RLP English 9B — Drama, Poetry and the Public Voice

STUDENT WORKBOOK · UNIT 2 · WEEKS 5-8

Poetry, Sound, and Figurative Language

Anchor text: Course poetry anthology — Shakespeare (Sonnet 73), Dickinson, Whitman, Dunbar, McKay, Hughes and Frost, all public domain

NAME	PERIOD	TEACHER

What you will hand in

1. **Lesson 2.1** — Annotated poem with a form-to-meaning chart plus a five-item formative check (workbook p. 7)
2. **Lesson 2.2** — Near-synonym discrimination set plus a substitution analysis (workbook p. 8)
3. **Lesson 2.3** — Recorded performance with a written justification plus two peer responses (workbook p. 9)
4. **Lesson 2.4** — Draft narrative scene plus a before-and-after revision, submitted as Stage 1 (workbook p. 10)
5. **Lesson 2.5** — Three-stage paired submission plus recorded performance with justification (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.

All anthology poems are public domain (published before 1929): Shakespeare, Dickinson, Whitman, Dunbar, McKay, Hughes, Frost. Narrative-craft 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 Means — Line, Form, and the Turn** Anchor Text & Close Reading	Annotated poem with a form-to-meaning chart plus a five-item formative check	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 — Figures, Nuance, and Word Relationships** Rhetoric & Language Lab	Near-synonym discrimination set plus a substitution analysis	p. 8	9-10.RL.1.B, 9-10.RL.2.C, 9-10.RI.1.B
2.3	**Performance Lab — The Poem Aloud** Socratic Dialogue & Listening Lab	Recorded performance with a written justification plus 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 — Narrative Craft, Telling Detail, and the Implied Scene** Recursive Writing Workshop	Draft narrative scene plus a before-and-after revision, submitted as Stage 1	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 paired submission plus recorded performance with justification	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 Essay and Original Narrative, submitted together.

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	Dunbar and Whitman, each read aloud twice	Your paraphrase-loss list	
6	Sonnet 73, Dickinson, McKay	Three substitution tests, one on a verb	
7	Your chosen poem, read aloud five times	Your marked performance script	
8	Begin the Douglass Narrative for Unit 3	Your narrative draft and before/after paragraph	

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
enjambment	2.1	
end-stopped	2.1	
volta	2.1	
free verse	2.1	
assonance	2.1	
connotation	2.2	
near-synonym	2.2	
analogy	2.2	
oxymoron	2.2	
substitution test	2.2	
performance script	2.3	
stress	2.3	
register	2.3	
caesura	2.3	
telling detail	2.4	

Vocabulary in context (continued)

Term	Lesson	In my own words
concrete particular	2.4	
sensory language	2.4	
craft note	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.

enjambment 2.1 — A line whose sense runs past its ending into the next, creating a half-second of suspended meaning.

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

volta 2.1 — The turn in a sonnet, where the argument or perspective changes.

free verse 2.1 — Poetry without regular meter or rhyme, structured instead by syntax, line length and breath.

assonance 2.1 — Repetition of vowel sounds, binding words together by ear before they are bound by sense.

connotation 2.2 — The associations, judgments and temperature a word carries beyond its literal meaning.

near-synonym 2.2 — A word close in denotation but differing in intensity, formality or judgment.

analogy 2.2 — A relationship that holds across two pairs — stanza is to poem as paragraph is to essay.

oxymoron 2.2 — A compressed contradiction — "sweet sorrow".

substitution test 2.2 — Replacing a chosen word with its closest neighbor to show what the choice accomplishes.

performance script 2.3 — A poem marked up with pauses, stresses and pace changes, each justified from the text.

stress 2.3 — The emphasis placed on a syllable or word; in performance, an interpretive claim.

register 2.3 — Who the speaker is addressing and at what level of formality.

caesura 2.3 — A pause within a line of verse, often marked by punctuation.

telling detail 2.4 — A single concrete particular that lets a reader infer the general condition.

concrete particular 2.4 — Something a camera could photograph, as opposed to a judgment about it.

sensory language 2.4 — Detail drawn from sound, smell, touch and bodily position as well as sight.

craft note 2.4 — A short account of the specific choices a writer made and the effect intended.

The paraphrase test — what a summary loses

Lesson 2.1 — How a Poem Means — Line, Form, 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`

Reduce the poem to one sentence. Then list what the paraphrase lost. Everything on that list is the poem, and everything on that list is what your essay is about.

THE POEM, PARAPHRASED IN ONE SENTENCE

What the paraphrase lost	The quoted word, line break or repetition that carries it

WHICH LOSS IS THE LARGEST, AND WHY?

Line endings. Mark five line endings in your poem as end-stopped or enjambed, and say what one of the enjambments suspends.

Substitution tests — proving a word choice

Lesson 2.2 — Language Lab — Figures, Nuance, and Word Relationships · `9-10.RL.1.B, 9-10.RL.2.C, 9-10.RI.1.B`

Replace a chosen word with its **closest neighbour** — a word a careless writer might actually have used. If the substitute is absurd, the test proves nothing.

The poet's word (+ line)	My substitute	What the poet's choice accomplishes that the substitute would not

> At least one of your three must be a **verb**. Verbs carry mood and relationship in a way adjectives cannot, and they are where poets do their quietest work.

Nuance. Rank these near-synonyms from most admiring to most dismissive, then use two of them in a sentence about a character from this year: *firm, resolute, stubborn, obstinate, pig-headed*.

Performance script

Lesson 2.3 — Performance Lab — The Poem Aloud · `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`

Mark every pause, stress and pace change on your own copy of the poem. Then justify two of them **from the text**. "It felt right" describes you, not the poem.

THE POEM I AM PERFORMING

Decision (pause / stress / pace / register)	Where, exactly	My justification, from the poem

WHAT OVERALL READING OF THE POEM DOES MY DELIVERY COMMIT ME TO?

> A fully annotated script plus a live delivery earns the same credit as a recording, and is assessed on the same justifications.

Classmate	A decision I heard	What reading it implies — and my response

Stage 1 — the implied scene

Lesson 2.4 — Writing Workshop — Narrative Craft, Telling Detail, and the Implied Scene · `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. **You may not quote the poem and you may not state its theme.**

THE POEM, AND THE SCENE IT IMPLIES BUT DOES NOT SHOW

DRAFT (300-400 WORDS) — CONTINUE ON THE BACK

The subtraction drill. Take one paragraph. Find the three most general words. Replace ONE with a detail a camera could photograph, and delete the other two.

Before	After	Which is stronger, and why

CRAFT CHECK

- [ ] At least one detail passes the camera test
- [ ] At least one non-visual detail — sound, smell, touch, or the body in space
- [ ] My verbs carry the mood; I deleted the adverbs propping them up
- [ ] The poem's theme is nowhere stated

Explication planner 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`

The explication is organised around the poem's **formal** choices — line breaks, stanza shape, metre, rhyme or its refusal, repetition, the turn. A paragraph that reports what a stanza means has no formal claim at its head.

Paragraph	The FORMAL choice it analyses	Quoted evidence + line numbers	Done

WHERE MY READING IS LEAST SECURE — A LINE THAT RESISTS ME, OR AN AMBIGUITY I CANNOT CLOSE

Required. Naming it is strength, not weakness.

Craft note (150 words). Three decisions in your narrative, each with the effect intended. Decisions, not features — "I used imagery" is a feature.

The decision (and what I considered instead)	The effect I wanted

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)		
Figurative language (9-10.RL.1.B / 9-10.RL.2.C)		
Substitution evidence (9-10.RL.1.B / 9-10.RL.2.C)		
Insecurity paragraph (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 to quoted language with line numbers.		
Figurative language (9-10.RL.1.B / 9-10.RL.2.C)	At least one figure interpreted in context and analyzed for its role, not merely identified.		
Substitution evidence (9-10.RL.1.B / 9-10.RL.2.C)	Two substitution tests shown, with a genuinely close alternative offered each time.		
Insecurity paragraph (9-10.RL.1.A)	Names a line that resists the reading and says honestly what remains open.		
Narrative craft (9-10.W.2.A)	Telling detail over general description; at least one non-visual sensory detail; no stated theme and no quotation of the poem.		
Craft note (9-10.W.3.A)	Three specific choices named — verb, detail, structure — each with the effect intended.		
Performance (9-10.SL.2.A / 9-10.SL.2.B / 9-10.SL.2.C)	Two delivery decisions justified from the text, not from how they felt.		

Submission stages

1. **Stage 1 — Explication plan + narrative draft.** Poem chosen, form-to-meaning chart, two substitution tests, and the 300-400 word narrative draft from Lesson 2.4 with its before-and-after paragraph.
2. **Stage 2 — Peer-reviewed drafts of both pieces.** Upload, peer-review two classmates, then submit a revision note naming one specific change to each piece and the feedback behind it.
3. **Stage 3 — Final explication (700-900 words) + final narrative (500-700 words) + 150-word craft note.** MLA for the explication; the narrative needs no citations.
4. **Stage 4 — Recorded performance of the poem + spoken justification of two delivery decisions.** Annotated script plus a scheduled live delivery is an equal-credit alternative.

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