**Rebekah Gilliam, Spring Hill High School, Chapin, SC, 2016 Steinbeck Institute**

**AP Literature and Composition**

**Place Poetry Project**

Southern author Eudora Welty said place “is where the writer ‘has his roots,’ place is where he stands; in his experience out of which he writes, it provides a base of references; in his work, the point of view.” Place “is the named, identified, concrete, exact and exacting. . . gathering-spot of all that has been felt.” Fiction “is all bound up in the local. The internal reason for that is surely that feelings are bound up in place.”

Pick a place that has been influential to you. You can choose a place that has continued to influence you from your childhood or some place that is your spot where you go to find solace, peace, or inspiration. You should start by observing this place at different times of day or with various lighting. Spend time in your place without any distractions. Look at the place from various perspectives. Take pictures of the selected place. Use various filters. What can you see from this place? What does the place look like from various points of view? What happens when you focus on different objects in that space? What does it look like when a different person visits your place?

After observing your selected place, you should write poetry inspired by the place. Each week you should explore a different type of poetry. Your poem should be inspired by your chosen place and should accompany your photos. Choose symbols from your place to integrate into your poetry. Think about lessons about life you have learned from this place, or think of the observations you have made about humanity in this place. Incorporate those themes into the themes of your poetry. Allow the place to inspire the rhythm, vocabulary, shape, figurative language, and punctuation you use. Your pictures from various lighting and filters should inspire your tone. The various perspectives should inspire your points of view. Each poem can deal with a different theme and use different symbols and tone, but the connecting idea of the poetry should be the central place you chose.

From your various photographs, you will choose at least one photo each week (or a blast that tells a story) to accompany your poem. This poem should clearly reflect the images, color, symbols, tone, and theme of your photograph. You will submit your poetry with your photographs to the AP Lit SHHS 2016 google classroom. You should offer at least one specific compliment to another student’s posted poem. Should you choose to do so, you may include your photo on Instagram and tag @aplitshhs2016 with a line from your poem as the caption. We will regram selected photos during the week. Because poetry should be shared, read aloud, and experienced by the audience, we encourage you to share your selected photos, videos, and poems with others.

After you are finished with your poem and photo and you have posted to the google classroom, you should write a well-developed and descriptive reflection of the creative process. Explain how the poem’s form, symbols, points of view, themes, and tones are appropriate for the selected place and are inspired by the photo of place. You should use the reflection form provided.

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| Different forms of poetry:* Ballad
* Lyric
* Epigram (need 2)
* Free Verse
* Ode
* Sonnet
 | Poets influenced by place (in no particular order):* Carl Sandburg (Chicago and Asheville)
* Robert Frost (Vermont and New Hampshire)
* Robinson Jeffers (California)
* Billy Collins (New York)
* Juan Felipe Herrera (California)
* William Wordsworth (England)
* Walt Whitman (New York)
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**AP Lit Place and Poetry Assignment**

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| **Standard:** | **Mastery (4)** | **Proficient (3)** | **Approaching (2)** | **Beginning (1)** |
| **Part I: Photo(s)**using various filters, perspectives, times of day, focus, and creative expression | --the photos are of one singular place but use creative experimentation with various filters, perspectives, times of day, focus, and lighting to enhance the focus of place.--The selected place is emphasized and viewed differently based on the creativity of the photographer. | --the photos are of one place but have various filters, perspectives, times of day, focus, and lighting to enhance the focus of place. --The selected place is viewed differently because of photographic choices. | --the photos are of one place, but are seemingly less creative and are simplistic in regards to filters, perspectives, times of day, focus, and lighting.--The selected place is viewed in a simplistic manner because of the photographic choices.  | --photos are oversimplified.--photos are not helpful to the insight of selected place.  |
| **Part II: Poems with various forms** no two poem forms are used the same, and the format used for the poems are appropriately chosen for the topics, themes, point of view, and tone |  --Poetic form emphasizes to the MOTWAAW --Poetic form is excellently written, following the rules of the chosen form.--topics, themes, points of view, and tone are enhanced by the chosen form. | --Poetic form develops the MOTWAAW--Poetic form is written following the rules of the chosen form.--topics, themes, points of view, and tone are developed by the form. | --Poetic form contributes somewhat to the MOTWAAW.--Minor errors in the poetic form.--topics, themes, points of view, and tone are somewhat connected to the poetic form. | --Chosen forms are repeated from one week to the next.--Poetic form does not contribute to the MOTWAAW.--Major errors in the poetic form.--topics, themes, points of view, and tone are not connected in any way to the chosen form. |
| **Part III: Inspiration from photo to poem**common themes, symbols, points of view, or tones are expressed in both the poem and the photograph |  --poetic forms are clearly inspired by the photograph of place.--themes, symbols, points of view, and/or tones are expressed clearly in the poem and are visually enhanced by the photograph | --poetic forms are related to the photograph of place.--themes, symbols, points of view, and/or tones are expressed in both the poem and the photograph. | --Poetic forms are somewhat related to the photograph of place.--themes, symbols, points of view, and/or tones from the poem are not clearly expressed in the photograph. | --Poetic forms are in no way connected to the photograph of place.--themes, symbols, points of view, and/or tones are not clearly expressed in both the photograph and the poem. |
| **Part IV: Grammar/Word Choice** develop real or imagined experiences or events well-chosen details, use precise words and phrases, telling details, and sensory language  | ***--***thepoem has excellent organization, utilizing stanzas and line breaks to emphasize points***--***the poem has sound transitions and connections of thought***--***the poem has excellent diction and vocabulary***--***the poem demonstratesparticularly impressive control of language.--the poem has a few mechanical flaws or careless proofreading errors, but grammatical choices are thoughtful and sophisticated  |  --the poem has sound organization, utilizing stanzas and line breaks to emphasize points--the poem has a few flaws in transitions or thoroughness; fewer or vague connections of thought***-***-the poem has a few lapses in diction and less sophisticated vocabulary***--***the poem demonstratesa more mature poetic style***--***the poem has adequate mechanics; flaws do not interfere with meaning | ***-***-the poem is generally organizedbut may demonstrate a few flaws in organization, struggling to utilize stanzas and line breaks to emphasize points***--***the poem utilized few transitions and connections of thought--the poem hasweak diction and vocabulary***--***the poem generallyconveys the writer’s ideas; immaturecontrol of writing--the poem has distracting patterns of mechanical flaws or carelessness that interfere with meaning |  --the poem has severe problems in organization, neglecting to utilize stanzas and line breaks to emphasize points--the poem lacks transitions and connections of thought***--***thepoem has weak and/or vague diction and vocabulary***--***the poem has weak control of writing--the poem contains consistently poor mechanics or careless errors |
| **Part V: Reflection**is well-developed and descriptive of the creative process. Explains how the poem’s form, symbols, point of view, themes, and tones are appropriate for the selected place and are inspired by the photo of place. | --Reflection is well-developed, thorough, and explains the creative process.--Reflection details the connection between the form of poem used and how it contributes to the MOTWAAW using evidence.--Explains with thorough analysis and evidence how themes, tones, points of view, and symbols are inspired by the photo of place  | --Reflection explains the creative process.-- Reflection details the connection between the form of poem used and how it contributes to the MOTWAAW.-- Explains how themes, tones, points of view, and symbols are inspired by the photo of place | --Reflection attempts to explain the creative process.-- Reflection attempts to connect the form of poem used and how it contributes to the MOTWAAW.--Attempts to explain how themes, tones, points of view, and symbols are inspired by the photo of place. | --Reflection neglects to explain the creative process.-- Reflection neglects to connect the form of poem used and how it contributes to the MOTWAAW.--Neglects to explain how themes, tones, points of view, and symbols are inspired by the photo of place |
| **Comments:****Grading Scale: 20/20=100% 15/20=80% 10/20=60% 5/20: 40% Total Points\_\_\_\_/20 Percentage\_\_\_\_\_%** |