

Turn in your
Formative TPCASTT
of Ozymandias if you
have not already

**Bring song lyrics to
next class (entire
song)



**STICK WITH PEOPLE
WHO PULL THE
MAGIC OUT OF YOU,
NOT THE MADNESS.**

tinybuddha.co

Objective(s):

I can apply the steps of TPCASTT

Purpose:

To explain & analyze poems.

Success Criteria:

Honors: TPCASTT “Iraq War Speech” or “St
Crispin’s Day & Complete SCR

Regular: TPCASTT “When You Are Old” OR
“Valentine” & Complete SCR

Homework:

BOTH Formatives of choice above / bring song lyrics

2 Minute Interviews- record in ISN

1. Family: Who is in your family? Feel free to include pets
2. Place- what is the best place you've ever been? Or a place you'd like to visit?
3. Hobby- do you have one? if so, what is it?
4. Other? What should your partner know about you?

Daily procedures in action:

- Concerns? then celebrations
- Supplies:
 - ISN
 - TPCASTT
 - writing utensil
 - Highlighters: yellow, blue, green, pink, purple, orange
- #40BookChallenge / book a month post by Nov 1
- Spelling bee make up requests?

Agenda:

1. 2 minute interviews
2. Short Constructed Response for Ozymandias
3. TPCASTT review Ozymandias with Mrs. Thorson individually
4. Honors: Rhythm & Meter
5. HOMEWORK:
 - a. Honors: Choice TPCASTT and SCR
 - b. Regular: Choice TPCASTT and SCR
 - c. Bring lyrics to a full song for next class

In your ISN - practice a Short Constructed Response

Compare and Contrast what “Ozymandias” believes about himself versus what his people see. Cite 2 textual examples to defend your answers.

R - restate key words of the prompt

A- analyze

C- cite (2) examples from the text unless otherwise stated

E- Elaborate- go beyond the obvious/ deeper thinking

D- Domain - include 10+ domain words in your response

Poetry: Rhythm & Meter

The line is named by the number of feet in the line.

One foot	monometer	U / = Iambic
Two feet	dimeter	/ U = Trochaic
Three feet	trimeter	U U / = Anapstic
Four feet	tetrameter	/ U U = Dactylic
Five feet	pentameter	/ / = Spondaic
Six feet	hexameter	/ = Monosyllabic foot
Seven feet	heptameter	-----
Eight feet	octameter	-----

Units of Measurement

Foot - basic metrical unit

Line - one row of the poem

Stanza - group of lines whose metrical pattern is repeated throughout the poem.

The process of measuring verse is referred to as **scansion**. To scan a poem means to:

1. Identify the prevailing foot
2. Name the number of feet in a line
3. Describe the stanza pattern

Practice:

U / U / U / U / U /

/ U / U / U

/ U U / U U / U U

TPCASTT Choice FORMATIVE

2nd FORM: **Answer SCR** - both on Google Classroom

TPCASTT

Title- guess what it will be about

Paraphrase - what is the literal translation? EACH line

Connotation- **Orange** - Emotions around / find fig.lang.

Attitude - words from tone list on literary analysis

Shift - **Purple** - where does the change happen

Title - any new insight to the title?

Theme - human experience- state lesson

*what does the author want you to take away?

TPCASTT

T	<p>TITLE: Before you even think about reading the poetry or trying to analyze it, speculate on what you think the poem might be about based upon the title. Often time authors conceal meaning in the title and give clues in the title. Jot down what you think this poem will be about.</p>
P	<p>PARAPHRASE: Before you begin thinking about meaning or trying to analyze the poem, don't overlook the literal meaning of the poem. One of the biggest problems that students often make in poetry analysis is jumping to conclusions before understanding what is taking place in the poem. When you paraphrase a poem, write in your own words exactly what happens in the poem. Look at the number of sentences in the poem—your paraphrase should have exactly the same number. This technique is especially helpful for poems written in the 17th and 19th centuries. Some times your teacher may allow you to <i>summarize</i> what happens in the poem. Make sure that you understand the difference between a <i>paraphrase</i> and a <i>summary</i>.</p>
C	<p>CONNOTATION: Orange Although this term usually refers solely to the emotional overtones of word choice, for this approach the term refers to any and all poetic devices, focusing on how such devices contribute to the meaning, the effect, or both of a poem. You may consider imagery, figures of speech (simile, metaphor, personification, symbolism, etc), diction, point of view, and sound devices (alliteration, onomatopoeia, rhythm, and rhyme). It is not necessary that you identify all the poetic devices within the poem. The ones you do identify should be seen as a way of supporting the conclusions you are going to draw about the poem. EMOTIONS</p>
A	<p>ATTITUDE: Having examined the poem's devices and clues closely, you are now ready to explore the multiple attitudes that may be present in the poem. Examination of diction, images, and details suggests the speaker's attitude and contributes to understanding. You may refer to the list of words on Tone that will help you. Remember that usually the tone or attitude cannot be named with a single word Think complexity.</p>

S	<p>SHIFTS: Purple Rarely does a poem begin and end the poetic experience in the same place. As is true of most us, the poet's understanding of an experience is a gradual realization, and the poem is a reflection of that understanding or insight. Watch for the following keys to shifts:</p> <ul style="list-style-type: none"> • key words, (but, yet, however, although) • punctuation (dashes, periods, colons, ellipsis) • stanza divisions • changes in line or stanza length or both • irony • changes in sound that may indicate changes in meaning • changes in diction
T	<p>TITLE: Now look at the title again, but this time on an interpretive level. What new insight does the title provide in understanding the poem.</p>
T	<p>THEME: What is the poem saying about the human experience, motivation, or condition? What subject or subjects does the poem address? What do you learn about those subjects? What idea does the poet want you take away with you concerning these subjects? Remember that the theme of any work of literature is stated in a complete sentence.</p>

TPCASTT Rubric

- attached to each posted assignment

Advanced 4	Proficient 3	Partially Proficient 2	In Progress 1
<p>All TPCASTT steps are indicated on the poem with great detail and reflection based on connotations; each step is labeled. Student thinking is accurate and written on text; conclusions are drawn from textual inferences and not from guessing or personal connections; as a result of all 6 steps, the final step, Theme, is identified accurately as a result of the other work. Student has demonstrated how the author uses the Shift and Attitude steps to reveal his or her intended meaning in the poem.</p>	<p>All TPCASTT steps are indicated on the poem and are labeled. Student thinking is accurate all or most of the time and is written on the poem clearly; inferences are based on logical textual guesses and show a consistent attempt to connect textual ideas and phrases; theme is included and is based on the work from the previous 6 steps.</p>	<p>Almost all TPCASTT steps are listed on the poem; some are labeled or color-coded, <i>but it may be unclear which comments/colors match each step</i>; textual inferences are attempted and are correct sometimes but may be more like guesses or connections rather than based on textual support; theme may be partially correct.</p>	<p>The TPCASTT strategy steps are unclear, missing, or do not follow the steps of the strategy. At this point the strategy is not helping to dig into the text to pull out an accurate theme based on textual evidence and inference. Work may be incomplete or inaccurate most of the time. The objective of identifying the theme with support has not been achieved yet.</p>