



Nostalgia

English Language Arts, Grade 11

This four-week unit is focused on the theme of nostalgia, expressed in various literary modes. Created from roots meaning “longing” and “pain,” *nostalgia* is at once a universal emotion and a sometimes-disparaged literary element. Students will study high-quality works of literature in several genres (poetry, nonfiction, fiction, and film) and write informal and formal analytical commentaries with references to theme and author’s use of tools and techniques to create a sense of nostalgia. Students will also do a considerable amount of expressive writing about their own childhood memories. The final performance task will involve transforming some of this expressive writing into a memoir, written in prose (fiction or nonfiction) or poetry.

These Model Curriculum Units are designed to exemplify the expectations outlined in the MA Curriculum Frameworks for English Language Arts/Literacy and Mathematics incorporating the Common Core State Standards, as well as all other MA Curriculum Frameworks. These units include lesson plans, Curriculum Embedded Performance Assessments, and resources. In using these units, it is important to consider the variability of learners in your class and make adaptations as necessary.



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Stage 1 – Desired Results			
ESTABLISHED GOALS	G	Transfer	
		<i>Students will be able to independently use their learning to...</i>	
		T	
<p>CCSS.ELA-Literacy.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</p> <p>CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author’s choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.</p> <p>CCSS.ELA-Literacy.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>MA.ELA-Literacy.W.11-12.3.A Demonstrate understanding of the concept of theme by writing short narratives, poems, essays, speeches, or reflections that respond to universal themes (e.g., challenges, the individual and society, moral dilemmas, the dynamics of tradition and change).</p> <p>CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.</p>		Meaning	
		UNDERSTANDINGS	ESSENTIAL QUESTIONS
		<i>Students will understand that...</i>	Q
		U	
		U1. Nostalgia arises from both idealized memory of the past and the longing for re-living the past.	Q1. What is nostalgia?
		U2. Nostalgia evokes a spectrum of emotional connections, from humor to regret.	Q2. How is nostalgia part of being human?
		U3. A variety of genres are available to the author who wishes to capture memories.	Q3. What attributes make a piece of writing nostalgic?
		U4. Authors manipulate language and perspective to convey meaning.	Q4. What tools and techniques do writers use to create nostalgic effects?
		U5. Studying compositional techniques leads to appreciation of the nuances of language.	
		U6. Writers have multiple choices for self-expression (e.g., genre, point of view, language) that empower them to reflect on their own experiences and convey them to others.	





Acquisition		
	Students will know... K K1. The etymology and various definitions of <i>nostalgia</i> , as well as related vocabulary such as <i>sentimental</i> , <i>maudlin</i> , <i>homesickness</i> , and <i>longing</i> . K2. Literary techniques authors use to create nostalgic writing (irony, diction, tone, point of view, sensory imagery, figurative language, mood, atmosphere, pacing, repetition, and manipulation of time), as well as basic writing techniques such as punctuation, transitions, form, and sentence structure.	Students will be skilled at... S S1. Explaining the importance of nostalgia in the human experience. S2. Analyzing the techniques authors use to create nostalgic effects, especially irony, diction, and tone. S3. Connecting the definition of <i>nostalgia</i> with the ways it is manifested in various works, including their own. S4. Emulating authors' style and techniques to suit specific purposes in their own writing. S5. Creating nostalgic pieces based on personal reflections on memories.
Stage 2 – Evidence		
Evaluative Criteria	Assessment Evidence	
Criteria for success: <ul style="list-style-type: none"> • clarity, structure, and impact of memoir • development of emotional atmosphere • matching of literary techniques to purpose • effectiveness of word choice • precision of explanation • attentiveness to writing conventions 	CURRICULUM EMBEDDED PERFORMANCE ASSESSMENT (PERFORMANCE TASK) PT Nostalgic Narrative: After reflecting on childhood moments in their journal entries, students will choose one event to develop into a narrative (memoir, poem, or short story). They will determine the emotional atmosphere they wish to create and the audience they wish to reach and develop the piece using techniques learned from memoir, poetry, and short story writers studied in class. They will select the techniques that will work most effectively to convey the atmosphere of the experience. They will also write an analysis explaining their use of chosen strategies and what effects they are hoping to achieve.	





<p>Synthesis essay:</p> <ul style="list-style-type: none"> evidence of understanding of nostalgia development of claim with supporting textual evidence <p>Routine writing:</p> <ul style="list-style-type: none"> clarity and thoroughness of explanations evidence of progress toward learning goals 	<p>OTHER EVIDENCE:</p> <p>Synthesis essay: After studying several works with nostalgic elements, students will write a synthesis essay analyzing and comparing the nostalgic effects in two or more pieces written in different modes (e.g., film, poem, prose, ad, cartoon).</p> <p>Routine writing: journal entries, literary techniques chart, style exercises, interpretations of readings and other works, end-of-unit reflection.</p> <p style="text-align: right;">0</p>
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Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

Lesson 1: Introduce or have students collect various definitions of nostalgia, positive and negative, including its etymology, and share with the class. Definitions vary, but be sure to incorporate “longing to return home” (nostos) and “pain” (algia). Working in small groups, students explore the concept further by completing Frayer model diagrams. As they share their results with the class, elicit additional brainstorming and create a concept map on the board with “nostalgia” in center. This map should be preserved (on chart paper or by digital photo) as an anchor chart to be used and modified throughout the unit. Discussion topics during this process should include “What kinds of experiences are people nostalgic about?” and “What are some experiences you are nostalgic about?” Assign a journal prompt for writing about a personal nostalgic experience. Clarify the general purpose of the journal writing (preparing students for the CEPA, a narrative—memoir, poem, or short story—about one of their experiences) and the proviso that sharing of journal entries will be voluntary. Write alongside students for several minutes. Then ask for volunteers to state briefly what they are writing about—to inspire students who may be stuck. Students (and teacher) should finish the journal entry for homework.

Lesson 2: After sharing journal entries (voluntarily), students will begin a three-day study of nostalgia in poetry. Margaret Atwood’s “Bored” and Billy Collins’ “The Lanyard” will be used for small-group and a whole class close reading and analysis. Robert Hayden’s “Those Winter Sundays” and Claude McKay’s “The Tropics of New York” will be assigned as text options for independent analysis. Discussions in this study will focus on broad questions such as “What is nostalgia?” and “How is it part of the human experience across age groups and cultures?” as well as on literary questions such as “How is nostalgia evoked in these pieces? How do the various authors manipulate language or visual text to convey meaning? What tools and techniques do the authors use? What effects are created as a result of their use?”

Lesson 3: This one-day lesson is a transition from studying nostalgia in poetry to studying the theme in prose, nonfiction and fiction. The lesson will include sharing of and feedback on the analytical paragraphs written on “Those Winter Sundays” or “The Tropics of New York.”





To deepen their understanding of the unit's big ideas, students will read and discuss "Nostalgia is Good Medicine," an article from Psychology Today, then write an extended journal entry on how nostalgia is an essential aspect of being human.

Lesson 4: The class will begin with a quickwrite on a time when students felt different or embarrassed. Then the teacher will read Amy Tan's "Fish Cheeks" aloud and discuss with students the author's sense of embarrassment about her identity as a child. Next, students will identify the author's juxtaposing feelings about her identity as an adult, and discuss how Amy Tan's memory may contribute to feelings of nostalgia. Then students will highlight evidence of the author's pain or embarrassment and analyze writing techniques in a poster walk (carousel brainstorm) focusing on literary devices, perspectives of other characters, the author's perspective looking back, and the contrast between internal and external. The completed posters will serve as the basis for further discussion. Finally, to prepare for reading Richard Rodriguez's "Aria," the class will create a word web on "hungry," focusing on its figurative meanings, and for homework they will write a journal entry on being hungry for the past.

Lesson 5: In this lesson students will read and discuss "Aria," Chapter One of Richard Rodriguez's autobiography *Hunger for Memory: The Education of Richard Rodriguez*. The lesson begins with consideration of the meanings of the book and chapter titles and continues with annotation of the text to answer the question "What is the author hungry for?" and determination of the techniques he uses to create nostalgic effects. After full-class discussion, students will create T-charts or Venn diagrams to sort out the contrasts Rodriguez establishes in the chapter: public vs. private, English vs. Spanish, words vs. sounds, gain vs. loss, etc. Later, students will reflect on the nostalgic theme of loss of childhood and write journal entries that may serve as draft material for the CEPA.

Lesson 6: In this lesson students encounter the theme of nostalgia in a short story, Willa Cather's "A Wagner Matinée," in which a woman who has lived a homestead existence for many years on the prairie is reawakened by attending a concert in Boston. Because this is a challenging text, close reading of the story will be scaffolded with reader-response sentence stems and text-dependent questions for class discussion. Students will also write diary entries in the persona of the main character. The lesson will also include listening to some of the music mentioned in the story.

Lesson 7: Having studied several literary works with nostalgic elements written in different modes (poetry, memoir, short story), students will write a synthesis essay analyzing the role of nostalgia in human experience. Preparation for writing will include creating a chart that outlines the impact of nostalgia in each of the works studied. Students will choose three to four sources to examine in their essays (including, potentially sources not studied in class such as songs or ads). Students will formulate a claim about nostalgia as a human experience (or alternatively, use one provided by the teacher) and support it with examples and quotations from the texts.

Lesson 8: To complement their study of nostalgia in poetry, memoir, and short story, students will view and discuss Barry Levinson's poignant film *Avalon* (1990), the third in his Baltimore series. The film is the story of a Jewish immigrant family's achieving the American dream but losing the intimacy of the "family circle." The film is set in the 1950s, the era of suburbs and department stores and television,





but it looks back to the early twentieth century, when the Krichinsky brothers first came to America, and ahead to the present, when its characters have grown up or grown old. Reflecting on the themes in this film will provide additional perspective on the concept of nostalgia as they complete their synthesis essays.

NOTE: Lessons 7 and 8 could be integrated into a single sequence of activities.

CEPA (Lessons 9-14): This portion of the unit will take approximately five days. Students will choose a childhood memory to be the subject of a memoir to be written in the form of prose or poetry, making use of literary techniques studied during the unit. The CEPA lessons will include writing workshops, teacher and peer conferencing, sharing, and revising. Students will showcase final products, which may include music, photos, etc. They will also compose a reflection on the unit contents and the process of writing a nostalgic memoir.

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Nostalgia

English Language Arts, Grade 11

Lesson 1

Brief Overview: Introduce or have students collect various definitions of nostalgia, positive and negative, including its etymology, and share with the class. Definitions vary widely, but be sure to incorporate “longing to return home” (nostos) and “pain” (algia). Working in small groups, students explore the concept further by completing Frayer model diagrams. As they share their results with the class, elicit additional brainstorming and create a concept map on the board with “nostalgia” in center. This map should be preserved (on chart paper or by digital photo) as an anchor chart to be used and modified throughout the unit. Discussion topics during this process might include “What kinds of experiences are people nostalgic about?” and “What are some experiences you are nostalgic about?” Assign a journal prompt for writing about a personal nostalgic experience. Clarify the general purpose of the journal writing (preparing students for the CEPA, a narrative—memoir, poem, or short story—about one of their experiences) and the proviso that sharing of journal entries will be voluntary. Write alongside students for several minutes, and then ask for volunteers to state briefly what they are writing about—to inspire students who may be stuck. Students (and teacher) should finish the journal entry for homework. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required: Students need to have access to earlier memories and be comfortable writing about them. Students need to go far enough back to have perspective, but not so far back that their memory of sensory detail is clouded.

Estimated Time: 60 minutes





Resources for Lesson

- Example of Frayer Model handout (placed at the end of this lesson)
- Binders or folders in which students can collect all of their notes and informal writing for the unit
- A whiteboard (or Smart board) for the concept map activity
- Online or print dictionaries
- The Appendix (at the end of the unit) provides additional or alternative selections that might be used with this unit.





Content Area/Course: English Language Arts, Grade 11

Unit: Nostalgia

Lesson 1: Introduction to Nostalgia

Time: 60 minutes

By the end of this lesson, the student will know and be able to:

- Define *nostalgia*, providing denotative and connotative meanings and etymology.
- Explain the human sentiment of nostalgia and cite the types of experiences they and other people are nostalgic about.

Essential Question(s) addressed in this lesson

Q1. What is nostalgia?

Q2. How is nostalgia part of being human?

Standard(s)/Unit Goal(s) to be addressed in this lesson

CCSS.ELA-Literacy.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Instructional Tips/Strategies/Suggestions for Teacher

- Prepare several artifacts from popular culture (songs, art, ads, etc.) and personal experience (mementos, photos, etc.) that evoke feelings of nostalgia to use as examples in discussions.
- In planning this unit, if additional or alternative selections of poetry, short stories, books and visuals are of interest, some suggestions can be found in the Appendix of this unit.
- Modifications: Meet with students who are struggling to write to discuss ideas. Ask them to bring in personal artifacts to help them brainstorm and write.

- The blank Frayer model worksheet used in this unit is available after Lesson 1. This process is designed to increase students' understanding of new vocabulary.
- Targeted academic language: *nostalgia*, *sentimental*, *maudlin*, *homesickness*, *longing*
- There are also several approaches to helping students with vocabulary:
 - Since there are far too many unfamiliar words and terms to look up, students should be encouraged to rely on contextual clues whenever possible and to use reference tools as needed, especially for looking up allusions.
 - Pairing students can be helpful, especially if the class includes struggling readers.
 - Other possibilities include assigning particular words and terms to individual students to look up and place on a word wall or to provide a glossary with the story.

Anticipated Student Preconceptions/Misconceptions

- Students may not have much familiarity with the concept of nostalgia
- They may know only its negative connotations (nostalgia = sappy sentiment).

What students should know and be able to do before starting this lesson

- Familiarity with (or pre-teaching of) the Frayer model
- Basic dictionary skills
- Understanding of (or pre-teaching of) the concept of etymology.





Lesson Sequence

Lesson Opening

- Quick write or brief think/pair/share activity to activate prior knowledge of and associations with the concept of nostalgia.

During the Lesson

- Working in small groups, have students use the Frayer model (see next page after this lesson) template and online or print dictionaries to develop definitions of nostalgia, including its etymology, meanings, and examples.
- Have the groups share their work with the entire class, contributing to a concept map or word web on nostalgia that the teacher constructs on the chalkboard, whiteboard, SmartBoard or chart paper. Supplement dictionary and online definitions as needed.
- During this process, the teacher should prompt discussion with questions such as “Why are people nostalgic?” and “What kinds of experiences are people nostalgic about?” and “What are you nostalgic about?”

- The completed map or web should be preserved (on chart paper or by digital photo) as an anchor chart to be used and modified as needed throughout the unit.

Lesson Closing

- Assign a journal prompt for writing about a personal nostalgic experience.
- Clarify the general purpose of the journal writing (preparing students for the CEPA, a narrative—memoir, poem, or short story—about one of their experiences) and the proviso that sharing of journal entries will be voluntary.
- The teacher should write with students for several minutes, then ask for volunteers to state briefly what they are writing about—to inspire students who may be stuck.
- Homework: Students (and teacher) should finish the journal entry.

Formative Assessment

- Frayer model diagrams and journal entries will serve as formative assessments of students’ understanding of the concept of nostalgia and their ability draw on their own experience.

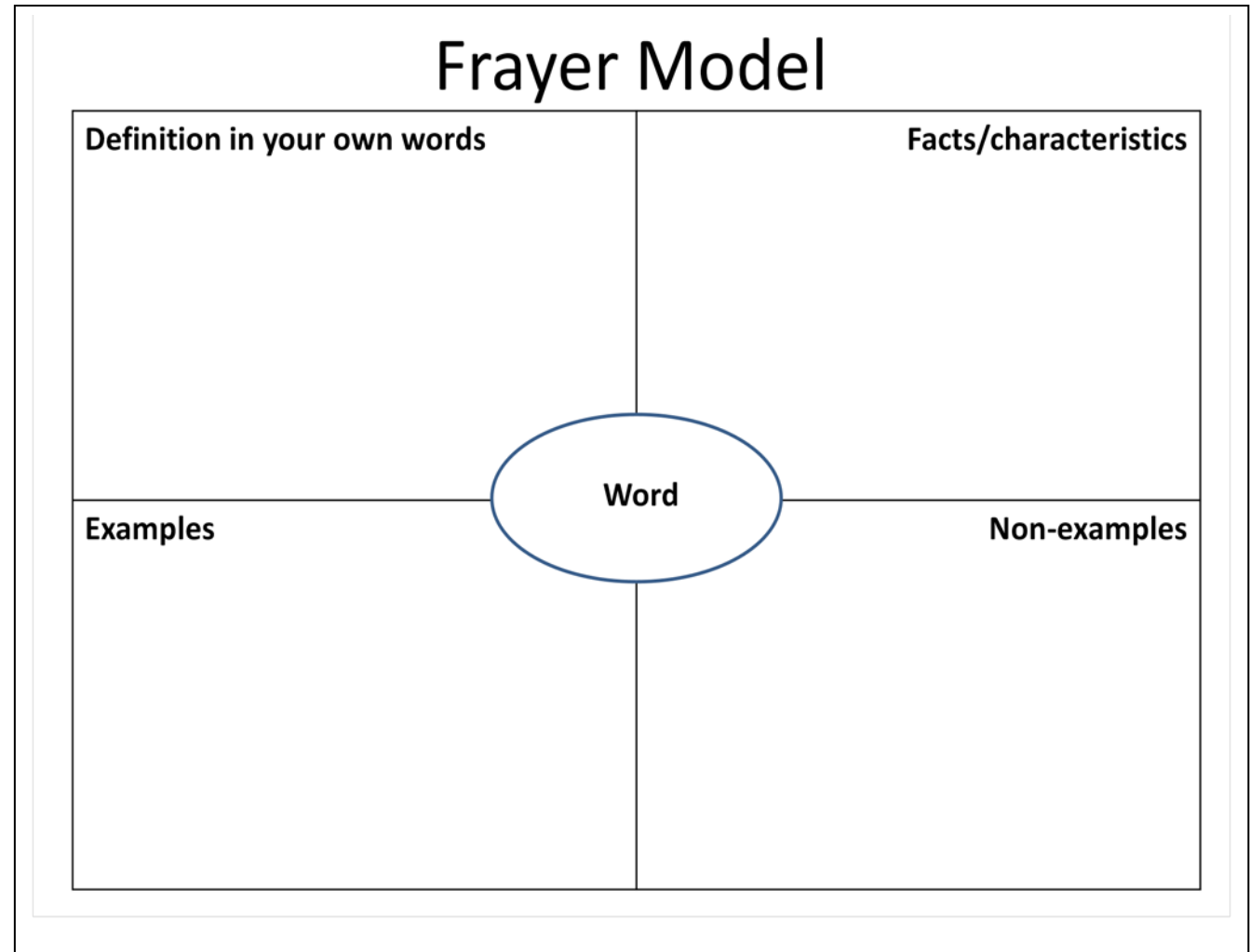




Example of Frayer Model

The example of the Frayer model at right is from the West Virginia Department of Education website (<http://wvde.state.wv.us/strategybank/FrayerModel.html>).

It may be modified to suit the goals of the lesson. For example, the definition box should include the etymology of *nostalgia*. An illustration, original sentence or phrase, synonyms, and/or related words from other languages, may replace or supplement the other boxes.





Nostalgia

English Language Arts, Grade 11

Lesson 2

Brief Overview: After sharing journal entries (voluntarily), students will begin a three-day study of nostalgia in poetry. Margaret Atwood’s “Bored” and Billy Collins’ “The Lanyard” will be used for small-group and class analysis. Robert Hayden’s “Those Winter Sundays” and Claude McKay’s “The Tropics of New York” will be assigned as text options for independent analysis. Discussions in this multi-day lesson will focus on broad questions such as “What is nostalgia?” and “How is nostalgia part of the human experience across age groups and cultures?” as well as on literary questions such as “How is nostalgia evoked in these pieces? How do the various authors manipulate language or visual text to convey meaning? What tools and techniques do the authors use? What effects are created as a result?” As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required: Students should have basic understanding of literary terms such as metaphor, simile, sensory imagery, allusion, contrast, details, diction, tone, perspective, irony, mood, onomatopoeia, reflection, repetition, satire, style, and theme.

Estimated Time: 135 minutes (divided into three 45-minute sessions)

Resources for Lesson:

- Format for Poetry Worksheets handout (located after the lesson)



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- Photocopies of poems, printed as three-column worksheets (poem, paraphrase, examples of poetic language and devices):
 - “Bored” (<http://www.theatlantic.com/past/docs/unbound/poetry/atlpoets/atwo9412.htm>)
 - “The Lanyard” (http://www.billy-collins.com/2005/06/the_lanyard.html)
 - “Those Winter Sundays” (<http://www.poets.org/viewmedia.php/prmMID/19217>)
 - “The Tropics of New York” (<http://www.poets.org/viewmedia.php/prmMID/15249>)

Teacher Resource

- See the Appendix of this unit for possible alternative works of nostalgia.





Content Area/Course: English Language Arts, Grade 11

Unit: Nostalgia

Lesson 2: Nostalgia in Poetry

Time: 135 Minutes (or three 45-minutes periods)

By the end of this lesson students will know and be able to:

- Analyze poems for nostalgic themes, citing examples from the texts.
- Identify examples of literary techniques authors use to create nostalgic effects.

Essential Question(s) addressed in this lesson:

- Q1. What is nostalgia?
- Q2. How is nostalgia part of being human?
- Q3. What attributes make a piece of writing nostalgic?
- Q4. What tools and techniques do writers use to create nostalgic effects?

Standard(s)/Unit Goal(s) to be addressed in this lesson:

CCSS.ELA-Literacy.RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

CCSS.ELA-Literacy.RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-Literacy.W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

Instructional Tips/Strategies/Suggestions for Teacher

- Encourage students to think of the poems as storytelling before jumping to thematic or stylistic analysis.
- If students first read and talk about the texts on a personal level, they will more likely see them as worthy objects of study and emulation.
- Lead a small group review of confusing literary terms for selected students.
- Alternative or additional materials (e.g., poems, books) that could be used are located in the Appendix of this unit.
- Targeted Academic Language: Literary terms relevant to analysis of the poems, especially *sensory imagery*, *tone*, *mood*, *perspective*, *irony*, and *theme*. If students do not know the basic literary terms, the teacher may need to do some pre-teaching, perhaps with a condensed list.

What students should know and be able to do before starting this lesson

- Students should have basic understanding of literary terms such as metaphor, simile, sensory imagery, allusion, contrast, details, diction, tone, perspective, irony, mood, onomatopoeia, reflection, repetition, satire, style, and theme.

Anticipated Student Preconceptions/Misconceptions

- Depending on prior reading experience, students may perceive poetry as inaccessible or boring.
- The teacher can overcome this potential resistance by emphasizing that the poems to be studied convey familiar personal experiences and emotions.
- Reading poems aloud to students can also help to overcome students' fear of poetry.



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Lesson Sequence

Day 1

Lesson Opening

- Review the definition of nostalgia using the anchor chart created in Lesson 1.

During the Lesson

- Student volunteers (and teacher) read journal entries aloud.
- Lead a discussion of the nostalgia evoked in these pieces while again reinforcing the meaning of *nostalgia*. Read the nostalgic journal entry (from Lesson 1) as an example.
- With support, students note techniques (especially sensory language) that the student writers have used to create mood and tone. This discussion will be a practice run, showing students various ways that poems can be analyzed.
- As a supplement, ask students to discuss a common ground for nostalgia: the first school experience. (An option to create a visceral effect could include creating a first school moment, i.e., having students put heads on their desks for quiet time, or lining up to go to the cafeteria for lunch.)
- Discuss how the perspective of time changes our angles of vision should be included. Explain that nostalgia, present in various genres, requires the ability to have perspective.
- Next, copies of “Bored” (in the three-column worksheet format) should be given out.
- To help students identify with the speaker in the poem, ask them to think about and share tasks that bore them.
- Read the poem aloud at this time.

- Divide students into small groups and assigns small portions of the poem (natural breaks after 8-10 lines depending on class size) to be analyzed by each group.
- The students paraphrase their sections and cite examples of interesting language, consulting dictionaries for words both familiar and unfamiliar, in order to enrich/expand the line interpretation.
 - For example, words like “myopia” and “whorled” may be unfamiliar and once understood can provide the cornerstone for deeper discussion.
 - Other more familiar words like “birdsong” and “bristles” will offer layers of meaning rich for interpretation and discussion.
- A spokesperson for each group presents the analysis of their section of the poem (in order), a different group member reading each section before it is discussed.
- Ask students to take notes on the entire poem as group revelations are made. Notes can be shared among students, especially for those students who cannot write copious notes.

Lesson Closing

- Homework: Based on their notes and interpretations from group findings, individuals write paragraph reflections on how nostalgia, specifically, is evoked in the poem. Paragraphs should include specific textual evidence. Explain that students will share their reflections through full class discussion the next day.





Day 2

Lesson Opening

- Circulate to check homework and respond to questions.
- Student volunteers can initiate the full-class discussion, which should include the significance of Atwood's utilization of description, repetition (especially the word "bored"), images, verbs, comparison, shift in perspective, tone, and irony.
- How you guide the discussion will vary according to the group's familiarity with these concepts. (Distribute a glossary of these literary terms to support understanding.)

During the Lesson

- Next, the teacher distributes copies of "The Lanyard" by Billy Collins (set up as a three-column worksheet. An example is available at the end of this lesson). The word *lanyard* and the allusion to Marcel Proust's *madeleine* (see explanation at <http://www.haverford.edu/psych/ddavis/p109g/proust.html>) in line 7: "No cookie nibbled by a French novelist ...") are likely to be problematic for students. The meanings of the words should be clarified with actual samples or pictures.
- As with "Bored," students should work in groups and read the poem several times, paraphrase it stanza by stanza, and annotate it with definitions of unknown words. Students should identify the tools and techniques the author uses to create a nostalgic effect, using the worksheet provided.

Closing the Lesson

- Homework: Students should complete the assignment for homework.

Day 3

Lesson Opening

- Students do a pair/share before full class discussion begins with student and teacher readings of the poem and a video of Collins reading it (see <http://video.pbs.org/video/1851908803/>).
- After discussion of what is conveyed by the poet's reading of the poem, the class should examine the nostalgic elements in the poem and share notes on unfamiliar words.

During the Lesson

- Encourage students to share their own memories of gifts to parents or other family members. Then ask students to explain and identify the literary tools utilized by Collins, such as repetition of words and images, sensory imagery, comparison, shift in perspective, diction, irony, tone, structure, and description.
- As students discuss the tools used, take notes on the overhead or Smart Board.
- Next, introduce the formative assessment for this lesson sequence: a brief analysis of either "Those Winter Sundays" by Robert Hayden or "The Tropics of New York" by Claude McKay.
- Students should read the poems silently or aloud, choose one, and then begin writing an analytical paragraph that identifies the nostalgia in the poem and explains three author's techniques or tools that contribute to the nostalgic effect.
- Monitor students' progress and provide assistance as needed as students work on the writing, which should be finished for homework.
- The analytical paragraph on "Those Winter Sundays" by Robert Hayden or "The Tropics of New York" by Claude McKay serves as a summative assessment for this portion of the unit.





Sample Format for Poetry Worksheets

(These contain only sections of each poem so they only serve as partial examples.)

"Bored" by Margaret Atwood	Paraphrase	Examples of Interesting Language
All those times I was bored out of my mind. Holding the log while he sawed it. Holding the string while he measured, boards, distances between things, or pounded stakes into the ground for rows and rows ...		

"The Lanyard" by Billy Collins	Paraphrase	Tools Used by the Author to Create Nostalgic Effects
The other day I was ricocheting slowly off the blue walls of this room, moving as if underwater from typewriter to piano, from bookshelf to an envelope lying on the floor, when I found myself in the L section of the dictionary where my eyes fell upon the word lanyard. ...		





Nostalgia

English Language Arts, Grade 11

Lesson 3

Brief Overview: This lesson is a transition from studying nostalgia in poetry to studying the theme in prose, nonfiction and fiction. The lesson will include sharing of and feedback on the analytical paragraphs written on “Those Winter Sundays” or “The Tropics of New York.” To deepen their understanding of the unit’s big ideas, students will read and discuss “Nostalgia is Good Medicine,” an article from *Psychology Today*, then write an extended journal entry on how nostalgia is an essential aspect of being human. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:

- Students should have experience in giving and receiving feedback on writing—offering descriptive rather than evaluative comments, commendations as well as recommendations, and accepting criticism as academic advice rather than personal judgment.

Estimated Time: 45 minutes

Resources for Lesson:

- Clay Routledge, “Nostalgia is Good Medicine” (<http://www.psychologytoday.com/blog/death-love-sex-magic/200908/nostalgia-is-good-medicine>).



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Content Area/Course: English Language Arts, Grade 11

Unit: Nostalgia

Lesson 3: The Need for Nostalgia

Time: 45 Minutes

By the end of this lesson students will know and be able to:

- Connect information presented in a nonfiction text to themes developed in literary texts.
- Synthesize ideas from a variety of texts and personal experience in reflective writing on a big idea.

Essential Question(s) addressed in this lesson:

Q2. How is nostalgia part of being human?

Standard(s)/Unit Goal(s) to be addressed in this lesson:

MA.ELA-Literacy.W.11-12.3.A Demonstrate understanding of the concept of theme by writing short narratives, poems, essays, speeches, or reflections that respond to universal themes (e.g., challenges, the individual and society, moral dilemmas, the dynamics of tradition and change).

Instructional Tips/Strategies/Suggestions for Teacher

- Emphasize that this lesson as a time of transition and reflection and as a step toward the eventual performance task.

- Explain that the *Psychology Today* article provides a scientific perspective on some of the Essential Questions and serves as a basis for personal reflection and integration of ideas from various sources. Provide background knowledge about the field of psychology as needed to prepare students for reading the article.
- Remind students that their reflective writing may raise themes they wish to develop further in the unit performance task.
- Students who are not accustomed to the peer response process will need pre-teaching of peer feedback protocols and strategies.
- Targeted academic language: *psychological, well-being, phenomenon*

Anticipated Student Preconceptions/Misconceptions

- Students may not understand the purpose of the field of psychology, thinking that it is devoted only to diagnosing and treating abnormal behavior.

What students should know and be able to do before starting this lesson

- Students should have experience in giving and receiving feedback on writing—offering descriptive rather than evaluative comments, commendations as well as recommendations, and accepting criticism as academic advice rather than personal judgment.





Lesson Sequence

Lesson Opening

- Organize students into peer response groups (3-4 per group) to provide feedback on the analytical paragraphs on “Those Winter Sundays” and “The Tropics of New York.”
- Each writer should be encouraged to specify the kind of feedback he or she desires.
- Stress that the purpose of these meetings is (1) to learn from each other’s analysis of the poems and (2) to offer constructive feedback on the paragraphs.
- Students with experience giving peer response could pass papers clockwise and write comments (not corrections) on the papers.
- Students with less peer response experience will probably do better if they read their papers aloud so that the responders can focus on the substance of the texts rather than distracting mechanical errors. In this case, the writer should record the feedback on the paper.
- If necessary, give a mini-lesson or refresher on descriptive vs. evaluative comments and on the need for commendations as well as recommendations.
- At the conclusion of the peer response period, collect the paragraphs and comments.
- Through class discussion, review the perspectives on nostalgia raised in all of the poems studied to date and to revisit the Essential Question, “How is nostalgia part of being human?” List student responses on chart paper or add to the anchor chart created in Lesson 1.

During the Lesson:

- Introduce the article from *Psychology Today*, “Nostalgia is Good Medicine,” which provides a scientific perspective on the need for nostalgia.



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- Students should read the article independently, highlighting passages that address the Essential Question.
- Note: Some items that the author is nostalgic about may be unfamiliar to students. If they read the article online, they can use search tools to identify these allusions, or a designated individual student can look up particular terms.
- You may wish to pre-teach the academic words *psychological*, *well-being*, and *phenomenon*.
- After reading the short piece, students work in groups to discuss their findings and how they connect to the themes of the poems that have been studied.
- Conduct a follow-up class discussion, identifying the big ideas from the article and connecting them to the theme of nostalgia as part of the human condition. The Essential Question can be answered together: How is nostalgia part of being human?”

Lesson Closing

- Students (and teacher) should begin an extended journal entry on the question, “How is nostalgia essential to being human?”
- This reflection should draw on personal experience as well as the poems and article read and discussed in the unit. Students can be reminded to cite specific textual evidence in their responses.
- Homework: Complete the journal entry.

Formative Assessment

- Students’ journal entries on how nostalgia is an essential aspect of being human will serve as a formative assessment of their developing understanding of the big ideas and their ability to synthesize themes from readings and personal experience.



Nostalgia

English Language Arts, Grade 11

Lesson 4

Brief Overview: The class will begin with a quickwrite on a time when students felt different or embarrassed about who they were. Then the teacher will read Amy Tan's "Fish Cheeks" aloud and discuss with students their initial reaction to the author's sense of embarrassment about her identity as a child. Next, students will identify the author's juxtaposing feelings about her identity as an adult, and discuss how Amy Tan's memory may contribute to feelings of nostalgia. Students will highlight evidence of the author's pain or embarrassment, followed by class or group discussion and analyze its writing techniques in a poster walk (carousel brainstorm) focusing on literary devices, perspectives of other characters, the author's perspective looking back, and the contrast between internal and external. The completed posters will serve as the basis for further discussion. Finally, to prepare for reading Richard Rodriguez's "Aria," the class will create a word web on "hungry," focusing on its figurative meanings, and for homework they will write a journal entry on being hungry for the past.

Prior Knowledge Required:

- Familiarity with the poster walk (carousel brainstorming) technique would be helpful

Estimated Time: 60 minutes

Resources for Lesson

- Copies of Amy Tan's, "Fish Cheeks" (<http://redroom.com/member/amy-tan/writing/fish-cheeks>)



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Content Area/Course: English Language Arts, Grade 11

Unit: Nostalgia

Lesson 4: Nostalgia in Memoir (Vignette)

Time: 60 minutes

By the end of this lesson students will know and be able to:

- Analyze development of a theme in a text, citing supporting evidence.
- Analyze an author's choices in structuring a text, citing examples and identifying techniques.

Essential Question(s) addressed in this lesson:

Q4. What tools and techniques do writers use to create nostalgic effects?

Standard(s)/Unit Goal(s) to be addressed in this lesson:

CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.

Instructional Tips/Strategies/Suggestions for Teacher

- This activity depends on an atmosphere of trust existing in the classroom, but a reminder about being sensitive to other students' feelings and not disclosing any personal information outside of class would be appropriate.
- The teacher may want to share a personal example of feeling different or embarrassed before asking students to share—if they wish to do so (some may prefer to keep their writing private and should have that option).



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Draft 8/ 2013

- Targeted academic language: *description, details, diction, perspective, contrast, irony*

Anticipated Student Preconceptions/Misconceptions

- The Amy Tan vignette is generally straightforward, but students may be unfamiliar with some of the foods and customs it includes and should be cautioned to be culturally sensitive to anything different from their own experience.

What students should know and be able to do before starting this lesson

- Familiarity with poster walk (carousel brainstorming) would be helpful, but the protocol can be taught in a few minutes if it is new to students.

Lesson Sequence

Lesson Opening

- To prepare students for reading Amy Tan's "Fish Cheeks," ask students to complete a quickwrite to the following prompt: "Write about a time when you felt different from others around you or even embarrassed about your identity." While the students write, spot check the homework and respond to any questions that may have come up as students were writing about what is essentially human about nostalgia.
- You may want to share a personal example of feeling different or embarrassed before asking students to share—if they wish to do so (some may prefer to keep their writing private and should have that option).



During the Lesson

- Introduce the Amy Tan essay “Fish Cheeks,” and read it aloud.
- Then the students read it silently, highlighting evidence of the author’s pain or embarrassment.
- A whole class discussion should follow, during which students share findings (interpretations and evidence) about the juxtaposing of feelings the author had first as a child and then as an adult.
- In the next activity, the focus shifts from the content of the vignette to the techniques the author uses. Divide the class into five groups for a poster walk (or carousel brainstorm) in which they examine the following topics:
 - the author’s use of literary techniques such as *diction* and *irony*;
 - the author’s use of *details* and *description*;
 - the author’s use of *contrast* between inner feelings and outer appearance;
 - the author’s use of the *perspectives* of other characters; and
 - the author’s use of the *perspective* of time (looking back).
- Each group should spend a few minutes at each poster, listing information and examples, then move on to the next poster, adding

to the previous group’s work, until making the complete circuit. Each group should respond to all of the topics.

- A class discussion debriefing the activity will follow.

Lesson Closing

- The last activity will be a preparation for the next reading, the “Aria” chapter from Richard Rodriguez’s autobiography, *Hunger for Memory*.
- The class should collectively complete a word web on the term *hunger*, moving from its literal to its metaphorical meanings.
- Homework: assign a journal entry on this prompt: “How can a person be *hungry* for the past?”

Formative Assessment

- The poster walk results will serve as a collective formative assessment of students’ comprehension of the essay and ability to identify writing techniques.





Nostalgia

English Language Arts, Grade 11

Lesson 5

Brief Overview: In this lesson students will read and discuss “Aria,” Chapter One of Richard Rodriguez’s autobiography *Hunger for Memory: The Education of Richard Rodriguez*. The lesson begins with consideration of the meanings of the book and chapter titles and continues with annotation of the text to answer the question “What is the author hungry for?” and determination of the techniques he uses to create nostalgic effects. After full-class discussion, students will create T-charts or Venn diagrams to sort out the contrasts Rodriguez establishes in the chapter: public vs. private, English vs. Spanish, words vs. sounds, gain vs. loss, etc. Later, students will reflect on the nostalgic theme of loss of childhood and write journal entries that may serve as draft material for the CEPA. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:

- Students should be familiar with the purposes and basic conventions of autobiography.

Estimated Time: 90 minutes divided into two 45 minute sessions

Resources for Lesson

- Class set of: Richard Rodriguez, *Hunger for Memory: The Education of Richard Rodriguez* (New York: Bantam, 2004). Chapter One, “Aria” (pp. 9-41) (Note: The lesson focuses primarily on the first two sections of the chapter, pp. 9-27.)



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- “Nessun Dorma (Pavarotti, NY 1980)” (<http://www.youtube.com/watch?v=TOfC9LfR3PI>).

Optional:

- Susan Lerner, “An Interview with Richard Rodriguez” (<http://booth.butler.edu/2012/02/03/an-interview-with-richard-rodriguez/>).



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Content Area/Course: English Language Arts, Grade 11

Unit: Nostalgia

Lesson 5: Nostalgia in Memoir (Autobiography)

Time: 90 minutes over 2 days (two 45-minutes classes)

By the end of this lesson students will know and be able to:

- Discern and describe contrasts used to structure and develop themes in a nonfiction text.
- Explain the relationship between language and identity in “Aria” and cite evidence from the text to support their interpretations.

Essential Question(s) addressed in this lesson:

Q3. What attributes make a piece of writing nostalgic?

Q4. What tools do writers use to create nostalgic effects?

Standard(s)/Unit Goal(s) to be addressed in this lesson:

CCSS.ELA-Literacy.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

CCSS.ELA-Literacy.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Instructional Tips/Strategies/Suggestions for Teacher

- Although the Rodriguez text is not overly complex in its use of language, it is nuanced, sophisticated, and multi-layered in ways that may leave students confused. Rodriguez mixes genres, slides between past and present, uses text features to convey meaning, and

above all focuses on sound. Thus, close reading of the text with guidance from the teacher is essential. The teacher should read sections of the chapter aloud—perhaps in several segments -- if students need frequent support.

- The lesson includes considerable scaffolding for the first part of the reading and gives students more independence after they have some acquaintance with the text.
- An understanding of the term *aria* and some background knowledge of the bilingual education controversy would be helpful, but since most students are unlikely to be familiar with either, the teacher should plan to introduce them to the class.
- Targeted academic language: *aria, bilingual education, gringo, intimacy, intrinsically, anglicizing*

Anticipated Student Preconceptions/Misconceptions

- Because Massachusetts bars transitional bilingual education, students may have difficulty understanding the controversy over bilingual education. Provide some background information.
- Students may also have difficulty recognizing that an autobiographical text can be an *argument*. Explain how this genre can include argumentative features. Provide examples, if possible.

What students should know and be able to do before starting this lesson

- Students should be familiar with the purposes and basic conventions of autobiography.



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Lesson Sequence

Day 1

Lesson Opening

- As a warm-up activity, invite students to share their journal entries on the prompt, “How can a person be *hungry* for the past?” and encourage them to think about past events they are “hungry” to recall.

During the Lesson

- Then introduce the *Hunger of Memory: The Education of Richard Rodriguez* and explain that students will read the first chapter, “Aria.”
- At this point it is sufficient to provide (or as a student to look up) the dictionary definition of *aria* (i.e., “any expressive melody usually, but not always, performed by a singer; a self-contained piece for one voice, normally part of a longer work [opera].” Encourage students to keep this definition in mind as they read.
- Because the text has many nuances and the sounds it evokes are important to its meaning, read section I of the chapter aloud—perhaps in several segments, if students need the support.
- Then the students should read the section (or designated excerpts) individually, annotating it (with sticky notes or on a photocopy of the text) as they read to highlight techniques Rodriguez uses to evoke nostalgia and develop themes: parentheses and italics, comparison/contrast, description, argument, etc.
- A full-class discussion of these techniques should follow, with students sharing examples they have found.
- Next students should work in groups to create T-charts to explore the many contrasts that Rodriguez develops in the chapter: public vs. private, English vs. Spanish, words vs. sounds, gain vs. loss, etc.

- An alternative approach: Students who desire more challenge might examine these contrasts with a Venn diagram instead, noting not only the differences but also the similarities in Rodriguez’s contrasting pairs.
- Students should come back together as a class to discuss techniques Rodriguez uses to evoke nostalgia and develop themes: parentheses and italics, comparison/contrast, description, argument, etc.

Closing the Lesson

- Homework: Assign students to read section II of “Aria,” in *Hunger of Memory*, adding to their T-charts or Venn diagrams as they read.

Day 2

Lesson Opening

- At the start of class, students briefly work in pairs to compare their results in completing their T-charts or Venn diagrams. Circulate to spot check their work.

During the Lesson

- Then the whole class should contribute to creating a master Venn diagram (with text references) on the board. (The Venn diagram will be a next step in critical thinking for students who have created T-charts, and it reflects Rodriguez’s growing understanding of language in section II).
- A follow-up discussion of Rodriguez’s views about language, childhood, bilingual education, and other themes should follow. Included in this discussion should be an emphasis on sound—on the meanings conveyed by the sounds of Spanish and English to Rodriguez as a child, and on the silence that followed his family’s conversion to speaking English at home.





- This would be a good time to revisit the title of the chapter and perhaps to play an aria for the class (e.g., Pavarotti singing “Nessun Dorma” at <http://www.youtube.com/watch?v=TOfC9LfR3PI>). Because students are unlikely to understand the words of the aria, they can concentrate on the meaning conveyed by the sound of it.
- Finally, the class should focus on the last paragraph of section II, where Rodriguez says, “The day I raised my hand in class and spoke loudly to an entire roomful of faces, my childhood started to end.”

Lesson Closing

- Homework: After discussing this passage, assign a journal entry for homework: “When did your childhood start to end?” Students should be reminded that this and all journal entries in the unit are potential content for the CEPA.

Extension

- If there is sufficient time and interest, you might assign the remaining sections (III and IV) of the “Aria” chapter as independent reading. These sections include the long-term implications of the author’s childhood experiences with language and explore his adult reflections on the subject.
- Students could also be asked to read and discuss Susan Lerner’s interview with Richard Rodriguez (<http://booth.butler.edu/2012/02/03/an-interview-with-richard-rodriguez/>).

Formative Assessment

- Students’ text annotations, T-charts or Venn diagrams, and journal entries will serve as formative assessments of their success in discerning the techniques and themes of the text.





Nostalgia

English Language Arts, Grade 11

Lesson 6

Brief Overview: In this lesson students encounter the theme of nostalgia in a short story, Willa Cather’s “A Wagner Matinée,” in which a woman who has lived a homestead existence for many years on the prairie is reawakened by attending a concert in Boston. Because this is a challenging text, close reading of the story will be scaffolded with reader-response sentence stems and text-dependent questions for class discussion. Students will also write diary entries in the persona of the main character. The lesson will also include listening to some of the music mentioned in the story. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:

- A basic understanding of the Homestead Act and the prairie life that homesteaders led in the nineteenth century is fundamental to grasping the essential contrast of the story.
- Some familiarity with classical music and composers such as Wagner and Mozart are helpful, but since such exposure cannot be assumed, musical selections are included in the lesson.

Estimated Time: 90 minutes (45 minutes on 2 days)

Resources for Lesson:

- Copies of Willa Siebert Cather, “A Wagner Matinée” (<http://cather.unl.edu/ss011.html>) —number paragraphs before copying



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- Handout: Close Reading Chart for Cather's "A Wagner Matinée"

Additional visual and music resources

- Recorded readings of "A Wagner Matinée" are available as audio books or clips may be available on the Internet
- "Prairie Women Pictures" (Google images search)
- "Prairie Settlement: Nebraska Photographs and Family Letters, 1862-1912"
(<http://loc.gov/teachers/classroommaterials/connections/prairie-settlement/history6.html>)
- Photographs of 19th Century Women (<https://pinterest.com/antinasuniques/19th-century-cdv-photography-women-single-portrait/>)
- "Richard Wagner Overture from the *Flying Dutchman*" (<http://www.youtube.com/watch?v=rNg07c0Mocg>)
- "Arturo Toscanini conducts Wagner *Tannhäuser*, Overture" (http://www.youtube.com/watch?v=8N6qxb00n_E)
- "Wagner: *Tristan und Isolde* – Prelude" (<http://www.youtube.com/watch?v=fktwPGCR7Yw>)





Content Area/Course: English Language Arts, Grade 11

Unit: Nostalgia

Lesson 6: Nostalgia in the Short Story

Time: 90 Minutes (45 minutes on two days)

By the end of this lesson students will know and be able to:

- Distinguish the role of the narrator from the purposes of the author in a short story.
- Analyze character development in a short story by selecting and connecting relevant details.
- Explain the role of sensory experience (e.g., music) in triggering nostalgic feelings.

Essential Question(s) addressed in this lesson:

Q2. How is nostalgia part of being human?

Q3. What attributes make a piece of writing nostalgic?

Q4. What tools and techniques do writers use to create nostalgic effects?

Standard(s)/Unit Goal(s) to be addressed in this lesson:

CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-Literacy.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Instructional Tips/Strategies/Suggestions for Teacher

- Visualizing more than one setting is key to appreciating the story, so some pre-teaching and use of supplementary information and images may be necessary. See the Resources for Lessons above for ideas of sights and sounds relevant to this lesson.
- A basic understanding of the Homestead Act, the prairie life that homesteaders led in the nineteenth century and the atmosphere of a classical music concert should be provided to help students grasp the essential contrast of the story.
- In addition to having an unfamiliar setting, "A Wagner Matinée" is challenging because of its rich and complex vocabulary.
- Some students would benefit from listening to an audio version of the story, either through an audio book or smaller recorded sections of story available on the Internet.
- Many of the words Cather uses are sophisticated synonyms for everyday terms, and other words are no longer in common use. In addition, there are allusions to geographical locations, musical instruments, composers and their works, and more. All of this complexity presents a challenge to the reader and the teacher. Students must have the opportunity to grapple with complex text, but with supports that will enable them to succeed. Read sections aloud to students, pair students for more difficult sections, provide notes pages and background information, as needed.
- Break Cather's story into seven manageable chunks, with opportunities for reader response, discussion of text-dependent questions, and presentation of supplementary material during the reading process. Here are two ways of organizing this sequence:
 - Students could read each segment of the story silently or with a partner, write their responses and pair-share, then participate in a class discussion of the text-dependent questions.



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- If students need more support, the teacher could read portions aloud or allow students to listen to a recorded reading of the story.
- There are also several approaches to helping students with vocabulary:
 - Since there are far too many unfamiliar words and terms to look up, students should be encouraged to rely on contextual clues whenever possible and to use reference tools as needed, especially for looking up allusions.
 - Pairing students can be helpful, especially if the class includes struggling readers.
 - Other possibilities include assigning particular words and terms to individual students to look up and place on a word wall or to provide a glossary with the story.
- This and following lessons will benefit by the introduction of visuals and music. A list of possible resources that could be integrated into this unit are listed in the Resources for Lesson section above.
- Targeted academic language: *matinée, conservatory, symphony, impressionist, homestead, prairie*
- The teacher should not do all of the work. As students progress through the story, the teacher should gradually remove the scaffolding, giving the students more independence.

Anticipated Student Preconceptions/Misconceptions

- Students unfamiliar with classical music and the venues where it is performed may have trouble relating to the concert atmosphere described in the story.
- Likewise, students who have not studied U.S. history may have little understanding of prairie life.

What students should know and be able to do before starting this lesson

- A basic understanding of the Homestead Act and the prairie life that homesteaders led in the nineteenth century is fundamental to grasping the essential contrast of the story.
- Some familiarity with classical music and composers such as Wagner and Mozart are helpful, but since such exposure cannot be assumed, musical selections are included in the lesson.

Lesson Sequence (Days 1 and 2)

Lesson Opening

- The lesson begins with a quickwrite or brainstorm to activate students' prior knowledge about the Homestead Acts and pioneer life on the prairie. Encourage students to share what they know, and the teacher can supply additional details (see, for example, http://en.wikipedia.org/wiki/Homestead_Acts).
- Introduce the text, "A Wagner Matinee" by Willa Cather, and ask students to predict its subject based on the title (some pre-teaching of "Wagner" and "matinée" will likely be needed).
- Also remind students that because "A Wagner Matinée" is fiction, it is more removed from the author's experience than a memoir, and that the narrator of the story is a persona, not the author herself (though they may share some characteristics and views).
- Further, remind students that they will soon be choosing genres for their own nostalgia pieces, and the short story represents one possibility.
- Finally, set a purpose for reading by asking students, "What if you had to give up music or something else important to you in life?"

During the Lesson

- Introduce the process for reading and analyzing the story (see options above). Note that the text has been divided into seven





sections on the Close Reading Chart (see chart after this lesson), each with a place for reader response, using (initially, at least) a set of sentence stems and a set of text-dependent questions for discussion.

- In addition to pausing for discussion after each section, integrate other activities at certain times:
 - After students complete paragraphs 1 and 2, show pictures of prairie women and city women from the time period.
 - Ask students to write a diary entry from the point of view of Aunt Georgiana at the time she left Boston for Nebraska: What was she expecting? What was she leaving behind?
 - As students are working on paragraphs 7 and 8, play *The Flying Dutchman* in the background to help recreate the concert experience.
 - As students work on paragraphs 9 and 10 and 11-14, play other pieces from the concert: the *Tannhäuser* overture and the prelude to *Tristan and Isolde*. Stop the music after students have completed these sections.
 - When students have completed the story, they should write a second diary entry from Aunt Georgiana's point of view about her experience of attending the concert: What pleasures did it provide? What pain did it cause?
- At the end of the first day of the lesson, collect the Close Reading Chart to assess students' work in progress.
- If spot checks during class reveal that students are progressing, then assign the remainder of the reading and analysis for homework.

- Spot checks of the work should continue during the second day of the lesson. As the work becomes more independent, some students will need support and guidance, including, possibly, small-group work and/or individualized instruction.

Lesson Closing

- Two activities complete the lesson:
 - Conduct a whole-class discussion of the nostalgic elements of the story: What specific attributes make the piece nostalgic? What tools did the author use to create the nostalgic effects? By this point in the unit, these questions are familiar to students, so the emphasis should be on what is different, if anything, about evoking nostalgia in a short story.
 - The second activity serves as the summative assessment for the lesson. Students should write a paragraph in response to the following prompt: "Would it have been better if Aunt Georgiana had *not* visited Boston? Support your answer with evidence from the text *and* insights you have gained from this unit about the role nostalgia in human life." This paragraph should be started in class and completed as a homework assignment.

Assessment

- The Close Reading Chart serves as a formative assessment for the lesson.
- The final paragraph on Aunt Georgiana is a summative assessment.





Close Reading Chart for Cather's "A Wagner Matinée"

Paragraph Numbers	Reader Responses Choose one: This reminds me of ..., I wonder ..., I can infer that..., I think this means ..., This passage confuses me because..., The author uses [literary device] to ..., I see nostalgia in ...	Questions for Discussion Think about these questions as you are reading the story, and take notes on them during the class discussion of each section. Make your responses as clear and specific as possible.
1-2 "I received..."		<ol style="list-style-type: none">1. Who is the narrator?2. Why is Aunt Georgiana coming to Boston?3. What do we learn about her through his recollections?
3-5 "The next morning ..."		<ol style="list-style-type: none">1. What impressions do you have about Aunt Georgiana's homestead in Red Willow County? How does it contrast with the Boston setting? Do you think Aunt Georgiana knew what it was going to be like in Nebraska? Why or why not?2. What impressions do you have about Aunt Georgiana from the description of her past actions and her current physical appearance?





<p>6</p> <p>"In my boyhood this affliction ..."</p>		<ol style="list-style-type: none"> 1. Why do you think Aunt Georgiana took the time to teacher her nephew Latin, Shakespeare, and music? 2. What does Aunt Georgiana mean when she says, "Don't love it so well, Clark, or it may be taken from you. Oh! dear boy, pray that whatever your sacrifice be it is not that"?
<p>7-8</p> <p>"When my aunt appeared ..."</p>		<ol style="list-style-type: none"> 1. Why does Clark take Aunt Georgiana to a Wagner matinée? 2. What does he assume about her attitude regarding the concert? Why? What do his assumptions reveal about him? 3. Why does he regret inviting her to the concert?
<p>9-10</p> <p>"From the time we entered ..."</p>		<ol style="list-style-type: none"> 1. What sensory details are included in the description of the concert hall? What atmosphere is evoked? 2. Compare the setting of the concert hall to the setting of Aunt Georgiana's life on the prairie.





<p>11-15 “When the musicians ...”</p>		<ol style="list-style-type: none"> 1. What are Aunt Georgiana’s reactions as the concert progresses? 2. What nostalgic memories does the concert bring back for Clark? 3. Why does the music have such a powerful impact on Aunt Georgiana? How does this relate to nostalgia?
<p>16-end “During the intermission ...”</p>		<ol style="list-style-type: none"> 1. What is revealed by the questions asked by Aunt Georgian and Clark in paragraphs 17-20? 2. In what way has the music awakened Aunt Georgiana? 3. In what way has Aunt Georgiana awakened Clark?





Nostalgia

English Language Arts, Grade 11

Lesson 7

Brief Overview: Having studied several literary works with nostalgic elements written in different modes (poetry, memoir, short story), students will write a synthesis essay analyzing the role of nostalgia in human experience. Preparation for writing will include creating a chart that outlines the impact of nostalgia in each of the works studied. Students will choose three to four sources to examine in their essays (including, potentially sources not studied in class such as songs or ads). Students will formulate a claim about nostalgia (or alternatively, use one provided by the teacher) and support it with examples and quotations from the texts. (Note: Lessons 7 and 8 could be integrated into a single series of activities.) As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:

- A grasp of the concept of nostalgia, how it is represented in literature, and what role it plays in human experience.
- Familiarity with the process of writing a literary analysis, including citing sources.

Estimated Time: 90 minutes, divided into two 45-minutes sessions

Resources for Lessons

- Texts, journal entries, notes, and handouts from previous lessons
- Synthesis Chart handout (see the end of this lesson)



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Content Area/Course: English Language Arts, Grade 11

Unit: Nostalgia

Lesson 7: Synthesis Essay

Time: 90 minutes, divided into two 45-minute sessions

By the end of this lesson students will know and be able to:

- Formulate (or explain) interpretive claims based on multiple sources.
- Integrate, explain, and cite quotations in analytical essays.

Essential Question(s) addressed in this lesson:

Q1. What is nostalgia?

Q2. How is nostalgia part of being human?

Standard(s)/Unit Goal(s) to be addressed in this lesson:

CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

Instructional Tips/Strategies/Suggestions for Teacher

- Clarify the difference between summarizing a source and citing it to support an interpretive claim.
- Prompt students to consider the options they will have when selecting a focus and genre for the upcoming CEPA.
- NOTE: It is possible to integrate this lesson with Lesson 8, alternating work on the synthesis essay with viewing portions of the

film. This approach would facilitate students' incorporating examples from the film into their essays.

- Targeted academic language: *summary, analysis, comparison, synthesis*
- Students may be acquainted with the word *synthesis*, but they may not understand that it goes beyond *comparison*. Synthesis combines different elements to create something new; in this case, analyzing a collection of nostalgic pieces should yield some new understandings about the role of nostalgia in human experience.
- Students should format quotations and citations according to MLA guidelines.

Anticipated Student Preconceptions/Misconceptions

- The most common student misconception is likely to be confusing *analysis* with *summary*.

What students should know and be able to do before starting this lesson:

- By this point students should have a strong grasp of the concept of nostalgia, how it is represented in literature, and what role it plays in human experience.
- They should also be familiar with the process of writing a literary analysis, including citing sources.



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Lesson Sequence

Day 1

Opening the Lesson

- Begin the lesson by stating that students will be writing an analytical essay synthesizing what they have learned about the role of nostalgia in human experience, emphasizing the meaning of *synthesis* (see Instructional Tips above). This explanation will need to be revisited throughout the lesson.

During the Lesson

- As a first step, students work in groups to review and reconsider the pieces read during the unit and complete the Synthesis Chart handout (placed after this lesson). This process may be interrupted periodically to ask groups to report out their findings and identify problems they have encountered.
- Circulate to help move students toward developing new understandings of nostalgia and its significance in human life.
- Toward the end of the period, the teacher should introduce the prompt for the essay: “What is the role of nostalgia in human experience?” As time allows, students can brainstorm responses to the prompt.

Closing the Lesson

- Homework: Students should draft an interpretive claim and tentatively identify the sources they would like to include in their essays. An alternative approach for students who may have trouble formulating a claim is to provide one which they can defend with

evidence from the texts. For example: “Nostalgia is an essential human experience in that affords us the opportunity to learn by gaining perspective.”

Day 2

Opening the Lesson

- This portion of the lesson should begin with students’ sharing and refining their claim statements in groups.
- Then invite several students to write their claims on the board so the class can discuss them.

During the Lesson

- Lead students in a rubric-creating activity (to help students develop ownership of the project and internalize its expectations).
 - Begin with brainstorming criteria for the essay (e.g., development of the topic of nostalgia in human experience, clarity of the claim about nostalgia, quality and quantity of supporting evidence, connections between examples).
 - Students may not be familiar with “rubric language.” Help them formulate their ideas and make suggestions if there are important aspects of the task they miss.
 - A similar process can be used to distinguish proficient and superior performance (it is not necessary to develop indicators for sub-par performance with the class).
 - The aim of this activity is not to make the rubric perfect. The teacher can copy or photograph the class work and “clean it up” later.



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- NOTE: Rather than assembling the criteria and indicators in a conventional grid, it may be useful to assemble them into a pie chart, the size of each “slice” indicating its relative importance. The inner portion of each slice could have the descriptors for satisfactory performance, and the outer portion, the descriptors for superior performance.

Closing the Lesson

- During the remainder of the time, students should begin framing their essays and perhaps drafting their opening paragraphs.

Extension

- Students continue working on their essays during Lesson 8 with the due date set no later than the beginning of work on the CEPA.

- Establish check-in points during Lesson 8 and possibly collect partial drafts for review.

Assessment

- The synthesis chart will serve as a formative assessment by which the teacher can judge students’ readiness to begin work on the synthesis essay.
- Partial drafts of the essay (claim statements, opening paragraphs, etc.) can also serve as formative assessment.
- The finished essay is one of two summative assessments for the unit.





Format for Synthesis Chart

Author – Title – Genre	Summary or Overview of Nostalgic Experience	Realization Developed from Nostalgic Experience
Margaret Atwood “Bored” -- Poem		
Billy Collins “The Lanyard” -- Poem		
Robert Hayden “Those Winter Sundays” -- Poem		
Claude McKay “The Tropics of New York” Poem		
Amy Tan “Fish Cheeks” -- Memoir		
Richard Rodriguez “Aria” -- Memoir		
Willa Cather “A Wagner Matinée” Short Story		
Barry Levinson <i>Avalon</i> -- Film		
Supplementary article: Clay Routledge “Nostalgia is Good Medicine”		
Other sources (student choice)		



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Nostalgia

English Language Arts, Grade 11

Lesson 8

Brief Overview: To complement their study of nostalgia in poetry, memoir, and short story, students will view and discuss Barry Levinson's poignant film *Avalon* (1990). The film is the story of a Jewish immigrant family's achieving the American dream but losing the intimacy of the "family circle." The film is set in the 1950s, the era of suburbs and department stores and television, but it looks back to the early twentieth century, when the Krichinsky brothers first came to America, and ahead to the present, when its characters have grown up or grown old. Reflecting on the themes in this film will provide additional perspective on the theme of nostalgia as students complete their synthesis essays. As you plan, consider the variability of learners in your class and make adaptations as necessary.

Prior Knowledge Required:

- Some background knowledge of the Jewish immigration experience and the Holocaust is helpful.
- An understanding of the development of suburbs in the 1950s and the advent of television is important for students to have in order to better comprehend film.

Estimated Time: 180 minutes, divided into four 45-minute sessions

Resources for Lesson

- Barry Levinson, writer/director, *Avalon* (1990) (arrange for finding and showing the film in advance)



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Content Area/Course: English Language Arts, Grade 11

Unit: Nostalgia

Lesson 8: Nostalgia in Film

Time: 180 minutes, divided into four 45-minute sessions

By the end of this lesson students will know and be able to:

- Connect the nostalgic elements included in a period film to those studied in poetry, memoir, and short story.
- Explain how cinematic tools (visual effects, dialogue, music, editing, etc.) can evoke nostalgic feelings and cite specific examples.

Essential Question(s) addressed in this lesson:

Q2. How is nostalgia part of being human?

Q3. What attributes make a piece of writing nostalgic?

Q4. What tools and techniques do writers use to create nostalgic effects?

Standard(s)/Unit Goal(s) to be addressed in this lesson:

CCSS.ELA-Literacy.RL.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.

Instructional Tips/Strategies/Suggestions for Teacher

- In advance of this lesson, arrange for the film *Avalon* to be shown.
- Activate students' prior knowledge of "the American Dream."
- Provide students with examples of ways that family traditions may conflict with the traditions and values of the predominant culture.
- Divide the film, which runs 128 minutes, into four 32-minute periods to allow some time for discussion and reflective writing each day.
- It is possible to integrate this lesson with the previous one, alternating work on the synthesis essay with viewing portions of the film. This approach would facilitate students' incorporating examples from the film into their essays.
- Targeted academic language: *assimilation, suburbs, heritage, tradition, motif*

Anticipated Student Preconceptions/Misconceptions:

- Students who have not experienced holiday celebrations with extended family may not fully understand the nostalgic pull of the film's Thanksgiving and Fourth of July scenes, and some students may need background information regarding these American holidays.

What students should know and be able to do before starting this lesson

- Some background knowledge of the Jewish immigration experience and the Holocaust is helpful but not absolutely necessary.
- An understanding of the development of suburbs in the 1950s and the advent of television is important.



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Lesson Sequence (Days 1-4)

Lesson Opening

- Introduce the film by explaining that viewing *Avalon* will give students the opportunity to study the theme of nostalgia in another medium.
- This film is based on Barry Levinson's own experiences—growing up in Baltimore in the 1950s—shaped to make an artistic statement.
 - A brief discussion of American family life of the 1950s could precede watching the film or could wait until students have viewed the first several scenes.
 - There are also references to immigration in the early twentieth century and to surviving concentration camps during the Holocaust, but it is better to address questions about these events as they emerge.
 - In short, a brief introduction is best—let the film speak for itself.

During the Lesson

- At the first break in the viewing of the film, lead students in setting up a motif chart—a place to record instances of recurring images and themes in the film and their connection to the concept of nostalgia. There are several Thanksgiving and Fourth of July scenes, and repeated references to television, the suburbs, and the American dream. Family stories are told again and again ("I came to America in 1914 ...").

- After recording examples of these motifs in the first segment of the film, students should continue to note them as the viewing progresses.
- Some time should also be reserved for brief journal entries on and discussion of the film: text-to-self connections (on the joys and challenges of family gatherings, for example), character analysis (Sam's relationship with Michael, tension between mother-in-law and daughter-in-law, sibling rivalry), social commentary (the impact of television on family life, suburban sprawl), and, most importantly, the techniques Levinson uses to evoke nostalgia (iconic childhood situations, music, etc.).
- Homework each day: Students should continue work on their synthesis essays.

Lesson Closing

- Because students will be working on their synthesis essays for homework while viewing the film in class, the closing discussion should be used to make connections between *Avalon* and the works they have been analyzing.
- Some students may wish to incorporate illustrations from the film into their drafts before making final revisions.

Formative Assessment

- The students' motif charts and journal entries will serve as formative assessments.





Curriculum Embedded Performance Assessment (CEPA)

English Language Arts, Grade 11

Lessons 9-14: Nostalgia

Brief Overview: The CEPA, writing and presenting a memoir, should take approximately five days of 45-minute periods, which is why this is designated as Lessons 9-14. Instructions for these days are provided in the following pages of CEPA Teacher Instructions, CEPA Student Instructions and Writing Log, and the CEPA Rubric. The final project will be that students have written a “memoir” and presented it to others.

Estimated Time: 5 days (45-minutes periods)

Resources for Lessons

Copies of CEPA Writing Log (after Student Instructions)

Copies of CEPA Rubric



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Curriculum Embedded Performance Assessment (CEPA)

Teacher Instructions, Lessons 9-14

Students will choose a childhood memory to be the subject of a memoir to be written in the form of prose or poetry, making use of literary techniques studied during the unit. The CEPA lessons will include writing workshops, teacher and peer conferencing, sharing, and revising. Students will showcase final products, which may include music, photos, etc. They will also compose a reflection on the unit contents and the process of writing a nostalgic memoir. They will complete a writing log for each day of preparation and presentation of the CEPA. A format for this writing log is placed after the CEPA Student Instructions.

By the time students reach the CEPA stage of the unit, they will have completed not only a considerable amount of reading and analytical writing focused on the concept of nostalgia, but also a good deal of informal expressive writing about their own memories. Their journal entries and reflections will serve as preliminary drafts for the performance task, which will involve transforming a childhood memory into a literary work, a memoir written in prose or poetry incorporating literary techniques studied. The teacher may wish to offer students the option of creating multimodal presentations, integrating their written texts with images and/or music.

The CEPA lesson sequence should be a full-fledged writing workshop, with time for mini-lessons, drafting, peer response, teacher conferences, revising, and publishing – or at least public sharing. The writing workshop could be scheduled on consecutive days, or, perhaps, it could be spread over a longer period of time, with other lessons intervening. In either case, a minimum of five class periods as well as homework time, will be required. In keeping with writing workshop practices, students should not be kept in lockstep throughout the writing process but rather free to focus on whatever aspect of the project needs their attention, with peer and teacher support.

Each student's process should include the following elements, though not necessarily in the same order or for the same length of time:

- Reviewing of journal entries and reflections – and doing additional brainstorming as needed – to choose a focus for the memoir
- Deciding on a theme for the memoir (the purpose for writing it), selecting an appropriate form, and considering a potential audience
- Drafting the memoir (preferably in stages), seeking feedback from a peer response group, and conferring with the teacher as needed
- Revising to sharpen the focus, strengthen the use of sensory detail, and incorporate literary techniques suitable to the topic and style



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- Preparing a “publishable” final product and sharing it with an audience of readers and/or listeners.

These elements are likely to be recursive, not linear – students will move forward and back as they shape their pieces. Some will make steady progress, needing only occasional check-ins and suggestions, and some will struggle with content or form, requiring frequent support. All will need encouragement to dig deeper into the meanings of their memories, and all can produce genuinely moving works.

A cautionary note: The subjects of some students’ memoirs may be sensitive, even painful, and those students may need guidance about what and how much to reveal. Also, it must be clear that evaluation of the performance task is a judgment on the quality of the writing, not the value of the experiences presented or the worthiness of the individual depicted. Including a student reflection in the process is essential.

Completing the CEPA Rubric: The rubric will be most effective if used as a teaching tool and co-created with the class. After presenting the performance task and the established criteria, ask students to help design the rubric by soliciting suggestions for indicators of each performance level, beginning with *proficient*. That column and one row are completed in the CEPA Rubric. You may add other criteria.

Standards Assessed

CCSS.ELA-Literacy.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

MA.ELA-Literacy.W.11-12.3.A Demonstrate understanding of the concept of theme by writing short narratives, poems, essays, speeches, or reflections that respond to universal themes (e.g., challenges, the individual and society, moral dilemmas, the dynamics of tradition and change).

Criteria for Success

- clarity, structure, and impact of memoir
- development of emotional atmosphere
- matching of literary techniques to purpose
- effectiveness of word choice
- precision of explanation
- attentiveness to writing conventions



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CEPA Student Instructions

Writing a Memoir

Goal: To write a short memoir in prose or poetry based on a childhood memory, making use of literary techniques studied during the unit.

Role: You are a writer drawing on your own earlier experience as an interpreter, a maker of meaning and literary artist.

Audience: You will share your piece with the class, but you may also choose an additional audience, such as family members or friends.

Situation: More than just narrating your experience, you are reflecting on it from a more mature perspective and transforming it into art.

Product: Your memoir may take the form of autobiography, poetry, short story, or poetry. You may choose to present it in a digital format, in which case it may include music, photography, etc. You will present your piece on a sharing/celebration day at the end of the unit. You will also write a reflection on the unit contents and the process of writing a nostalgic memoir.

Directions

You have completed a considerable amount of reading and analytical writing focused on the concept of nostalgia as well as a good deal of informal expressive writing about your own memories. Your journal entries and reflections will serve as preliminary drafts for the performance task, which involves transforming a childhood memory into a literary work, a memoir written in *prose* (fiction or nonfiction) or *poetry* incorporating literary techniques we have studied during the unit. If you wish, you may create a multimodal presentation, integrating your written texts with images and/or music.

You will have five class periods of writing workshop time, as well as homework time, to complete your memoir. Class time will be used for mini-lessons on writing techniques, drafting, peer response, teacher conferences, revising, and publishing/sharing. On workshop days you will be free to focus on whatever aspect of the project needs your attention. Set a purpose for each day's work and reflect on your progress (using the writing log after this page).

Your writing process should include the following elements, though not necessarily in this exact order or for a set length of time:

- Reviewing journal entries and reflections, and the synthesis essay – and doing additional brainstorming as needed – to choose a focus for the memoir
- Deciding on a theme for the memoir (the purpose for writing it), selecting an appropriate form, and considering a potential audience
- Drafting the memoir (preferably in stages), seeking feedback from a peer response group, and conferring with the teacher as needed



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- Revising to sharpen the focus, strengthen the use of sensory detail, and incorporate literary techniques suitable to the topic and style
- Preparing a “publishable” final product and sharing it with an audience of readers and/or listeners.

These elements are likely to be recursive, not linear – you will probably move forward and back as you shape your piece. By [insert date], you should have completed a partial or working draft and shared it with your response group. Please submit this mid-process draft for teacher comments by [insert date]. Be sure to indicate what kinds of feedback you need, such as help with content, form, literary devices, or conventions.

The finished memoir is due on [insert date]. By then it should be edited and revised. Please submit the final product and process work in this order:

1. One-page reflection on what you have learned about nostalgia in this unit and on the process of writing a nostalgic memoir
2. Final draft of memoir
3. Completed writing log
4. All process drafts in chronological order.

The unit will conclude with a class celebration and sharing session on [insert date]. Please rehearse reading your piece (or prepare your multimodal presentation). If your piece is long, please select a two-minute excerpt. Also, be sure to prepare a brief introduction explaining why you chose this particular memory and literary form.

During the presentation, you will be asked to write feedback commentaries for two of your classmates. These will be based on a class-designed rubric, but they will take the form of informal letters rather than checklists.

Criteria for Success

- clarity, structure, and impact of memoir
- development of emotional atmosphere
- matching of literary techniques to purpose
- effectiveness of word choice
- precision of explanation in reflection
- attentiveness to writing conventions
- effectiveness of class presentation
- efficiency of work process (use of class and home work time)



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CEPA Writing Log

Date	Goal/Focus for the Day (What are you working on?)	Work Accomplished (What did you get done?)	Self-Assigned Homework (What will you do tonight?)	Productivity Self- Rating (1=very low 5=very high)
				1 2 3 4 5
				1 2 3 4 5
				1 2 3 4 5
				1 2 3 4 5
				1 2 3 4 5



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CEPA Rubric

Directions: This rubric should be completed collaboratively between teacher and students.

Criteria	Advanced	Proficient	Adequate	Unsatisfactory
• clarity, structure, and impact of memoir	•	• interprets experience while observing basic conventions of genre	•	•
• development of emotional atmosphere	•	• evokes complex feelings of nostalgia through use of sensory details	•	•
• matching of literary techniques to purpose	•	• includes literary devices that support the overall purpose of the memoir	•	•
• effectiveness of word choice	•	• employs precise words to convey feelings, ideas	•	•
• precision of explanation in reflection	• makes explicit links between learning from unit and writing process	• explains learning from unit and relates insights from writing process	• gives some details of learning from unit and recaps writing process	• gives little detail about learning and writing process or omits one
• attentiveness to writing conventions	•	• observes most writing conventions; errors do not cloud meaning	•	•



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<ul style="list-style-type: none"> effectiveness of class presentation 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> conveys meaning in oral interpretation of text 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
<ul style="list-style-type: none"> efficiency of work process (use of class and home work time) 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> sets goals for makes progress in each period; seeks help as needed 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">
<ul style="list-style-type: none"> Other 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none"> 	<ul style="list-style-type: none">





Unit Resources

Lesson 1

- Small binders in which students can collect all of their notes and informal writing for the unit
- A whiteboard (or Smart board) for the concept map activity
- Online or print dictionaries
- Example and copies of the Frayer Model handout (included in this unit after Lesson 1)

Lesson 2

- Copies of Sample Format for Poetry Worksheets handout (located after Lesson 2)
- Photocopies of poems, printed as three-column worksheets (poem, paraphrase, examples of poetic language and devices):
 - “Bored” (<http://www.theatlantic.com/past/docs/unbound/poetry/atlpoets/atwo9412.htm>)
 - “The Lanyard” (http://www.billy-collins.com/2005/06/the_lanyard.html)
 - “Those Winter Sundays” (<http://www.poets.org/viewmedia.php/prmMID/19217>)
 - “The Tropics of New York” (<http://www.poets.org/viewmedia.php/prmMID/15249>)
- Other possible choices for poems, books, etc., can be found in the Appendix of this unit.

Lesson 3

- Copies of “Nostalgia is Good Medicine” by Clay Routledge, (<http://www.psychologytoday.com/blog/death-love-sex-magic/200908/nostalgia-is-good-medicine>)

Lesson 4

- Copies of “Fish Cheeks” by Amy Tan (<http://redroom.com/member/amy-tan/writing/fish-cheeks>)
- Chart paper and markers

Lesson 5

- Class set of: Richard Rodriguez, *Hunger for Memory: The Education of Richard Rodriguez* (New York: Bantam, 2004); particularly Chapter One, “Aria” (pp. 9-41). (The lesson focuses primarily on the first two sections of the chapter, pp. 9-27.)
- “Nessun Dorma (Pavarotti, NY 1980)” (<http://www.youtube.com/watch?v=TOfC9LfR3PI>)
- Optional: Susan Lerner, “An Interview with Richard Rodriguez” (<http://booth.butler.edu/2012/02/03/an-interview-with-richard-rodriguez/>).



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Lesson 6

- Copies of: Willa Siebert Cather, “A Wagner Matinée” (<http://cather.unl.edu/ss011.html>) — number paragraphs then copy
- Copies of Close Reading Chart for Cather’s “A Wagner Matinee” handout (located after Lesson 6)
- Recorded readings of “A Wagner Matinée” may be available via an Internet search

Optional: Additional visual and music resources:

- Prairie Women Pictures (search for images)
- Library of Congress: Prairie Settlement: Nebraska Photographs and Family Letters, 1862-1912 (<http://loc.gov/teachers/classroommaterials/connections/prairie-settlement/history6.html>). Also easy access to information on the Homestead Act.
- Portraits of 19th Century Women: <https://pinterest.com/antinasuniques/19th-century-cdv-photography-women-single-portrait/>
- Richard Wagner Overture from the *Flying Dutchman* (<http://www.youtube.com/watch?v=rNg07c0Mocg>)
- Arturo Toscanini conducts Wagner *Tannhäuser*, Overture (http://www.youtube.com/watch?v=8N6qxb00n_E)
- Wagner: *Tristan und Isolde* – Prelude (<http://www.youtube.com/watch?v=fktwPGCR7Yw>)

Lesson 7

- Texts, journal entries, notes, and handouts from previous lessons
- Synthesis Chart handout (located after Lesson 7)

Lesson 8

- *Avalon* (1990), film by Barry Levinson, writer/director.

CEPA/Lessons 9-14

- CEPA Writing Log (located after the CEPA Student Instructions)



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Appendix: Other Writers and Works Suitable for the Unit

Poets

Dickinson, Emily
Frost, Robert. "Acquainted with the Night," "Bereft"
Houseman, A.E. "Loveliest of Trees"
Keats, John
Kenyon, Jane
Masefield, John. "Sea Fever"
Neruda, Pablo
Whitman, Walt
Williams, William Carlos. "The Widow's Lament in Springtime"
Wordsworth, William. "Tintern Abbey"

Memoirs-Essays

Capote, Truman. "A Christmas Memory"
Cofer, Judith Ortiz. "Silent Dancing"
Lahiri, Jhumpa "Indian Takeout"
Manning, Brad. "Arm Wrestling with My Father"
White, E.B. "Once More to the Lake"

Novels

Fitzgerald, F. Scott *The Great Gatsby*
Garcia, Cristina. *Dreaming in Cuban*
Kinsella, W.P. *Shoeless Joe*
Morrison, Toni. *Song of Solomon*
Salinger, J.D. *Catcher in the Rye*

Short Stories

Cather, Willa. Tom Outland Story (from *The Professor's House*)
Fitzgerald, F. Scott. "Babylon Revisited"

Films

Field of Dreams (1989)

Visual Art

Jacket art of *The Great Gatsby* by Francis Cougat (1925)

Music

Simon, Paul. *Bookends*

Criticism

Ethics and Nostalgia in the Contemporary Novel, by John J. Su.

"Irony, Nostalgia and the Postmodern," by Linda Hutcheon
(<http://www.library.utoronto.ca/utel/criticism/hutchinp.html>). Dense academic essay, in part addressing the Essential Question, What is nostalgia? It could provide provocative passages for discussion.

