RLP English 12B — British and World Literature: The Divided Self

STUDENT WORKBOOK · UNIT 4 · WEEKS 15-18

The Speaking Voice — British Poetry from Blake to Yeats and the Dramatic Monologue

Anchor text: Poetry anthology: William Blake, 'London' (1794); Robert Browning, 'My Last Duchess' (1842); Alfred Tennyson, 'Ulysses' (1842); Edward FitzGerald, Rubáiyát of Omar Khayyám (1859; fifth edition 1889), selected quatrains; Christina Rossetti, 'Remember' (1862); Thomas Hardy, 'The Darkling Thrush' (1900); Edwin Arlington Robinson, 'Miniver Cheevy' (1910); Gerard Manley Hopkins, 'God's Grandeur' (written 1877, published 1918); W. B. Yeats, 'The Second Coming' (1920); Tennyson's own wax-cylinder recording of 'The Charge of the Light Brigade' (c. 1890)

NAME _____ **PERIOD** _____ **TEACHER** _____

What you will hand in

1. **Lesson 4.1** — Said-and-revealed chart for three poems and a comparative paragraph (workbook p. 7)
2. **Lesson 4.2** — Figure-and-form annotations of three poems and a short explication (workbook p. 8)
3. **Lesson 4.3** — Interpretation comparison notes and a recorded practice recitation with peer feedback (workbook p. 9)
4. **Lesson 4.4** — Stage 1 plan and a first draft of a 500-900 word monologue or narrative (workbook p. 10)
5. **Lesson 4.5** — Comparative analysis, original monologue with commentary, and a recorded reflective reading (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.

Robert Browning, "My Last Duchess" (1842), in *Selections from the Poems and Plays of Robert Browning*, ed. Myra Reynolds, Project Gutenberg #28041; Alfred Tennyson, "Ulysses" (1842), in *The Early Poems of Alfred Lord Tennyson*, ed. John Churton Collins, Project Gutenberg #8601; Edwin Arlington Robinson, "Miniver Cheevy," *The Town Down the River* (1910), Wikisource; William Blake, "London," *Songs of Experience* (1794), Wikisource; Gerard Manley Hopkins, "God's Grandeur," *Poems*, ed. Robert Bridges (1918), Project Gutenberg #22403; Thomas Hardy, "The Darkling Thrush," *Poems of the Past and the Present*, Project Gutenberg #3168; Christina Rossetti, "Remember" (1862), Project Gutenberg #16950; W. B. Yeats, "The Second Coming," *Michael Robartes and the Dancer* (1920), Project Gutenberg #72987; Edward FitzGerald, *Rubáiyát of Omar Khayyám* (1859; 5th ed. 1889), Project Gutenberg #246; Edgar Allan Poe, "The Tell-Tale Heart" (1843), Project Gutenberg #2148; Tennyson's wax-cylinder recording (c. 1890). 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 4 at a glance

#	Lesson	You produce	Workbook page	Standards
4.1	**Speakers Who Say Too Much — Browning, Tennyson and Robinson** Anchor Text & Close Reading	Said-and-revealed chart for three poems and a comparative paragraph	p. 7	11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.3.B, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.1.A
4.2	**Language Lab — Figurative Language and Sound from Blake to Yeats** Rhetoric & Language Lab	Figure-and-form annotations of three poems and a short explication	p. 8	11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.2.A, 11-12.RI.1.B
4.3	**Listening Lab — Poems Aloud: Recitation and Interpretation** Socratic Dialogue & Listening Lab	Interpretation comparison notes and a recorded practice recitation with peer feedback	p. 9	11-12.RL.3.A, 11-12.RL.1.C, 11-12.SL.1.C, 11-12.SL.2.C, 11-12.SL.1.B
4.4	**Writing Workshop — A Voice Not Your Own: Writing a Dramatic Monologue** Recursive Writing Workshop	Stage 1 plan and a first draft of a 500-900 word monologue or narrative	p. 10	11-12.W.2.A, 11-12.W.3.A.d
4.5	**Key Assignment — Poetry Portfolio: Analysis, Monologue and Reflective Reading** Culminating Unit Assessment	Comparative analysis, original monologue with commentary, and a recorded reflective reading	pp. 11–13	11-12.W.2.A, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C, 11-12.W.3.A.c, 11-12.W.3.A.e

The key assignment

Poetry Portfolio.

Unit 4 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
15	Browning, "My Last Duchess"; Tennyson, "Ulysses"; Robinson, "Miniver Cheevy" (Lesson 4.1)	Your said-and-revealed chart and comparative paragraph	
16	Blake, "London"; Hopkins, "God's Grandeur"; Hardy, "The Darkling Thrush"; Rossetti, "Remember"; Yeats, "The Second Coming"; FitzGerald's Rubáiyát quatrains (Lesson 4.2)	Three annotated poems and your 250-word explication	
17	Your recitation poem with three readings of it, including a recording; the three mentor monologues (Lessons 4.3-4.4)	Your comparison notes and marked recitation copy; your Stage 1 organizer and first draft	
18	Your two analysis poems, your monologue draft and the key assignment packet (Lesson 4.5)	Your portfolio planner	

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
dramatic monologue	4.1	
enjambment	4.1	
heroic couplet	4.1	
persona	4.1	
deflation	4.1	
metaphor	4.2	
personification	4.2	
volta	4.2	
alliteration	4.2	
explication	4.2	
recitation	4.3	
meter	4.3	
wax cylinder	4.3	
caesura	4.3	
speaker	4.4	

Vocabulary in context (continued)

Term	Lesson	In my own words
silent listener	4.4	
telling detail	4.4	
pacing	4.4	
implied story	4.4	

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.

dramatic monologue 4.1 — A poem spoken by a character to a silent listener, revealing more than the speaker intends.

enjambment 4.1 — Running a sentence over the end of a line without a pause.

heroic couplet 4.1 — A rhyming pair of iambic pentameter lines.

persona 4.1 — The character or voice speaking a poem, distinct from the poet.

deflation 4.1 — An ending that punctures what comes before, often for comic or ironic effect.

metaphor 4.2 — A figure that describes one thing as another to reveal a likeness.

personification 4.2 — Giving human qualities to something non-human.

volta 4.2 — The turn in thought in a sonnet, often after the eighth line.

alliteration 4.2 — Repetition of initial consonant sounds in nearby words.

explication 4.2 — A close, line-by-line explanation of how a poem makes its meaning.

recitation 4.3 — The performance of a poem aloud, usually from memory.

meter 4.3 — The pattern of stressed and unstressed syllables in a line of verse.

wax cylinder 4.3 — An early sound-recording medium used from the late 1880s.

caesura 4.3 — A pause within a line of verse.

speaker 4.4 — The character who voices a monologue or first-person narrative.

silent listener 4.4 — The person addressed in a dramatic monologue, whose presence shapes the speech.

telling detail 4.4 — A specific, concrete detail that reveals character or meaning.

pacing 4.4 — The speed at which a narrative moves through events, slowed or quickened for effect.

implied story 4.4 — The story the reader infers beneath the one the speaker tells.

Said and revealed — three speakers who say too much

Lesson 4.1 — Speakers Who Say Too Much — Browning, Tennyson and Robinson · 11-12.RL.2.B, 11-12.RL.3.C, 11-12.RL.3.B, 11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.1.A

A dramatic monologue is spoken by a character, not the poet, to a listener who does not reply. Its pleasure is the gap between what the speaker means to say and what the poem lets us see. Find where each poem stops agreeing with its speaker; cite by line number.

Poem	What the speaker states	What the poem reveals	Three words or lines that open the gap

> Rows: "My Last Duchess" · "Ulysses" · "Miniver Cheevy."

THE DUKE'S LISTENER AND HIS ERRAND: WHAT THE DUKE WANTS FROM HIM

"ULYSSES": ONE LINE THAT SUPPORTS A HEROIC READING, ONE THAT SUPPORTS ABANDONMENT OF DUTY

ROBINSON'S SPEAKER TALKS ABOUT MINIVER, NOT AS HIM: WHAT THAT CHANGES

HOW BROWNING AND ROBINSON MAKE THE READER SEE THROUGH A SPEAKER — A BRITISH AND AN AMERICAN USE OF THE FORM

Figure-and-form annotations — six lyric poems

Lesson 4.2 — Language Lab — Figurative Language and Sound from Blake to Yeats · `11-12.RL.1.B, 11-12.RL.2.C, 11-12.RL.2.A, 11-12.RI.1.B`

A figure of speech says one thing in terms of another; sound and form make the reader feel it. Annotate three of the six poems, then explicate one, showing how a single figure and a single formal choice work together to make its meaning.

Poem	Figure (line) and what it means	Sound	Form, and what it does

> Choose from Blake, "London"; Hopkins, "God's Grandeur"; Hardy, "The Darkling Thrush"; Rossetti, "Remember"; Yeats, "The Second Coming"; FitzGerald's Rubáiyát.

FITZGERALD'S RUBÁIYÁT: ONE WAY IT TRANSLATES THE PERSIAN, ONE WAY IT REINVENTS IT

250-WORD EXPLICATION: ONE FIGURE AND ONE FORMAL CHOICE WORKING TOGETHER

Three readings of one poem — and my recitation

Lesson 4.3 — Listening Lab — Poems Aloud: Recitation and Interpretation · `11-12.RL.3.A, 11-12.RL.1.C, 11-12.SL.1.C, 11-12.SL.2.C, 11-12.SL.1.B`

A reading is an interpretation: "My Last Duchess" read as a genial host and read as a menacing one are different poems. Compare three readings of one anthology poem, judge each against the text, then mark your own copy for recitation: / for a pause, an underline for stress, notes for tone.

MY POEM, AND THE RECORDING I USED

	Recording	Classmate	Me

> Rows: pace · pauses at line ends · stressed words · tone · what the reading makes the poem mean.

WHICH READING BEST INTERPRETS THE TEXT?

Cite two lines.

TENNYSON'S OWN RECORDING: DOES THE POET'S READING HAVE AUTHORITY OVER OURS?

FEEDBACK TO ONE CLASSMATE, TIED TO TWO SPECIFIC LINES OF THEIR POEM

Stage 1 — a voice not my own

Lesson 4.4 — Writing Workshop — A Voice Not Your Own: Writing a Dramatic Monologue · `11-12.W.2.A, 11-12.W.3.A.d`

This page is **submitted and scored**. Your speaker is a character, not you, and wants something the listener can give. The reader must come to see what the speaker never says. Choose your own speaker, listener and moment; you never have to write about your own life.

SPEAKER: WHO, WHAT THEY WANT, AND THEIR BLIND SPOT

LISTENER, AND THE MOMENT

Where the gap opens	What the speaker says	What the reader sees

Step	What happens	Tone

> The last step ends on the final tone you intend.

TWO TELLING DETAILS

OPENING TWELVE LINES OR FIRST 150 WORDS

Portfolio planner — analysis, monologue and reflective reading

Lesson 4.5 — Key Assignment — Poetry Portfolio: Analysis, Monologue and Reflective Reading · `11-12.W.2.A, 11-12.SL.2.A, 11-12.SL.2.B, 11-12.SL.2.C, 11-12.W.3.A.c, 11-12.W.3.A.e`

Three parts, each planned, peer-reviewed and revised. In the analysis, introduce each poem before analyzing it and quote with slashes for line breaks; in the reading, make the shift from the poem's language to your own voice audible.

PART 1: MY TWO POEMS (ONE A DRAMATIC MONOLOGUE) AND MY THESIS

Section	Poem(s)	Form, figure or voice	Key lines

PART 2 COMMENTARY: TWO TECHNIQUES I USED, WHERE THE GAP OPENS, AND THE ANTHOLOGY POEM THAT INFLUENCED ME

PART 3: THE POEM I WILL RECITE, AND THE EXPERIENCE, OBSERVATION OR CONCERN IT ILLUMINATES

> A concern you have observed, or a moment of reading itself, is as valid as a private memory.

REFLECTION OUTLINE: THE MOMENT, TWO SENSORY DETAILS, AND WHAT IT MEANS TO ME NOW

BEFORE I SUBMIT

- [ ] Analysis: 1,300-1,500 words, MLA, poets' spellings quoted exactly
- [ ] Monologue: 500-900 words, with a 300-word commentary
- [ ] Reading: 3-4 minutes, recitation then reflection
- [ ] Published to the class; two monologues commented on; one part revised, with a note

Peer review sheet

Lesson 4.5 · 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
Comparative analysis (11-12.W.2.A)		
Monologue (11-12.W.2.A)		
Commentary		
Reflective narrative (11-12.SL.2.A / 11-12.SL.2.B / 11-12.SL.2.C)		
Delivery and register (11-12.SL.2.A / 11-12.SL.2.B)		
Conventions and publishing (11-12.W.3.A.c, 11-12.W.3.A.e)		

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 4.5

> 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
Comparative analysis (11-12.W.2.A)	Clear thesis on how two poems create a gap between said and meant; precise quotation; sections build.		
Monologue (11-12.W.2.A)	Speaker, listener and moment established; gap opens deliberately; telling details; reflective ending.		
Commentary	Explains two techniques and an influence with reference to the monologue and a poem.		
Reflective narrative (11-12.SL.2.A / 11-12.SL.2.B / 11-12.SL.2.C)	Explores significance with sensory detail and reflection; appropriate choice of what to share.		
Delivery and register (11-12.SL.2.A / 11-12.SL.2.B)	Recitation expresses an interpretation; clear shift of register to the reflection.		
Conventions and publishing (11-12.W.3.A.c, 11-12.W.3.A.e)	Exact quotation, correct spelling; portfolio published and revised in response to feedback.		

Submission stages

1. **Stage 1 — Plans.** Analysis thesis and outline; monologue plan (from Lesson 4.4); marked recitation copy and reflection outline.
2. **Stage 2 — Peer-reviewed drafts.** Partners review the analysis and the monologue, and listen to the practice recording; submit a revision note for each part.
3. **Stage 3 — Final portfolio.** Revised analysis (MLA), monologue with commentary, published to the class space.
4. **Stage 4 — Recorded reflective reading and one revision from class feedback.** Live, recorded, signed or text-to-speech options carry equal credit.

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