RLP English 10B — Power, Voice and Change

STUDENT WORKBOOK · UNIT 2 · WEEKS 5-8

Poems of Protest and Change

Anchor text: An anthology of public-domain poems: Percy Bysshe Shelley, "Ozymandias" (1818); Emma Lazarus, "The New Colossus" (1883); Walt Whitman, "I Hear America Singing" (1860); Paul Laurence Dunbar, "We Wear the Mask" (1895) and "Sympathy" (1899); Wilfred Owen, "Dulce et Decorum Est" (1920); Edna St. Vincent Millay, "First Fig" (1920); Countee Cullen, "Incident" (1925); Langston Hughes, "I, Too" (1926)

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 2.1** — Form-to-meaning chart for two sonnets (workbook p. 7)
2. **Lesson 2.2** — Six substitution tests across the anthology with analysis (workbook p. 8)
3. **Lesson 2.3** — Annotated performance script and recorded performance with two peer responses (workbook p. 9)
4. **Lesson 2.4** — Stage 1 narrative draft (400-500 words) with a before-and-after revision (workbook p. 10)
5. **Lesson 2.5** — Three-stage explication and narrative, craft note, recorded performance (workbook pp. 11–13)

How to use this workbook

1. Every page here matches a lesson in the online course. Bring the page to the lesson; do not fill it in afterwards from memory.
2. The organizer pages are your **drafting space**. Anything scored is submitted online, in the lesson's own submit box: type or paste your answer from the page, and keep the paper page as your working copy. Page 10 is the Stage 1 organizer. Page 12 is the peer review sheet for Stage 2 — copy it once for each classmate you review (two are required). The course will not open the final draft until Stages 1 and 2 are submitted.
3. Write in it. Cross things out. A clean workbook at the end of a unit usually means the thinking happened somewhere else, or not at all.

Percy Bysshe Shelley, "Ozymandias" (*The Examiner*, 1818; text of *The Complete Poetical Works*, ed. Thomas Hutchinson, 1914, checked against Project Gutenberg eBook #4800); Emma Lazarus, "The New Colossus" (1883); Walt Whitman, "I Hear America Singing," *Leaves of Grass* (1882 edition); Paul Laurence Dunbar, "We Wear the Mask," *Lyrics of Lowly Life* (1896), and "Sympathy," *The Complete Poems* (1913); Wilfred Owen, "Dulce et Decorum Est," *Poems* (1920); Edna St. Vincent Millay, "First Fig," *A Few Figs from Thistles* (1922 edition); Countee Cullen, "Incident," *Color* (1925); Langston Hughes, "Epilogue" (later titled "I, Too"), *The Weary Blues* (1926). Texts via Wikisource; line numbers counted from the first line of each poem. All public domain. Composition instruction adapted from *Writing for Success* (BCcampus OpenEd, CC BY 4.0). Adapted and structured for classroom delivery by Sejal Learning Systems.

Unit 2 at a glance

#	Lesson	You produce	Workbook page	Standards
2.1	**How a Poem Argues — Form, Line and the Turn** Anchor Text & Close Reading	Form-to-meaning chart for two sonnets	p. 7	9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.2.A, 9-10.RL.3.D, 9-10.RL.1.A
2.2	**Language Lab — The Substitution Test, Connotation and Word Relationships** Rhetoric & Language Lab	Six substitution tests across the anthology with analysis	p. 8	9-10.RL.1.B, 9-10.RL.2.C, 9-10.RI.1.B
2.3	**Performance Lab — Justifying Every Pause** Socratic Dialogue & Listening Lab	Annotated performance script and recorded performance with two peer responses	p. 9	9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C, 9-10.RL.3.A, 9-10.RL.1.C, 9-10.SL.1.A, 9-10.SL.1.C
2.4	**Writing Workshop — The Scene a Poem Implies** Recursive Writing Workshop	Stage 1 narrative draft (400-500 words) with a before-and-after revision	p. 10	9-10.W.2.A, 9-10.W.3.A
2.5	**Key Assignment — Poetry Explication and Original Narrative** Culminating Unit Assessment	Three-stage explication and narrative, craft note, recorded performance	pp. 11–13	9-10.W.2.A, 9-10.RL.1.B, 9-10.RL.2.C, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C

The key assignment

Poetry Explication and Original Narrative.

Unit 2 reading schedule

> One row per lesson. Tick each row when you have finished the reading, not when you have started it.

Lesson	Read	Bring to the lesson	Done
5	"Ozymandias" (Shelley) and "The New Colossus" (Lazarus), each read aloud twice (Lesson 2.1)	Your form-to-meaning chart for both sonnets and your paragraph on what they say together	
6	"We Wear the Mask" and "Sympathy" (Dunbar); "Dulce et Decorum Est" (Owen) (Lesson 2.2)	Six substitution tests, at least three on verbs	
7	"I, Too" (Hughes), "First Fig" (Millay), "I Hear America Singing" (Whitman); "Incident" (Cullen) (Lessons 2.3-2.4)	Your marked performance script; your Stage 1 scene draft	
8	The whole anthology reread; your explication poem read aloud five times (Lesson 2.5)	Your explication and narrative plans; your recorded performance	

Vocabulary in context

Fill the right-hand column *before* you read the definitions on page 6. A definition you wrote from the way a word was used is one you will still have in June; a definition you copied is not.

Term	Lesson	In my own words
sonnet	2.1	
volta	2.1	
enjambment	2.1	
end-stopped line	2.1	
situational irony	2.1	
substitution test	2.2	
nuance	2.2	
denotation	2.2	
connotation	2.2	
guile	2.2	
performance script	2.3	
pace	2.3	
caesura	2.3	
tone	2.3	
interpretation	2.3	

Vocabulary in context (continued)

Term	Lesson	In my own words
telling detail	2.4	
camera test	2.4	
sensory language	2.4	
pacing	2.4	
implied scene	2.4	

The definitions, for checking afterwards

> Check these only after your own column is full. Where you disagree with the definition, work out which of you the text supports — that disagreement is worth more than the definition.

sonnet 2.1 — A fourteen-line poem, usually in iambic pentameter, with a set rhyme scheme and a turn.

volta 2.1 — The turn in a sonnet where the argument or feeling shifts.

enjambment 2.1 — Running a sentence past the end of a line.

end-stopped line 2.1 — A line whose sense ends where the line ends.

situational irony 2.1 — A contrast between what is intended or expected and what occurs.

substitution test 2.2 — Replacing a word with a near-synonym to show what the original choice accomplishes.

nuance 2.2 — A subtle difference in meaning, feeling or tone.

denotation 2.2 — A word's literal dictionary meaning.

connotation 2.2 — The associations and feelings a word carries.

guile 2.2 — Sly or cunning intelligence used to deceive.

performance script 2.3 — A copy of a poem marked with pauses, stresses, pace and tone for oral delivery.

pace 2.3 — The speed of delivery.

caesura 2.3 — A pause within a line of verse.

tone 2.3 — The speaker's attitude, conveyed in performance by voice.

interpretation 2.3 — A reading of a text's meaning, expressed in performance through choices.

telling detail 2.4 — A single concrete detail that lets the reader infer a larger truth.

camera test 2.4 — Asking whether a detail could be photographed.

sensory language 2.4 — Language appealing to sight, sound, smell, taste or touch.

pacing 2.4 — The speed at which a narrative moves, controlled by detail and sentence length.

implied scene 2.4 — A situation a poem suggests but does not directly show.

Form-to-meaning chart — two sonnets about colossal statues

Lesson 2.1 — How a Poem Argues — Form, Line and the Turn · `9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.2.A, 9-10.RL.3.D, 9-10.RL.1.A`

Ask how a poem means, not only what. A paraphrase of "Ozymandias" loses almost everything; the meaning is in the arrangement. Rows: speaker; the turn (line); one enjambment; one key word choice; what the form does.

Feature	"Ozymandias" (Shelley)	"The New Colossus" (Lazarus)

A ONE-SENTENCE PARAPHRASE OF ONE POEM — AND WHAT THE PARAPHRASE LOSES

WHAT THE TWO POEMS SAY TOGETHER THAT NEITHER SAYS ALONE

Six substitution tests

Lesson 2.2 — Language Lab — The Substitution Test, Connotation and Word Relationships · `9-10.RL.1.B, 9-10.RL.2.C, 9-10.RI.1.B`

Replace the poet's word with a near-synonym and ask what changes. Use at least three poems, and put at least three of your six tests on verbs. Dunbar's "grins" is not "smiles": prove each choice the same way.

Poem (line)	Poet's word	My substitute	What the original does that the substitute loses

Word	Its family (prefixes, suffixes, related words)	How the family helps me read an unfamiliar word

ONE PAIR FROM MY TESTS WITH THE SAME DENOTATION AND A DIFFERENT CONNOTATION

THE TEST THAT TAUGHT ME MOST: WHAT THE POET'S WORD DOES THAT I HAD NOT NOTICED BEFORE

Performance script — justifying every pause

Lesson 2.3 — Performance Lab — Justifying Every Pause · 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C, 9-10.RL.3.A, 9-10.RL.1.C, 9-10.SL.1.A, 9-10.SL.1.C

Every delivery decision is an interpretation. Print your poem with wide margins and mark it: one slash for a short pause, two for a long one; underline stresses; arrows for pace; notes for volume or tone. Then justify your choices from the text.

MY POEM

Line(s)	My delivery choice	The words in the text that justify it

ONE ENJAMBED LINE: DO I HONOR THE LINE OR THE SENTENCE, AND WHY?

IF A RECORDING OF MY POEM EXISTS: ONE CHOICE THE PERFORMER MADE, COMPARED WITH MINE

Classmate	A choice they made	The reading it implies	How I extend or complicate it

Stage 1 — the scene the poem implies

Lesson 2.4 — Writing Workshop — The Scene a Poem Implies · `9-10.W.2.A, 9-10.W.3.A`

This page is **submitted and scored**. Write the scene the poem implies but never shows. Two rules: do not quote the poem, and do not state its theme. Everything the poem says directly, your scene carries through what happens and what a character notices.

MY POEM, AND THE SCENE IT IMPLIES (TWO SENTENCES)

Sense	A telling detail for my scene	What it lets the reader infer

> At least one row uses a sense other than sight.

ONE PARAGRAPH BEFORE REVISION

THE SAME PARAGRAPH AFTER REVISION

WHICH IS STRONGER, AND WHY

BEFORE I SUBMIT

- [ ] 400-500 words of the scene
- [ ] At least one non-visual detail
- [ ] No words quoted from the poem
- [ ] No sentence states the poem's theme, including the last one

Explication planner, narrative plan and craft note

Lesson 2.5 — Key Assignment — Poetry Explication and Original Narrative · `9-10.W.2.A, 9-10.RL.1.B, 9-10.RL.2.C, 9-10.SL.2.A, 9-10.SL.2.B, 9-10.SL.2.C`

Choose one anthology poem you did not perform. Organize the explication around formal choices (line breaks, stanza shape, meter, rhyme or its refusal, repetition, the turn) and anchor every claim in quoted language with line numbers.

MY POEM (NOT THE ONE I PERFORMED)

THESIS — HOW THE POEM'S FORM PRODUCES ITS MEANING

Paragraph	The formal choice my topic sentence names	Quoted lines	Done

Poet's word (line)	My substitute	What the substitution shows

THE FIGURE OF SPEECH I INTERPRET IN CONTEXT, AND ITS ROLE

THE LINE THAT RESISTS MY READING — AND WHAT HONESTLY REMAINS OPEN

BEFORE I SUBMIT

- [ ] Explication, 700-900 words
- [ ] Narrative, 500-700 words: no quotation from the poem, no stated theme
- [ ] Craft note, 150 words: one choice I made in the narrative, and what it carries
- [ ] Recorded performance with a spoken justification of two delivery choices

Peer review sheet

Lesson 2.5 · Stage 2 of the key assignment

Use one copy of this sheet for each of the two classmates you review. Use it on a classmate's rough draft. You are reviewing against the criteria the final essay is scored on — not against your own taste. Every comment must point at a sentence.

DRAFT WRITER / REVIEWER

Criterion	Where I see it working (quote the sentence)	One specific change that would improve it
Form as meaning (9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.2.A)		
Figures and substitution (9-10.RL.1.B / 9-10.RL.2.C)		
Honest difficulty (9-10.RL.1.A)		
Narrative craft (9-10.W.2.A)		
Craft note (9-10.W.3.A)		
Performance (9-10.SL.2.A / 9-10.SL.2.B / 9-10.SL.2.C)		

THE SINGLE MOST USEFUL CHANGE THIS WRITER COULD MAKE

One. Not five — a reviewer who names five names none.

> **Draft writer:** you will submit a revision note naming one specific change you made and the comment that caused it. Disagreeing with your reviewer is allowed; ignoring them without a reason is not.

MY REVISION NOTE

How this unit's essay is scored

Lesson 2.5

> These are the criteria your work is scored on, at the **proficient** level (the lesson holds the full four-level rubric). Score yourself in the middle column before you submit; the gap between your column and theirs is the most useful feedback in the unit.

Criterion	What proficient looks like	Me	Teacher
Form as meaning (9-10.RL.1.B, 9-10.RL.2.C, 9-10.RL.2.A)	Organized around formal choices; each claim anchored with line numbers.		
Figures and substitution (9-10.RL.1.B / 9-10.RL.2.C)	A figure interpreted in context; two substitution tests with alternatives shown.		
Honest difficulty (9-10.RL.1.A)	A resisting line named and left open where the text leaves it open.		
Narrative craft (9-10.W.2.A)	Telling detail, one non-visual detail, strong verbs, no stated theme or quotation.		
Craft note (9-10.W.3.A)	Three specific choices and intended effects.		
Performance (9-10.SL.2.A / 9-10.SL.2.B / 9-10.SL.2.C)	Two delivery choices justified from the text.		

Submission stages

1. **Stage 1 — Plans.** Explication plan with form-to-meaning chart and two substitution tests; narrative draft from Lesson 2.4.
2. **Stage 2 — Peer-reviewed drafts.** A partner checks topic sentences name formal choices and the narrative states no theme; submit a revision note.
3. **Stage 3 — Finals.** Explication, narrative and 150-word craft note.
4. **Stage 4 — Recorded performance** with spoken justification of two choices.

Revision log

> One line per change: *what I changed, and why.* "Fixed grammar" is not a change; "cut the first paragraph because the essay actually started in the second" is.

Draft	What I changed	Why — and what made me see it