

Name:

LESSON PLAN GUIDE

TEKS: (C2)
 12.6 D

Grade: Subject:

Objective: (C3)
 Understand how allusion, personification and ambiguity (literal/figurative) function within a famous poem by John Milton.

Specific Measurable Attainable Relevant Time

Task Analysis: (C4) What lang. must

What skills must be taught:

Strategy to teach Language: (C4)

Assessment: (C5)
 1. Using annotations, students will be asked to identify at least five hidden allusions to blackness, night and darkness associated with Melancholia. We will explore hidden meanings and double meanings in the poem in class, but students will be able to use annotations to discover, for example, that Philomel is a nightingale, a bird that sings at night

Strategies for Success: (C6)

Learning Styles Addressed: (C6)

Visual –

Auditory –

Kinesethic –

Element of Technology: (C6)

Resources / Materials needed: (C6)

Higher Order Questions to ask: (C6)

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Hook: (C7)
 1. In the two companion poems we will read, Milton sets up a dichotomy between two different lifestyles, each offering their own charms and pleasures. One is represented by the Goddess Mirth and her retinue, or followers, and the other by Melancholy. The reader is invited to make a choice. What is Mirth? Is it happiness or something else? What is Melancholy? Why is she a nun? Many will say they are equally balanced, but others don't

Closure: (C7)

1. Teacher Input / Direct Instruction / Modeling: (C6)

Yes. I will model close reading and analysis, but this will get tiresome if I do both poems in their entirety in class—they are fairly long. Students will get the idea and continue. I will discuss some of the dichotomies between the two poems, the contrast between the seen and unseen, and explore some of the hidden meanings. I will explain the challenge of writing a poem about a subject that is not concrete (How do you write about unseen/intellectual pleasures?). The main thing is to compare the two lifestyles, represented by the two muses, Mirth and Melancholy.

2. Student Activities / Guided Practice: (C6)

As part of a close reading, students will identify the complex and layered meanings of some of the words and phrases in the poems. They will do this consulting annotations. There is an online version of the text where you can mouse over and an explanation of the text appears.

3. Independent Practice: (C6)

Students will discuss whether they think the poems are balanced or if Milton prefers one lifestyle over the other.

Modifications / Accommodations: (E6)

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Comprehensible Input Techniques: (R6)

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Notes:

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Name:

DELIVERY PLAN (C8)

OBJECTIVE:

Rigor

Students will learn that a superficial and impressionistic reading of the two companion poems may lead to the opposite conclusion after doing a close read. This is a poems which rewards close reading, which is why I selected it. This lesson will provide opportunity for students to learn to use annotations to understand Classical allusions, make inferences, understand figurative language, analyze Latin and Greek word roots, be exposed to a genre (pastoral poetry), learn about Renaissance Melancholia and about the the greatest poet of his day. John Milton.

OPENING:

Retrieval

The opening will depend on whether the instruction is part of a larger World Literature curriculum or whether it is being taught in isolation. In my college class, this reading comes after *Hamlet*, so I introduce it by having students think about back about Renaissance Melancholia and its association with insanity and death (loss of self). Milton flips this in his poems *L'Allegro l' l Penseroso*; black and dark is positive, sublime.

TEACHER INPUT

Relevance

Milton is known for his monumental work *Paradise Lost*. This epic, even though there are anime versions and Cliff Notes, is not able to be adapted well to close reading and analysis because students have to read too much of it to do anything with it. I have found LA IP provides opportunity for straightforward compare and contrast leading to deeper levels of analysis.

MODEL:

Routing

I will model close reading and use of annotations, including think alouds (think out louds), and introduce different ideas and concepts. Stylistically, LA goes faster and faster, a kind of snap the whip, and has been described as a descent, while IP seems to be an ascent.

GUIDED PRACTICE:

Retaining / Rehearsing

Students will be asked to do a close reading of portions of the two companion poems to compare them. They will make reference to annotations to enhance their understanding of unfamiliar words and classical allusions.

INDEPENDENT PRACTICE:

Identify six allusions to blackness or darkness in IP.

CHECK FOR UNDERSTANDING:

Recognizing

Students will recognize when they don't know what something means and mark it. How to make inferences.

ASSESSMENT:

Students will be asked to analyze which lifestyle the poet prefers and why he appears to prefer one to the other (if they think he does) or if the two poems are balanced.

RESOURCES / MATERIALS:

Cumming's Guide, Dartmouth reading room. Scholarly articles on this poem may be consulted along with a chapter from a book which I can make available by PDF.

CLOSURE:

Re-exposure

Closure depends on where I am going next. I might recap melancholia and show Durer engravings, or the pastoral in art (show paintings) which was a fantasy romanticizing the country created by and for urban elites; or mention the words Milton introduced into the English language. I might review personification and figurative language, or talk about Classical allusions and anachronistic references to pagan gods and goddesses in the way that moderns enjoy the Marvel Universe. If I am heading towards the next reading—for example, *Paradise Lost*—I will underscore Milton's use of Classical allusions and