Title: A Few Don’ts by an Imagiste

Suggested Time: 5 days (45 minutes per day)

Common Core ELA Standards: RI.11-12.1, RI.11-12.2, RI.11-12.4, RI.11-12.6, RI.11-12.10; W.11-12.2, W.11-12.3, W.11-12.4; SL.11-12.1, SL11-12.2; L.11-12.1, L.11-12.2, L.11-12.4, L.11-12.5

Teacher Instructions

**Preparing for Teaching**

1. Read the Big Ideas and Key Understandings and the Synopsis. Please do **not** read this to the students. This is a description for teachers about the big ideas and key understanding that students should take away **after** completing this task.

Big Ideas and Key Understandings

Imagism is a movement in poetry, which aims at clarity of expression through precise visual images.

Synopsis *(Taken from About the Selection on page 656)*

Ezra Pound was one of the founders of Imagism who helped define its philosophy. In his essay warning Imagist poets against writing pitfalls, Pound establishes his essential idea: less is more.

1. Read the entire selection, keeping in mind the Big Ideas and Key Understandings.
2. Re-read the text while noting the stopping points for the Text Dependent Questions and teaching Tier II/academic vocabulary.

**During Teaching**

1. Students read the entire selection independently.
2. Teacher reads the text aloud while students follow along or students take turns reading aloud to each other. Depending on the text length and student need, the teacher may choose to read the full text or a passage aloud. For a particularly complex text, the teacher may choose to reverse the order of steps 1 and 2.
3. Students and teacher re-read the text while stopping to respond to and discuss the questions, continually returning to the text. A variety of methods can be used to structure the reading and discussion (i.e., whole class discussion, think-pair-share, independent written response, group work, etc.)

Text Dependent Questions

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| **Text-dependent Questions** | **Evidence-based Answers** |
| Explain Ezra Pound’s definition of an image and what is meant by “that sense of sudden liberation”? (Pg. 729) | “An image is that which presents an intellectual and emotional complex in an instant of time. “ The image is a manifestation or presentation of both the mind and heart. When intellect and emotion converge there is “…that sense of sudden liberation” when all of the elements of the image are actualized and the thinker grows from having experienced the image. |
| Understanding that Imagist poetry is highly visual, why does Pound state, “It is better to present one image in a lifetime than to produce voluminous works”? (Pg. 729) | Poets should expense energy into creating the most precise image they can so that those reading can experience the image as it was meant to be intellectually and emotionally, rather than only focusing on creating a large body of work. |
| After reading the footnotes, why does Pound cite Frank Stuart Flint? How does using Flint’s work help Pound explain his point? (Pg. 729) | Frank Stuart Flint is another Imagist poet who thought of three rules that imagist poets employ when creating poetry. Pound uses Flint to make his point about less is more by citing his rule, “Use no superfluous word, no adjective, which does not reveal something.” Flint’s emphasis on the use of precise language corroborates Pound’s position. In the text on page 730 Pound states, “Don’t be descriptive: remember that they painter can describe a landscape much better than you can,…” |
| On page 729, what is the difference between dogma and the results of “long contemplation”? | The results of “long contemplation” have been carefully thought out, whereas dogma is mindlessly followed. |
| An abstraction is a process by which higher concepts are derived from the usage and classification of literal ("real" or "concrete") concepts. Explain how the expression “dim lands of peace” mixes an abstraction with the concrete. (Pg. 730) | In the phrase “dim lands of peace” the term peace is the abstraction that is not clearly defined. The words “dim lands” do not generate a clear image of the term peace. By stating that the “natural object is always the adequate symbol,” Pound is stating that the actual term for the state of the land is better than referencing the ambiguous term of peace. |
| What is Pound telling beginner poets to do in the paragraph that begins, “Go in fear of abstractions”? Why is this rule of avoiding abstractions consistent with the goals of Imagist poetry? What evidence from the text supports your answer? (Pg. 730) | Pound is telling novice poets to stay away from generalizations and be precise. The writers of prose have the opportunity to fully elaborate their points and poets should not seek to take prose and force it into poetic form by chopping sentences into poetic lines. Imagist poets sought to evoke specific and vivid images for readers. Abstract ideas do not lend themselves to such specificity. |
| Explain the rhythm and rhyme rule. What does Pound say should govern the rhythm of a poem? (Pg. 731) | The same rules that apply to good music apply to the rhythm of Imagist poetry. Rhyme should not be too predictable but not too bizarre either. He states on page 731, “Let the beginning of each line catch the rise of the rhythm wave,” and “behave as a musician, a good musician” and goes on to state, “A rhyme must have in it some slight element of surprise if it isi to give pleasure:”. |
| On page 731, Pound states, “Don’t mess up the perception of one sense by trying to define it in terms of another. This is usually only the result of being too lazy to find the exact word. To this clause there are possibly exceptions.” What is the author’s purpose behind this statement? | In keeping with the Imagist’s manifesto of less is more, Pound challenges poets to find the exact word. Although he acknowledges that there are instances when this rule wouldn’t apply, he admonishes other poets for “being too lazy” to be accurate. \*Answers may vary according to students’ interpretation of the statement. |

Tier II/Academic Vocabulary

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|  | **These words require less time to learn**(They are concrete or describe an object/event/process/characteristic that is familiar to students) | **These words require more time to learn**(They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts) |
| **Meaning can be learned from context** | Page 729 – voluminousPage 729 – dogmaPage 729 – superfluousPage 729 – whittledPage 730 – prose  | Page 729 – precisionPage 729 – tabulatePage 729 – contemplationPage 730 – shirkPage 731 – parallels  |
| **Meaning needs to be provided** | Page 730 – abstractionPage 731 – proscriptions  | Page 729 – complexPage 730 – concrete |

Culminating Writing Task

* Prompt

*Explain how Ezra Pound’s advice to novice poets in “A Few Don’t s by an Imagiste” would assist his readers in creating crisp, clear images that touch readers intellectually and emotionally. Compose an informative text that is at least one page in length. Include valid reasoning and relevant and sufficient evidence from the text, including direct quotes and page numbers.*

* Teacher Instructions
1. Students identify their writing task from the prompt provided.
2. Students complete an evidence chart as a pre-writing activity. Teachers should remind students to use any relevant notes they compiled while reading and answering the text-dependent questions.

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| ***Evidence******Quote or paraphrase*** | ***Page number*** | ***Elaboration / explanation of how this evidence supports ideas or argument*** |
| “An ‘Image’ is that which presents an intellectual and emotional complex in an instant of time.” “It is the presentation of such a ‘complex’ instantaneously which gives the sense of sudden liberation: that sense of freedom from time limits and space limits:” | 729 | Here Pound lays out the beginning of his definition of Imagist poetry and how it gives the reader a sense freedom that then allows it to touch the reader both intellectually and emotionally. |
| “To begin with, consider the three rules of Mr. Flint, . . . not as dogma—never consider anything as dogma—but as the result of long contemplation, which, even if it is some one else’s contemplation, may be worth consideration…”Mr. Flint’s three rules are cited in the footnote: 1. Direct treatment of the ‘thing,’ whether subjective or objective.
2. To use absolutely no word that did not contribute to the presentation.
3. As regarding rhythm to compose a sequence of the musical phrase, not in sequence of a metronome.
 | 729 | Pound cites the three rules recorded by Mr. Flint as a guideline for Imagist writers, but that they are not to be followed as commandments without exception. Pound continues on to give examples and explanations of the three rules and his interpretation. |
| “Use no superfluous word, no adjective, which does not reveal something. Don’t use an expression as ‘dim lands of peace.’ It dulls the image.” | 729-730 | Pound explains that the language of an Imagist poem should be detailed, but succinct. |
| “Go in fear of abstractions. Don’t retell in mediocre verse what has been already been done in good prose.” | 730 | Pound is stating here that abstractions will leave the reader unclear of the author’s intent and purpose and should avoid them altogether. |
| “ When Shakespeare talk of the ‘Dawn in russet mantle clad’ he presents something which the painter does not present. There is in this line of his nothing that one can call description:”. | 731 | Pound is stating that Shakespeare is giving a description rather than just stating the thing, which is a rule with Imagist poetry. |
| “In short, behave as a musician, a good musician, when dealing with that phase of your art which has exact parallels in music.”“A rhyme must have in it some slight element of surprise if it is to give pleasure: it need not be bizarre or curious, but it must be well used if used at all…” | 731 | Pound is describing the rule of relating rhyme and rhythm to Imagist poetry and its connection to music. |

1. Once students have completed the evidence chart, they should look back at the writing prompt in order to remind themselves what kind of response they are writing (i.e. expository, analytical, argumentative) and think about the evidence they found. (Depending on the grade level, teachers may want to review students’ evidence charts in some way to ensure accuracy.) From here, students should develop a specific thesis statement. This could be done independently, with a partner, small group, or the entire class. Consider directing students to the following sites to learn more about thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ OR http://www.indiana.edu/~wts/pamphlets/ thesis\_statement.shtml.
2. Students compose a rough draft. With regard to grade level and student ability, teachers should decide how much scaffolding they will provide during this process (i.e. modeling, showing example pieces, sharing work as students go).
3. Students complete final draft.
* Sample Answer

In his essay, *A Few Don’ts by an Imagiste*, Ezra Pound states his definition, “An ‘Image’ is that which presents an intellectual and emotional complex in an instant of time” (729). Pound cites the rules set by Mr. Flint “not as dogma—never consider anything as dogma—but as the result of long contemplation, which, even if it is some one else’s contemplation, may be worth consideration…” and adapts them to fit his viewpoint on Imagist poetry (729). In order for poets to afford their readers experience of intellectual and emotional complex, they must apply the three rules Pound highlights in his essay. The first being to not use “superfluous words” for such words can cloud the readers thinking and detract from their ability to formulate crisp pictures (729). Pound also cautions beginner poets to “Go in fear of abstractions” and be very deliberate with word choice (730). Abstractions, generalizations and other ambiguous terms will leave readers unclear of the poets’ desired outcome. Pound cites an example of this on page 731 when he cites Shakespeare’s line “Dawn in russet mantle clad.” Pound explains that Shakespeare is presenting a description of a thing instead of just stating the thing. He argues that this does not support the reader’s image of the morning. The third rule Pound describes is to “behave as a musician” when crafting rhythm and rhyme (731). Pound believes rhythm and rhyme should not be predictable or bizarre but instead, “have in it some slight element of surprise” (731). Ezra Pound’s “*A Few Don’t s by an Imagiste*” guides Imagist poets to craft poems that create crisp, clear images that touch readers intellectually and emotionally.

Additional Tasks

* *Compare* A River-Merchant’s Wife: A Letter *by Ezra Pound and Robert Frost’s* Stopping by Woods on a Snowy Evening*. Determine and defend which selection produces image using valid reasoning and relevant and sufficient evidence as outlined in Pound’s essay.*

Answer: Responses will vary.

* *Utilizing the information from Ezra Pounds essay,* A Few Don’ts by an Imagiste*, write an imagist poem of your own. Provide an explanation of how your poem follows the rules and guidelines outlined in his essay.*

Answer: Responses and written tasks will vary based on student interpretation of the essay.

* *Select one of the following Imagist poems. Read the poems aloud with a partner and independently. Determine and analyze how well the poet follows Ezra Pound’s rules and guidelines for Imagist poetry.*
	+ *The River Merchant’s Wife: A Letter* by Ezra Pound
	+ *The Red Wheelbarrow* by Williams Carlos Williams
	+ *Heat* by H. D.

Answer: Responses will vary based on student interpretation of the poems.

Note to Teacher

* Encourage students to read sections out loud to themselves. If necessary, create a fluency activity, where they can practice with partners.
* Give students the opportunity to translate the last two paragraphs on page 731. Encourage them to ponder the advice in and of itself inside that sentence, particularly when Pound writes “To this clause there are possible exceptions.” Given the points he is making and examples he is using ask students to contemplate which clause he is referring to and what exceptions might be and why there might be exceptions.

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**“A Few Don’ts by an Imagiste”**

1. Explain Ezra Pound’s definition of an image and what is meant by “that sense of sudden liberation”? (Pg. 729)
2. Understanding that Imagist poetry is highly visual, why does Pound state, “It is better to present one image in a lifetime than to produce voluminous works”? (Pg. 729)
3. After reading the footnotes, why does Pound cite Frank Stuart Flint? How does using Flint’s work help Pound explain his point? (Pg. 729)
4. On page 729, what is the difference between dogma and the results of “long contemplation”?
5. An abstraction is a process by which higher concepts are derived from the usage and classification of literal ("real" or "concrete") concepts. Explain how the expression “dim lands of peace” mixes an abstraction with the concrete. (Pg. 730)
6. What is Pound telling beginner poets to do in the paragraph that begins, “Go in fear of abstractions”? Why is this rule of avoiding abstractions consistent with the goals of Imagist poetry? What evidence from the text supports your answer? (Pg. 730)
7. Explain the rhythm and rhyme rule. What does Pound say should govern the rhythm of a poem? (Pg. 731)
8. On page 731, Pound states, “Don’t mess up the perception of one sense by trying to define it in terms of another. This is usually only the result of being too lazy to find the exact word. To this clause there are possibly exceptions.” What is the author’s purpose behind this statement?

Supports for English Language Learners (ELLs) to use with Anthology Alignment Lessons

When teaching any lesson, it is important to make sure you are including supports to help all students. We have prepared some examples of different types of supports that you can use in conjunction with our Anthology Alignment Lessons to ensure ELLs can engage fully with the lesson. While these supports reflect research in how to support ELLs, these activities can help ALL students engage more deeply with these lessons. Note that some strategies should be used at multiple points within a lesson; we’ll point these out. It is also important to understand that these scaffolds represent options for teachers to select based on students’ needs; it is not the intention that teachers should do *all* of these things at every lesson.

**Before reading:**

* Read passages, watch videos, view photographs, discuss topics (e.g., using the [four corners strategy](http://www.theteachertoolkit.com/index.php/tool/four-corners)), or research topics that help provide context for what your students will be reading. This is especially true if the setting (e.g., 18th Century England) or topic (e.g., boats) is one that is unfamiliar to the students.
* Provide explicit instruction, using multiple modalities, on selected vocabulary words that are *central to understanding the text*. When looking at the lesson plan, you should note the Tier 2 words, particularly those words with high conceptual complexity (i.e., they are difficult to visualize, learn from context clues, and are abstract), and consider introducing them ahead of reading. For more information on selecting such words, go [here](https://achievethecore.org/page/3167/selecting-and-using-academic-vocabulary-in-instruction). **You should plan to continue to reinforce these words, and additional vocabulary, in the context of reading and working with the text. (See additional activities in the During Reading and After Reading sections.)**

**Examples of Activities:**

* Provide students with the definition of the words and then have students work together to create [Frayer models](http://www.theteachertoolkit.com/index.php/tool/frayer-model) or other kinds of word maps for the words.
* When a word contains a prefix or suffix that has been introduced before, highlight how the word part can be used to help determine word meaning.
* Keep a word wall or word bank where these new words can be added and that students can access later.
* Have students create visual glossaries for whenever they encounter new words. Then have your students add these words to their visual glossaries.
* Create pictures using the word. These can even be added to your word wall!
* Create lists of synonyms and antonyms for the word.
* Have students practice using the words in conversation. For newcomers, consider providing them with [sentence frames](https://achievethecore.org/page/3159/ell-supports-for-writing-and-discussion) to ensure they can participate in the conversation.
* Use graphic organizers to help introduce content.

**Examples of Activities:**

* Complete a [Know, Want to Learn, Learned (KWL) graphic organizer](http://www.nea.org/tools/k-w-l-know-want-to-know-learned.html) about the text.
* Have students research the setting or topic and fill in a chart about it. You could even have students work in groups where each group is assigned part of the topic.
* Fill in a bubble map where they write down anything that they find interesting about the topic while watching a video or reading a passage about the topic. Then students can discuss why they picked the information.

**During reading:**

* Allow ELLs to collaborate in their home languages to process content before participating in whole class discussions in English. Consider giving them the discussion questions to look over in advance (perhaps during the first read) and having them work with a partner to prepare.
* Allow ELLs to use English language that is still under development. Students should not be scored lower because of incorrect spelling or grammar (unless the goal of the assignment is to assess spelling or grammar skills specifically). When grading, be sure to focus on scoring your students only for that objective.
* Scaffold questions for discussions so that questioning sequences include a mix of factual and inferential questions and a mix of shorter and more extended responses. Questions should build on each other and toward inferential and higher order thinking questions. There are not many factual questions already listed in the lesson instructions, so you will need to build some in as you see fit. More information on this strategy can be found [here](https://achievethecore.org/aligned/creating-sequencing-text-dependent-questions-support-english-language-learners/).
* Provide explicit instruction, using multiple modalities, on selected vocabulary words (e.g., 5–8 for a given text) that are central to understanding the text. During reading, you should continue to draw attention to and discuss the words that you taught before the reading.

**Examples of Activities:**

* Have students include the example from the text in a student-created glossary.
* Create pictures that represent how the word was used in the passage.
* Create sentences using the word in the way it was used in the passage.
* Have students discuss the author’s word choice.
* Examine important sentences in the text that contribute to the overall meaning of the text.
* Examine sentence structure of a particular sentence. Break down the sentence to determine its meaning. Then determine how this sentence contributes to the overall meaning of the passage. Determine if there is any figurative language in the sentence and have students use context clues to determine the meaning of the figurative language.
* Use graphic organizers to help organize content and thinking.

**Examples of Activities:**

* While reading the text, have students fill in a story map to help summarize what has happened.
* Have students fill in an evidence chart while they read to use with the culminating writing activity. Make sure to model with the students how to fill in the evidence chart by filling in the first couple of rows together as a class. Go over the prompt that the evidence should support, making sure to break down what the prompt means before having the students get to work. If some of your students frequently struggle to understand directions, have the students explain the directions back to you.
* Provide somewhere for students to store new words that they encounter. Students could use a chart to keep track of these new words and their meanings as they read.
* If you had students start a KWL before reading, have them fill in the “L” section as they read the passage.

**After reading:**

* Reinforce new vocabulary using multiple modalities.

**Examples of activities:**

* Using the words that you had students work with before the reading, require students to include the words in the culminating writing task.
* Create Frayer models with the words. Then cut up the Frayer models and have the students put the Frayer models back together by matching the pieces for each word.
* After reading the passage, continue to examine important sentences (1–2) in the text that contribute to the overall meaning of the text. Guide students to break apart these sentences, analyze different elements, and determine meaning. More information on how to do this, including models of sentence deconstruction, can be found [here](https://achievethecore.org/page/3160/juicy-sentence-protocol).
* When completing the writing assignments after reading, consider using these scaffolds to support students depending on their English proficiency.

**Examples of Activities:**

* For all students, go over the prompt in detail making sure to break down what the prompt means before having the students get to work. Then have the students explain the directions back to you.
* Have students create an evidence tracking chart during reading, then direct them to look back over their evidence chart and work with a group to see if their evidence matches what the rest of the class wrote down. If some of the chart does not match, students should have a discussion about why.
* For students who need more support, model the proper writing format for your students and provide them with a properly formatted example for reference.
* For newcomers, you may consider creating sentence or paragraph frames to help them to write out their ideas.