like and why (without being rude or judgmental or overly critical...it takes practice).

6. Write comments neatly in the margins and make sure you show where those comments go (with which lines - use arrows)

7. *You do not have to address all of these issues. Choose a few questions for focus, especially if you have a limited time to write feedback. The same is true during discussion.*

Lesson 6 – **Prose as Ecphrasis and the Writing Process: Pre-writing**

Grades 9-12

Estimated Time – 60 minutes

Lesson Author – Katherine Hoerth

TEKS

(13) Writing/Writing Process. Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to:

(B) structure ideas in a sustained and persuasive way (e.g., using outlines, note taking, graphic organizers, lists) and develop drafts in timed and open-ended situations that include transitions and rhetorical devices used to convey meaning

Objectives

- The learner is expected to define the term ‘free writing’ and use it to develop ideas for their own writing
- The learner is expected to utilize plot structure while planning their own narrative
- The learner is expected to create a graphic organizer as a tool for pre-writing and planning a narrative story in response to a work of art.

Procedure

Warm Up Activity – Journaling

Have students respond to the following questions as they enter the room in their *Borderlines* writing journals:

“What is the writing process? What steps are included in the writing process? How might the writing process be similar/different when writing poetry vs. writing prose?”

Discuss answers as a class, including the following important notes: the writing process is recursive, five steps include pre-writing, drafting, revising, editing, and publishing.

Instruction

As a class, define the terms ‘journaling’, ‘free writing’, and ‘prewriting’. Have students record their own definitions for each in their notes. Ask students what they think the possible benefits of prewriting might have on their essays (to generate new ideas, organize thoughts, and warm up for creative thinking).

Explain to students that today they will try a technique called ‘free writing’. The rules of free writing as to 1 – write for a fixed period of time, 2 – write continuously even if it doesn’t make sense, and 3 – not to worry about spelling or grammar while free writing.

Display five different drawings from *Borderlines* for students to choose from for their free writing activity. Give students five minutes to free write about anything the drawings make them think of. Use a timer to keep the time, and complete the free writing activity yourself on the overhead as a model. When finished, show students your free writing journal and have them help you to find any key ideas and important phrases or words.

Allow students 10 more minutes to practice free writing, either on the same picture or allow them to choose another picture from *Borderlines*. Inform students that they may write in either English or Spanish for this exercise. Then, have students get into pairs and highlight/underline important ideas from their free writing journal.

Before class ends, review plot vocabulary (exposition, rising action, climax, falling action, and resolution) with students and hand out the blank plot diagrams.

Homework

Explain that for homework, they will be using their free writing to create a plot diagram for a narrative story based on their journal entries (see handout)

Reflection/Assessment

Have students reflect on the following question:

What is free writing? Did you find it an effective technique for generating new ideas? Why or why not?

Prewriting Notes

Define the following terms in your own words –

Pre-writing: _____

Journaling: _____

Free Writing: _____

Graphic Organizers: _____

How do you think pre-writing affects a final writing product? Do you think pre-writing is helpful? Why or why not?

List the three “rules” of free writing:

1. _____
2. _____
3. _____

Free Writing Assignment:

Using the back of this page or another paper, free-write about one of the drawings from *Borderlines*. Write about anything that comes to your mind, but you may also want to consider memories from your childhood or people the paintings remind you of. You may also want to imagine what the character might be thinking about, or what they have experienced in the past.

Reflection Question:

What is free-writing? Did you find it to be a good technique for generating new ideas for your story? Why or why not?

Homework: Create a Plot Pyramid

Directions: Using your free-writing journal entry, begin to plan out a narrative story based on your character. Use the plot pyramid to organize your thoughts.

Rising Action – what are some complications to the main problem?

- 1.
- 2.
- 3.
- 4.
- 5.

Climax:

Falling Action –

- 1.
- 2.
- 3.

Inciting Incident –
How does the main problem in your story begin?

Exposition –

Who are your characters? Describe them.

Setting – When and where does your story take

Resolution: How is the problem resolved?

Lesson 7: **Prose as Ecphrasis and the Writing Process - Drafting**

Grades 9-12

Estimated Time – 60 minutes

Lesson Author - Katherine Hoerth

TEKS

(14) Writing/Literary Texts. Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas. Students are responsible for at least two forms of literary writing. Students are expected to:

(A) write an engaging story with a well-developed conflict and resolution, interesting and believable characters, and a range of literary strategies (e.g., dialogue, suspense) and devices to enhance the plot

Objectives

- The learner is expected to demonstrate knowledge of narrative structure by producing draft of a short story in response to a work of art.
- The learner is expected to develop details about their characters based on details in the artworks.

Procedure

Warm Up

When students first come in the room, have them take out their plot diagrams and a blank sheet of paper. Give students five minutes of journaling time to create a plot summary addressing the following questions:

Who is your character?

What is the main problem in your story?

What are some complications?

How is your problem resolved (or if it is not, how does the story end?)

Have a few volunteers read their plot summaries out loud. Ask the students, are these completed stories, and why not? (Because they are too short, and we need to add details about setting, characters, the conflict, etc.). Tell the class that today they will be learning about developing details from the pictures and poems in *Borderlines* about their chosen stories.

Direct Instruction

As a class, read the poem “Little Dancer” from *Borderlines*. Brainstorm some character traits of the little girl in the picture and poem. Create a T- chart illustrating details, and the character traits we can infer from them, such as:

: Details from the poem/picture

1. “crinkly bow in your hair”
2. “sit on the floor so poised”
3. “dancer’s skirt”
4. “look up forlornly”
5. “when will it be my turn”

Inference about the character

1. The girl’s mom cares for her
2. The girl is excited
3. Knows how to dance or is learning
4. Longs to be on stage
5. Likes to be the center of attention

Small Group Activity

Tell students that in groups, they will be creating a T-chart to describe character traits about another character in *Borderlines*. Break students up into groups of 2-4. Assign each group one of the following pictures: “Six Year Old Street Vendor” (page 2), “Boot Seller” (page 14), “Progreso Street Vendor, Smiling” (page 30), “Happy Bead Seller” (page 36), or “Young Street Musician” (page 40).

Have them create a T- chart like the one created as a class. If available, have them create them on large chart paper to present to the class. Give the groups about ten to fifteen minutes to complete the T-chart. Have the groups present their charts, while showing the drawings.

Then, discuss with the class how including these details in their plot summaries might make the stories more interesting.

Independent Practice

Pass out the **Prose as Ecphrasis Assignment**. Give students the remainder of the class period to compile a rough draft. Remind students that in the drafting stage of the writing process, not to worry about spelling, punctuation, or grammar. The idea is to get their ideas down on paper. Whatever is not completed in class will need to be taken home to be completed. By the next class session, students will need a completed draft (between 3-5 pages long would be ideal)

Assessment

Review student's plot pyramids to ensure they are constructing a coherent story. Circulate as they are writing their drafts in class and check to see if they are including details.

Technology Application

If time permits, allow students to create interactive timelines of their work, using the ReadWriteThink.org website:

<http://www.readwritethink.org/files/resources/interactives/timeline/index.html>

Or – allow students to create a pre-writing power point of their outlines and present them to the class. A template can be found here:

http://alex.state.al.us/lesson_view.php?id=30020

ELL Strategy

Encourage students to use code-switching in their stories, particularly in dialogue, while creating their rough drafts. While working in groups to create a T-chart, ask students to use quotes from the Spanish text as well, and discuss the inferences in both English and Spanish. This way, ELL students in the group will be vital, and English speaking students can also learn from the experience.

Lesson 7 Hand-Out

Using your plot pyramid, write a brief 2-3 sentence plot summary addressing the following questions: Who is your protagonist/antagonist? What is the main conflict in the story? When and where does your story take place? Why is the conflict complicated? How is your story resolved?

How does a short story differ from a plot summary?

Fill in the following T- Chart as a class using the poem and drawing “Little Dancer” on page 24 of *Borderlines*.

Details from Poem/Drawing	Inference about Character

As a group, create a T-Chart making inferences about the characters based on details from the poem or drawing. Choose one of the following pictures: “Six Year Old Street Vendor” (page 2), “Boot Seller” (page 14), “Progreso Street Vendor, Smiling” (page 30), “Happy Bead Seller” (page 36), or “Young Street Musician” (page 40).

Prose as Ecphrasis Assignment Handout

For this assignment, you will be creating a short story based on one of the drawings from *Borderlines: Drawing Border Lives*. Use your plot summary and pre-writing to expand into a rough draft. Your story should:

- Be related to your chosen painting (remember, use details as discussed in class)
- Follow narrative structure, but may also include flashbacks, foreshadowing, etc.
- Include dialogue – feel free to code switch!
- Be either fiction (made up) or nonfiction (perhaps based on a true story from your life)

Throughout the next few days, we will be working on revising and editing. For your rough draft, you will not be graded on spelling and grammar, but rather; your story structure, character development, and dialogue.

Stories will be graded based on the following rubric (1-4):

4- beginning, middle, end; lots of sensory details; escalating tension; private thoughts; believable dialogue; strong voice, story uses many details or references from the drawing.

3- beginning, middle, end; some sensory details; some tension; a private thought; dialogue; voice, story includes some details or references from the drawing.

2- may be missing a beginning, middle or end; may be lacking sensory details, an element of conflict, dialogue and private thoughts, story includes few (1-2) details or references to the drawing.

1- lacks any semblance of logical organization; little tension; virtually no dialogue or private thoughts, little or no relation to the drawing.

Your story should be roughly 3-5 pages long (typed 12 font) – but focus on including a full narrative rather than page length.

DRAFT Due date: _____

FINAL Due date: _____

Lesson 8 – Prose as Ecphrasis and the Writing Process - Revision

Grades 9-12

Estimated Time – 60 minutes

Lesson Author – Katherine Hoerth

TEKS

(13) Writing/Writing Process. Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text. Students are expected to:

C - revise drafts to improve style, word choice, figurative language, sentence variety, and subtlety of meaning after rethinking how well questions of purpose, audience, and genre have been addressed

E - revise final draft in response to feedback from peers and teacher and publish written work for appropriate audiences.

Objectives

- The learner is expected to act as a peer reviewer and develop concrete ways to critique a text.
- The learner is expected to act as a writer and respond to peer critiques to improve their own narrative writing skills.

Procedure

When the students arrive, have them take out their drafts and respond to the following journal prompt for about 5 minutes:

1. *What are some characteristics of a good narrative? List as many as you can.*
2. *What is 'peer review'? What kind of advice do you think would be helpful during a peer review session?*

As a class, develop a list of narrative characteristics. Make sure to include the following in some manner:

Clear inciting incident and conflict

Detailed characters and setting

Logical organization of events (chronological or uses flashbacks)

Uses dialogue and descriptions effectively

“Show vs. tell”

Appropriate tone

Consistent point of view

Uses sequencing words between paragraphs.

You may need to take some time to accurately explain these concepts if not already covered in class. It is important that students have at least a general understanding of story elements, sequencing, and dialogue.

Also discuss the purpose of a “peer review” and explain to students that today they will be getting into groups of three to share their stories. Discuss the difference between “vague” and “specific” comments. Inform students that good peer feedback will give specific direction as to how they can improve. Write each of the following on the board:

- a. “I like your story, but your ending needs work. Rewrite it.”
- b. “Rolando’s character is strong, but I want to know a little bit more detail about him.”
- c. “I can’t get a good picture of Rolando in my head. Maybe you can describe his physical characteristics a little more, with details about his hair color, eyes, and the clothes he wears”

Ask students, “which feedback is the most helpful and why”.

Discuss that the last one gives the author specific suggestions about how to improve the story, whereas the second one gives some helpful advice but is too vague. The first comment is simply too vague and not helpful at all. Inform students that the purpose of this exercise is to provide each other with helpful feedback to improve their stories before they will be graded.

Have students work independently on feedback worksheet 1. As students are finishing, have them get into groups of three. Have them pre-read each other’s stories if time permits.

Once everyone is in groups, inform students they will be taking turns with their critiques. Each group member will have ten minutes to read their draft out loud, and the rest of the students will record comments on feedback worksheet two.

Circulate throughout the classroom offering your own critiques on the feedback process. By the end of the class period, each student should have two different feedback sheets.

Tell students that they will be doing their revisions at home tonight and to come with a new version tomorrow.

Assessment

While circulating, take note of how specific and helpful student feedback is. Correct and offer suggestions as needed.

After students complete revisions, you may use the included rubric for grading the stories.

ELL Strategy

Review the definition of “code-switching” from previous lessons. Encourage students to use “code-switching” in their stories, and to review each other’s dialogues. If the groups are particularly heterogeneous, have students translate for one another. This will provide a learning opportunity for English dominant students in addition to oral literacy practice.

Also, allow students to write their stories in Spanish, and provide a translation.

Teacher's Grading Rubric for Short Story Assignment

4- beginning, middle, end; lots of sensory details; escalating tension; private thoughts; believable dialogue; strong voice, story uses many details or references from the drawing.

3- beginning, middle, end; some sensory details; some tension; a private thought; dialogue; voice, story includes some details or references from the drawing.

2- may be missing a beginning, middle or end; may be lacking sensory details, an element of conflict, dialogue and private thoughts, story includes few (1-2) details or references to the drawing.

1- lacks any semblance of logical organization; little tension; virtually no dialogue or private thoughts, little or no relation to the drawing.

Lesson 8: Feedback Worksheet One (In class)

Comment	This effective because....	This is not effective because...
<p>I enjoyed reading about the inciting incident about Abuelo getting fired from his job for falling asleep. You had some really great description and gave a silly anecdote. However, maybe this could come sooner in the story so it will follow the plot pyramid structure more closely.</p>		
<p>I like the character of Victor but you need to describe him more.</p>		
<p>The flashbacks in your story are good, but they get a little bit confusing because sometimes I don't know if we're in the past or present. Try using more signaling words to direct the reader like "in her youth" or "she remembered back when"</p>		
<p>I like your use of dialogue in the exposition, the code-switching is very convincing particularly with Beto's character. But he stops the code-switching after the climax. Try rewriting the dialogue to include his code-switching so his voice is consistent.</p>		
<p>Your point of view switches from 1st to 3rd person in paragraph five. Change it back to 1st person to be consistent.</p>		

You describe Tia Ana as old. Show vs. tell!		
--	--	--

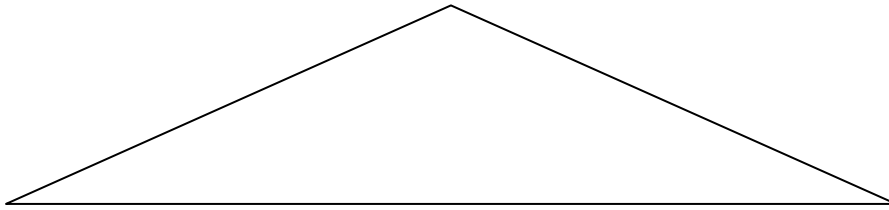
Lesson 8 Feedback Worksheet 2 In Class Workshop

Name: _____ Peer's Name: _____

Story title: _____

Answer the following questions about your partner's story.

Map out the story. Are the events easy to follow? Why or why not?



What are some details used in the story? Do the details help you to make inferences about the characters and events?

What did you like the most about the story? Why did you like that?

As a reader, what did you have trouble understanding?

Give SPECIFIC suggestions for improvement.

Lesson 9: **Proofreading & Editing – What’s the difference?**

Grades 9-12

Estimated Time: 60 minutes

Lesson Author – Linda Romero

TEKS

(13) Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose texts. Students are expected to:

(D) Edit drafts for grammar, mechanics, and spelling

Objectives

- The learner is expected to define the terms “proofreading”, “editing”, and understand the differences between the two.
- The learner is expected to define “publishing” and learn different forms in which publishing takes place.
- The learner is expected to recognize proofreading symbols and use them to edit and mark peer drafts for errors in spelling, grammar and mechanics.
- The learner is expected to recognize errors in grammar, mechanics and spelling and make corrections based on peer-editing sessions.

Procedure

As a class, define the terms “proofread” (to read and mark corrections – i.e. *He proofread the essay carefully*) and “edit” (to prepare for publication or public presentation - i.e. *the stories have been edited for a younger audience*) and discuss what the differences between the two are.

Ask students to list in their notes what the benefits of proofreading and editing are, as well as in what capacity these strategies might be used in a professional setting. Have students say out loud some of the benefits of proofreading and editing they thought of. (**Note to teacher** – This should take no more than 5-10 minutes. The purpose of this is to check student’s prior knowledge of proofreading and editing and how they are used).

Explain to students that editing is the last stage in the writing process before their pieces are shared with each other or an outside audience, considering too that writing pieces can often go through several edits before a final draft is completed. Distribute the **Webster’s Proofreading**

Symbols handout, explaining that they are to use these symbols when peer-editing the narrative or poetry pieces they wrote in response to the artwork they chose in *Borderlines*.

Give students the **Proofreading & Editing Exercise** handout to practice using the proofreading symbols and learn to recognize errors that they might come across in each other's writing. Mention to students that the sentences used in the exercise are based on the poems in *Borderlines*. Complete the first couple sentences with students in class, and then have them finish the worksheet on their own. Review the exercise in class once students have finished, assessing their work. Ask students if they have any questions about the process they just did.

Tell students they will now all take on "**Peer-Editor**" and "**Peer-Author**" roles. Pass out the **Editing Rubric** and instruct students to use the rubric as a guide for commenting and making suggestions on the pieces they are editing. Have students exchange their writing pieces (either narrative or poem) that they wrote in response to *Borderlines* artwork among one another and proofread and edit their peer-author's work using the proofreading marks they have just practiced.

Note to teacher – The teacher should group students in groups of 3 or 4, then walk around and monitor each group individually as students go through the editing process, asking for any questions as they proceed.) Students will then return the edited pieces to their author for their review. Give "Peer-Authors" the opportunity to ask questions of their "Peer-Editor" about any marks, comments or suggestions they may have made, or to discuss the feedback in general. (This should take about 30 minutes).

Pass out the **Proofreading & Editing Error Chart** to each student. Once students have had their peer-edited pieces returned to them, instruct students to write in the **Proofreading & Editing Error Chart** which spelling, punctuation, usage and capitalization errors were found in their proofread and edited narrative or poetry piece for consideration for their final revision before publication. (**Note to teacher** – The purpose in using the **Proofreading & Editing Error Chart** is that by having students write what their mistakes were, they will likely become more aware of their errors, and the worksheet will serve as a tangible reference for future writing assignments.)

Assessment

While students are engaged in peer editing, the teacher will circulate and check student progress, looking in particular for the proper use of editing symbols and proper grammar usage. The teacher will also review student note sheets to determine if students are able to define the terms in their own words.

Homework

Rewrite a story or poem written in a previous lesson, making revisions based on their "Peer-Editor's" proofreading marks and comments or suggestions, as well as incorporating any comments and corrections the teacher may have made the previous day. Turn in your revised narrative or poem piece, along with the corrected earlier versions by the teacher and "Peer-Editors" to serve as a reference for what revisions have been made.

Lesson 9 Notes Sheet

Proofreading & Editing

DIRECTIONS: Define the following terms in your own words. Then, give 1 or 2 examples of how each one helps improve writing.

1. Proofread:

a.) definition: _____

b.) how does it help?

2. Edit:

a. definition: _____

b. how does it help?

THINK ABOUT IT! You're learning how to proofread and edit for school writing assignments. What are some ways you think proofreading and editing would be used in the "real world" or professional setting? Write your ideas below.

<u>SYMBOL:</u>	<u>MEANING:</u>	<u>EXAMPLE:</u>
ⓧ or ⓧ or ⓧ	Delete	take it out
Ⓢ	Close up	print as <u>one</u> word
Ⓢ	Delete & close up	close up
^ or > or ^	Caret	
#	Insert a space	
stet	Let stand	
tr	Transpose	
[or]	Set farther to the left or right	
¶	begin a new paragraph	
Ⓢ	spell out	set <u>5 lbs.</u> as five pounds
cap	set in CAPITALS	set <u>nato</u> as NATO
lc	set in lowercase	set South as south
ital	set in italic	set <u>oeuvre</u> as <i>oeuvre</i>
bf	set in boldface	
↵	insert comma	
↵	insert apostrophe	
Ⓢ	insert period	
; or ;/	semicolon	
: or Ⓢ	colon	
«» or «»	quotation marks	
(/)	parentheses	

OK/?	query to author: has this been set as intended?	
------	---	--

Proofreading & Editing Exercise

Directions: Using proofreading marks, correct errors in the following sentences based on the poems in *Borderlines*. Rewrite each sentence correctly beneath each one. If there are no errors, write “correct” underneath.

- 1) the young girl wore a pink ribin in her hair.
- 2) The “Mariachi with a red Violin” plays on a twon square in Mexico city.
- 3) Street venders wake up early every day to walk up and down the Nuevo Progreso.
- 4) her mother can not afford to buy her oaxacan treasures.
- 5) I am ten year old and sell beaded necklaces every Saturday afternoon.
- 6) Rosa goes to Ochoas Flea Market onSundays after Church.
- 7) I wander what the man carries inside the clay pot?
- 8) The vaquero from Veracruz works construction in the Valley.
- 9) he sells boots along side the other vendors in Mission.
- 10) She smiles with happiness through purple lipstick.

DIRECTIONS: Use the Editing Rubric as a guide when proofreading, commenting or making suggestions on your peer-author's narratives or poems. This is the criteria your final written piece will be graded on.

EDITING RUBRIC

Student Name: _____

Date: _____

CATEGORY	4	3	2	1
<i>Grammar & Spelling (Conventions)</i>	Writer makes no errors in grammar or spelling that distract the reader from the content.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content.
<i>Capitalization & Punctuation (Conventions)</i>	Writer makes no errors in capitalization or punctuation, so the paper is exceptionally easy to read.	Writer makes 1 or 2 errors in capitalization or punctuation, but the paper is still easy to read.	Writer makes a few errors in capitalization and/or punctuation that catch the reader's attention and interrupt the flow.	Writer makes several errors in capitalization and/or punctuation that catch the reader's attention and greatly interrupt the flow.
<i>Word Choice</i>	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest. Jargon or cliches may be present and detract from the meaning.
<i>Transitions (Organization)</i>	A variety of thoughtful transitions are used. They clearly show how ideas are connected.	Transitions clearly show how ideas are connected, but there is little variety.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.

Proofreading & Editing Error Chart			
Spelling Errors	Punctuation Errors	Usage Errors	Capitalization Errors

Adapted from Improving Writing: Resources, Strategies and Assessments by Susan Davis Lenski & Jerry L. Jones.
© 2000 by Kendall/Hunt Publishing Company, Dubuque, IA

Lesson 10: **Oral Interpretations, Public Speaking, and Publishing**

Grades 9-12

Estimated Time – 60minutes

Lesson Author – Linda Romero

TEKS

(13) Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose texts. Students are expected to:

(E) Revise final draft in response to feedback from peers and teacher and publish written work for appropriate audiences.

(25) Listening and Speaking/Speaking. Students speak clearly and to the point, using the conventions of language. Students will continue to apply earlier standards with greater complexity. Students are expected to give presentations using informal, formal, and technical language effectively to meet the needs of audience, purpose, and occasion, employing eye contact, speaking rate (e.g., pauses for effect), volume, enunciation, purposeful gestures, and conventions of language to communicate ideas effectively.

Objectives

- The learner is expected to conduct an in-class reading as a means of publishing their written piece, and be graded by peers as well as teacher on presentation skills. Criteria include: posture and eye contact, enthusiasm, preparedness, volume, expressiveness and oral interpretation.
- The learner is expected to revise their final prose or poems that incorporate peer and teacher feedback before publication.

Procedure

Pass out the **Oral Reading Rubric** for students and tell them they will be using the rubric to help them practice their oral reading of either their narrative or poem piece. Mention that each reading should take **no more than 3-5 minutes**, including a brief introduction that includes the title of the narrative or poem and the title of the *Borderlines* artwork chosen to respond to. (**Note to teacher** – A criterion has been added in the rubric to observe a students' audience participation skills during their classmates' readings.)

Tell students that they are going to now hear a short audio clip example of how a narrative and poem should be read aloud in front of an audience.

- **Poetry 180 Audio Clip:**

How to Read a Poem Out Loud by former Poet Laureate Billy Collins.

<http://www.loc.gov/poetry/180/p180-howtoread.html>

Pass out the **Tips for Reading Out Loud** handout. Tell students that they should practice incorporating some of those techniques into their oral presentations. Assign partners to students, and tell them to read their narrative or poetry pieces out loud to a partner as they would if they were in front of the class, taking into consideration strategies on the **Tips for Reading Out Loud** handout and the **Oral Reading Rubric**. Have students give verbal feedback on the reading and any suggestions for eye contact, posture, and volume. Teacher should be walking around the room asking for any questions during this process.

Once students have practiced reading to a partner, pass out the **Practice Reading Feedback Form**. Have one or two students volunteer to read their piece in front of the class to practice before their actual presentation. Instruct the class to listen to the presentation closely and answer the questions on the **Practice Reading Feedback Form** as the volunteer reader presents their piece. Afterwards, ask the entire class to name some things they liked about the presentation and things that need improvement in order. Ask if there are any questions about the activity they just did.

Homework

Practice reading your narrative or poetic piece in front of a mirror. Take into consideration the criteria on the **Oral Reading Rubric**, the **Tips for Reading Out Loud** handout, and student feedback given after the practice reading.

Note to teacher – Students should be given the opportunity to have a full class reading the following day if possible of their narrative or poetic pieces that they wrote in response to the artwork in *Borderlines*. Use the Oral Reading Rubric to assess their work. Students can evaluate their peers using the same rubric and then return their graded rubric to their peers. Students should be given the opportunity to have their pieces published in a public setting (i.e, literary journal, school website, public reading, school library, or displayed in the classroom, etc ... preferably the poem would be displayed alongside the work of art).

Tips For Reading Out Loud

These tips can be used for reading either a narrative or poetic piece.

- Be sure to practice reading your piece out loud to yourself at least a couple times before reading it in front of an audience.
 - This will cue you in to any awkward pauses, pronunciations of words, etc. that you're not sure about.

- Rehearse how you're going to read the narrative or poem to not only time how long it takes to read it, but also to practice how you are going to stress certain words in context.
 - (i.e: if a line reads, "He screamed, 'STOP!'", practice how you are going to actually verbalize the word "stop" when you get to that point in the reading.

- Speak loud enough so people in the back of the room can hear you clearly.
 - Be sure to face forward and hold your piece in front of you (being sure to not cover your face). This will force you to look more directly at the audience and not down at the sheet of paper.

- Practice using your natural speaking voice.
 - Try not to slip into a monotone reading. Use natural speaking tones to emphasize certain parts of the piece that are stressed differently than others.
 - Pause with "natural pauses" rather than forced or drawn out ones.

- Take your time!
 - Don't rush through the reading so your words cannot be heard. Annunciate clearly and pause when necessary.

DIRECTIONS: Use the following form to give constructive feedback to your peer reader for their use as they prepare for their oral reading. Consider the following questions for you to answer as they read. When you have finished, please sign the form below your comments and return to the reader.

Practice Reading Feedback Form

Name of Reader: _____

Date:

- 1.) What was your favorite narrative part/ poetic line of the entire reading? Why?

- 2.) What areas of the presentation do think need the most improvement? How do you suggest changing these areas for a better reading?

- 3.) Give general comments about the reading presentation below (i.e. what you liked, their body language, eye contact, etc.).

DIRECTIONS: Use the Oral Reading Rubric on the next page to help you practice reading your narrative piece or poem out loud. (*Reminder:* Time your reading to meet the 3-5 minute requirement!)

ORAL READING RUBRIC

Student Name: _____

Date: _____

CATEGORY	4	3	2	1
<i>Posture and Eye Contact</i>	Stands up straight, looks relaxed and confident. Establishes eye contact with everyone in the room during the presentation.	Stands up straight and establishes eye contact with everyone in the room during the presentation.	Sometimes stands up straight and establishes eye contact.	Slouches and/or does not look at people during the presentation.
<i>Enthusiasm</i>	Facial expressions and body language generate a strong interest and enthusiasm about the topic in others.	Facial expressions and body language sometimes generate a strong interest and enthusiasm about the topic in others.	Facial expressions and body language are used to try to generate enthusiasm, but seem somewhat faked.	Very little use of facial expressions or body language. Did not generate much interest in topic being presented.
<i>Preparedness</i>	Student is completely prepared and has obviously rehearsed.	Student seems pretty prepared but might have needed a couple more rehearsals.	The student is somewhat prepared, but it is clear that rehearsal was lacking.	Student does not seem at all prepared to present.
<i>Volume</i>	Volume is loud enough to be heard by all audience members throughout the presentation.	Volume is loud enough to be heard by all audience members at least 90% of the time.	Volume is loud enough to be heard by all audience members at least 80% of the time.	Volume often too soft to be heard by all audience members.

<i>Listens to Other Presentations</i>	Listens intently. Does not make distracting noises or movements.	Listens intently but has one distracting noise or movement.	Sometimes does not appear to be listening but is not distracting.	Sometimes does not appear to be listening and has distracting noises or movements.
---------------------------------------	--	---	---	--

