

Unit 5

Realms of Gold - Vol. 2

Poetry and Short Stories

Activity Book



Core Knowledge®

GRADE 7 Core Knowledge Language Arts®





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Unit 5

Poetry and Short Stories

Realms of Gold, Volume 2

Activity Book

This Activity Book contains activity pages that accompany the lessons from the Unit 5 Teacher Guide. The activity pages are organized and numbered according to the lesson number and the order in which they are used within the lesson. For example, if there are two activity pages for Lesson 4, the first will be numbered 4.1 and the second 4.2. The Activity Book is a student component, which means each student should have an Activity Book.

Letter to Family

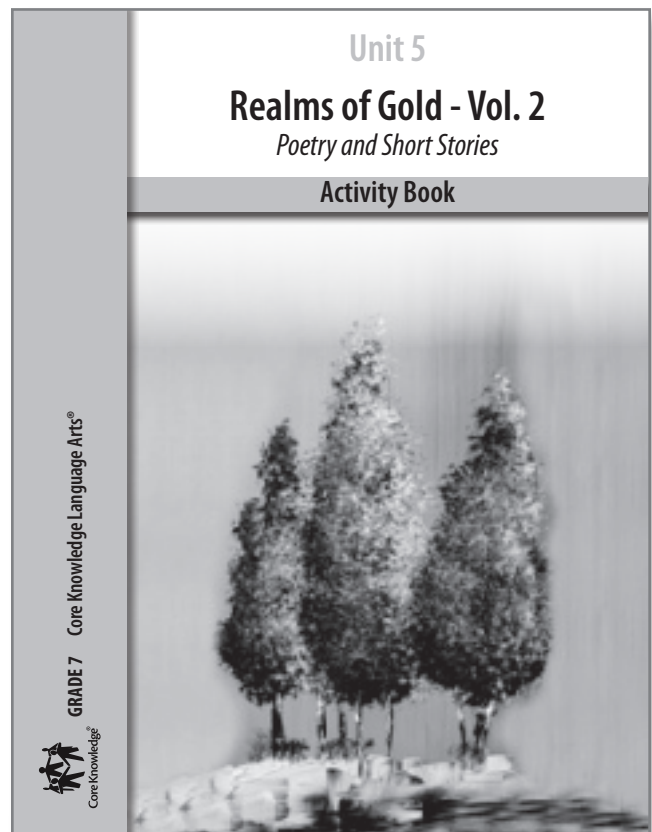
Unit 5

Our class will begin a poetry and short story unit in language arts in which students will read a variety of selections that cross time, history, gender, and culture. Students will read works from poets and writers such as William Blake, Robert Frost, Edgar Allan Poe, Robert Service, Guy de Maupassant, Lyn Ford, O. Henry, T. S. Eliot, Margarita Engle, and Alfred Lord Tennyson.

The selected poetry and stories for the unit will allow students to study the varying forms of the genres as well as sound devices, structural elements, diction, figurative language, and theme. They will also examine how setting and conflict shape characters and learn how to distinguish reliable from unreliable narrators in short stories. As a form of expression, poetry in particular allows readers to think about topics in creative and unusual ways, stimulating critical thought without the pressure of a right or correct interpretation. Poetry, perhaps more than any other genre, invites students to play with the power of language as a form of expression, highlighting the connections between form and meaning.

This unit will give us the opportunity to discuss the diverse cultural backgrounds represented in our classroom, our community, and our country. Through various oral and written activities, students will explore issues related to gender and culture as presented in the selected poems and stories. Students will have several assignments in which they compare and contrast poetic structures, devices, and themes and examine the elements of short stories.

If you have any questions or concerns, please do not hesitate to contact me.



Steps to Annotate a Poem

Follow these steps as you annotate the poems you read in this unit.

1. Read through the poem slowly, and write any questions that you think of during the initial reading. Be sure to look at the poem's title and think about what it could mean.
2. Take note of the poem's form. What does it look like on the page? Is it long or short? Does it contain many stanzas or one long block of text?
3. Pay close attention to the opening lines. Do they set the mood and tone of the poem?
4. Identify any words that you do not understand, and look them up. Write the definitions on the poem.
5. Discover and mark rhyme scheme using a new letter for each end rhyme within the poem. Also count the number of syllables in each line, and mark the number at the end of the line.
6. Circle words and phrases that seem important or interesting. Do some of the words have connotative as well as literal meanings? What do these words reveal about the speaker's perspective?
7. Highlight figurative language used within the poem, and think about its literal meaning.
8. Identify sound devices such as alliteration, assonance, and consonance. Make a note about how these elements impact the poem.
9. Look for repeated words and phrases. Is there any reason the author would use repetition?
10. Closely examine punctuation. Does it make the speaker seem hesitant, confident, anxious, amused?
11. Reread the poem, take additional notes, and record your thoughts.

NAME: _____

DATE: _____

Annotation Page for “Turtle Came to See Me”

As you read, take notes about details you find most interesting and important. Then write your overall impression of the poem on the next page. What techniques would you like to incorporate in your own poetry?

Diction	Theme
Form/Structure	Mood/Tone

[illegible]

NAME: _____

1.4

ACTIVITY PAGE

DATE: _____

Vocabulary for “This Is Just to Say” and “The Red Wheelbarrow”

“This Is Just to Say”

1. **icebox, *n.*** a refrigerator (25, s.1, l.4)

“The Red Wheelbarrow”

2. **glaze, *v.*** to cover with a smooth, shiny coating or finish (**glazed**) (24, s.3, l.1)

NAME: _____

1.5

ACTIVITY PAGE

DATE: _____

Annotation Page for “This Is Just to Say”

As you read, take notes about details you find most interesting and important. Then write your overall impression of the poem on the next page. What techniques would you like to incorporate in your own poetry?

Diction	Theme
Form/Structure	Mood/Tone

[illegible]

NAME: _____

1.6

ACTIVITY PAGE

DATE: _____

Annotation Page for “The Red Wheelbarrow”

As you read, take notes about details you find most interesting and important. Then write your overall impression of the poem on the next page. What techniques would you like to incorporate in your own poetry?

Diction	Theme
Form/Structure	Mood/Tone

[illegible]

1.7

DATE: _____

Imitating Poetic Style

Write a descriptive sentence, paying special attention to the language and structure. Then turn your sentence into a poem.

[illegible]

Vocabulary for “The Charge of the Light Brigade”

1. **league, *n.*** a unit of distance, usually three miles (21, s.1, l.1)
2. **brigade, *n.*** a subdivision of an army (21, s.1, l.5)
3. **charge, *v.*** to move quickly and violently (21, s.1, l.6)
4. **dismayed, *adj.*** filled with sudden disappointment; completely disheartened (21, s.2, l.2)
5. **blunder, *v.*** to make a stupid or careless mistake (**blundered**) (21, s.2, l.4)
6. **volley, *v.*** to discharge in quick succession (**volleyed**) (21, s.3, l.4)
7. **boldly, *adv.*** confidently and bravely (21, s.3, l.6)
8. **sabre, *n.*** a type of curved sword (22, s.4, l.1)
9. **battery, *n.*** a group of guns operated together at one place (22, s.4, l.6)
10. **reel, *v.*** to be dizzy; to stagger or lurch (**reeled**) (22, s.4, l.9)
11. **sundered, *adj.*** broken to pieces; divided into parts (22, s.4, l.10)
12. **glory, *n.*** a state of high respect (23, s.6, l.1)
13. **honor, *v.*** to regard with great respect (23, s.6, l.4)
14. **noble, *adj.*** impressive; having great character (23, s.6, l.6)

NAME: _____

DATE: _____

Annotation Page for “The Charge of the Light Brigade”

As you read, take notes about details you find most interesting and important. Then write your overall impression of the poem on the next page. What techniques would you like to incorporate in your own poetry?

Diction	Theme
Form/Structure/Rhythm/Repetition	Mood/Tone

[illegible]

NAME: _____

2.3

ACTIVITY PAGE

DATE: _____

Vocabulary for “The Necklace” and “Frog and Rabbit”

“The Necklace”

1. **dowry, *n.*** property or money brought by a bride to her husband in marriage (28)
2. **petty, *adj.*** minor; of little importance (28)
3. **finesse, *n.*** grace; a refined delicacy (28)
4. **aristocracy, *n.*** a state of privilege (28)
5. **bric-à-brac, *n.*** a knickknack; a decorative object (29)
6. **tureen, *n.*** a large, deep serving dish (29)
7. **immoderate, *adj.*** excessive; unrestrained (32)
8. **vestibule, *n.*** a hall or lobby next to the outer door of a building (34)
9. **usurer, *n.*** someone who lends money at an excessively high interest rate (35)
10. **privations, *n.*** poverty; the lack of the basic necessities of life (35)
11. **odious, *adj.*** extremely unpleasant; repulsive (36)
12. **awry, *adj.*** turned or twisted to one side (36)

“Frog and Rabbit”

13. **fuss**, *v.* to become angry; to complain (**fussed**) (44)
14. **tend**, *v.* to care for or look after (45)
15. **tinder**, *n.* dry material used to light a fire (45)
16. **simmer**, *v.* to boil slowly at a low temperature (46)
17. **lickety-split**, *adv.* quickly; without delay (47)
18. **embarrassed**, *adj.* feeling uneasy, awkward, or self-conscious (47)
19. **nibble**, *n.* a very small bite (48)

NAME: _____

DATE: _____

Guided Questions for “The Necklace”

Answer the following questions in complete sentences.

1. What is the setting as the story begins? How do you know?

2. What conflict does Mrs. Loisel experience? Is this an internal or external conflict? Find evidence in the opening paragraphs to support your answer.

3. What is the literal meaning of the word *clerk*? What is the connotative meaning in this story?

4. How is the home of Mrs. Loisel's friend different from her own?

5. How would you describe the character traits of Mr. and Mrs. Loisel? How does the author reveal them in the opening pages of the story?

NAME: _____

DATE: _____

6. Why does Mr. Loisel turn a little pale? What evidence can you find of a conflict he is experiencing?

7. Why is Mrs. Loisel still sad even though her husband agrees to give her the money for a fancy dress? What does her husband propose to solve this problem?

8. What does Mrs. Loisel finally choose from her friend's jewelry case?

9. Contrast Mr. and Mrs. Loisel's behavior at the party. What does this tell you about their characters?

10. In what way might Mrs. Loisel's wrap and ball costume (described in the first paragraph on page 33) symbolize her inner conflict?

11. What does Mrs. Loisel discover as she and her husband are returning home from the party? How does this create a new conflict? Is this conflict internal or external?

NAME: _____

DATE: _____

12. How much will a replacement necklace cost? What do the Loisels do to come up with that sum?

13. How did the Loisel's life change after they purchased the replacement necklace? How long did it take to pay off the debt?

14. Why doesn't Mrs. Forestier recognize Mrs. Loisel?

15. What shocking fact does Mrs. Loisel learn at the end of the story?

NAME: _____

DATE: _____

Guided Questions for “Frog and Rabbit”

Answer the following questions in complete sentences.

1. What is the setting for this story?

2. What brings Frog and Rabbit together? How are the two characters similar? How are they different? What conflict exists between the two? Is this an external or internal conflict?

3. How does the repetition of the words *Slurp*, *gobble*, *GULP!* impact your understanding of the story and the conflict?

4. Why do you think Rabbit initially thought that Frog had come over for a fight about breakfast?

5. Why does Rabbit pull his whiskers and scratch his ears when Frog tells him he will make breakfast tomorrow?

NAME: _____

DATE: _____

6. What do we learn about the traits of Frog and Rabbit as Frog explains his plan to Rabbit? Explain.

7. Why does Rabbit grin at the bottom of page 45? Why does Frog grin?

8. What does Frog cook for Rabbit's breakfast?

9. Find more evidence on page 46 that Rabbit is greedy and selfish.

10. What kind of conflict does Rabbit experience after eating the pot of stew?

11. How does the author use repetition on page 47 to emphasize Rabbit's distress?

NAME: _____

DATE: _____

12. How is the conflict between Frog and Rabbit resolved?

13. What is the literal meaning of rabbit having “a frog in his throat”? What is the connotative meaning?

NAME: _____

DATE: _____

Vocabulary for “Annabel Lee” and “The Cremation of Sam McGee”

“Annabel Lee”

1. **maiden, *n.*** a girl or young woman, especially an unmarried one (14, s.1, l.3)
2. **seraph, *n.*** a kind of angel (14, s.2, l.5)
3. **covet, *v.*** to wish or crave for something (**coveted**) (14, s.2, l.6)
4. **high-born, *adj.*** noble; aristocratic (14, s.3, l.5)
5. **kinsmen, *n.*** relatives; blood relations (14, s.3, l.5)
6. **sepulchre, *n.*** a small stone chamber used as a grave (14, s.3, l.7)
7. **dissever, *v.*** to divide or sever something (15, s.5, l.6)

“The Cremation of Sam McGee”

8. **cremation, *n.*** the disposal of a dead body by burning (16, title)
9. **moil, *v.*** to work hard (16, s.1, l.2)
10. **marge, *n.*** a margin or edge of something (16, s.1, l.7)
11. **mush, *v.*** to drive a team of dogs (16, s.3, l.1)
12. **heed, *v.*** to pay close attention to (17, s.6, l.1)
13. **lash, *v.*** to fasten securely with a cord or rope (**lashed**) (18, s.7, l.1)

14. **tax, v.** to make a heavy demand upon (18, s.7, l.2)
15. **loathe, v.** to feel intense dislike for (**loathed**) (18, s.8, l.8)
16. **hearken, v.** to listen (**hearkened**) (18, s.9, l.8)
17. **derelict, n.** a piece of property, especially a ship, abandoned and in poor condition (18, s.10, l.2)
18. **trice, n.** a very short time (18, s.10, l.3)
19. **ere, prep.** before (19, s.13, l.4)

NAME: _____

DATE: _____

Analyzing “Annabel Lee”

*Complete the following activities to analyze how rhyme impacts the tone of “Annabel Lee.”
You will read through the poem three times to complete your analysis.*

First read

First, identify and define unknown vocabulary words in the poem. Then, write a stanza-by-stanza summary of the poem (plot).

Vocabulary words:

Summary:

[illegible]

DATE: _____

ACTIVITY PAGE

Use the printouts of the poem your teacher supplied to identify rhyme and repetition. Underline words that rhyme, and circle examples of repetition. Then, use the space below to explain the effect of rhyme and repetition on your experience and understanding of the poem.

[illegible]

Third read

Answer the following questions about “Annabel Lee.”

1. What tone is created by the rhyme and repetition in the poem?

2. In what way does the poem’s tone contrast with the plot?

NAME: _____

DATE: _____

3. Why does Poe create this contrast?

NAME: _____

DATE: _____

Analyzing “The Cremation of Sam McGee”

Answer the following questions, and complete the activities to analyze how rhyme impacts the tone of “The Cremation of Sam McGee.”

1. Who is the speaker?

2. Underline the rhymes in one stanza. Is this pattern repeated in all stanzas? What impact does this have on the poem?

3. What role does rhyme play in the poem? How would it be different if the poem didn't contain rhyme?

4. Does anything foreshadow the “twist”?

5. Where do you see images of light versus dark? What about funny/lighthearted versus menacing/foreboding?

NAME: _____

DATE: _____

6. What effect/tone is created by the rhyme in the poem? How does this contrast with the poem's plot?

7. What themes are present in the poem?

NAME: _____

DATE: _____

Vocabulary for “The Tell-Tale Heart”

1. **mad, *adj.*** mentally ill; insane (53)
2. **acute, *adj.*** having the ability to recognize fine distinctions (53)
3. **dissimulation. *n.*** the act of deceiving (53)
4. **cunningly, *adv.*** in a sneaky but skillful way (54)
5. **vex, *v.*** to cause annoyance; to disturb one’s peace of mind (**vexed**) (54)
6. **sagacity, *n.*** wisdom; intelligence (54)
7. **supposition. *n.*** an uncertain guess or belief (55)
8. **wane, *v.*** to grow smaller or weaker (**waned**) (57)
9. **suavity, *n.*** the quality of being charming or sophisticated (57)
10. **vehemently, *adv.*** in an energetic or passionate way (58)
11. **trifle, *n.*** something of little importance (58)
12. **gesticulation, *n.*** a wild gesture or motion (58)
13. **dissemble, *v.*** to hide one’s true motives, beliefs, or feelings (59)

NAME: _____

DATE: _____

Characterization of the Narrator in “The Tell-Tale Heart”

As you read, note details from the text, and describe which character trait is revealed by that detail.

Detail from Text	Trait

[illegible]

NAME: _____

DATE: _____

Vocabulary for “Fire and Ice” and “Nothing Gold Can Stay”

“Fire and Ice”

1. **desire, *n.*** a strong feeling of wanting to have something (10, s.1, l.3)
2. **favor, *v.*** to prefer one thing over another (10, s.1, l. 4)
3. **perish, *v.*** to die (10, s.1, l. 5)
4. **suffice, *v.*** to be enough; to be sufficient (10, s.1, l. 9)

“Nothing Gold Can Stay”

5. **hue, *n.*** a color or shade (11, s.1, l. 2)
6. **subside, *v.*** to become less intense (**subsides**) (11, s.1, l. 5)
7. **grief, *n.*** deep sorrow, especially caused by loss or death (11, s.1, l. 6)

NAME: _____

DATE: _____

Analyzing “Fire and Ice”

Complete the following activities to analyze how symbolism and structure convey theme in “Fire and Ice.” You will read through the poem three times to complete your analysis.

First read

Record your initial thoughts about the poem in the space below.

Second read

Answer the following questions about “Fire and Ice.”

1. What emotions does Robert Frost link to fire? To ice? Explain why fire and ice are good symbols for these emotions.

2. What is the rhyme scheme for lines 1–4 (fire)? Lines 5–9 (ice)? How does the shift in rhyme scheme signal a shift in the poem’s focus?

Third read

Answer the following questions about “Fire and Ice.”

1. What message does Frost convey in this poem?

NAME: _____

DATE: _____

2. How does Frost use symbolism and structure to convey this message?

NAME: _____

DATE: _____

Analyzing “Nothing Gold Can Stay”

Complete the following activities to analyze how symbolism and structure convey theme in “Nothing Gold Can Stay.” You will read through the poem three times to complete your analysis.

First read

Record your initial thoughts about the poem in the space below.

Second read

Answer the following questions about “Nothing Gold Can Stay.”

1. What does gold symbolize in this poem? What does Eden symbolize?

2. Compare and contrast the imagery of the first four lines with that of the last four lines.

Third read

Answer the following questions about “Nothing Gold Can Stay.”

1. What message does Frost convey in this poem?

NAME: _____

DATE: _____

2. How does Frost use symbolism and structure to convey this message?

NAME: _____

DATE: _____

Morphology: Greek and Latin Roots *fero, sequor, solvo, specto, strictus, syn, teneo, and valeo*

For each item, write the correct root (fero, sequor, solvo, specto, strictus, syn, teneo, or valeo) that is part of the word. Then, on the line below, write what the root suggests the word means. You can check the meaning in a dictionary.

1. ferocious

fero; fierce

2. consequence

3. solve

4. spectacle

5. constrict

6. synthesize

7. tenacious

8. valiant

9. feral

10. circumspect

11. syndrome

NAME: _____

DATE: _____

12. absolve

For two of the words, write original sentences featuring those words. Use the word in a way that reflects its meaning.

13. _____

14. _____

NAME: _____

DATE: _____

Writing Model: Poem

The Pond Behind My House

In the fall,

Its banks are crimson

With poplar leaves.

When the wind blows,

Bright red swords

Slash the air.

When you walk through them,

The air smells crisp and sweet

As an apple.

[illegible]

NAME: _____

DATE: _____

Vocabulary for “The Chimney Sweeper”

“The Chimney Sweeper” (Version 1)

1. **scarcely**, *adv.* hardly; barely (2, s.1, l.3)
2. **soot**, *n.* a black powder produced after burning fuel (2, s.1, l.4)
3. **bead**, *n.* head (2, s.2, l.3)
4. **plain**, *n.* a large area of flat land (2, s.4, l.3)
5. **sport**, *v.* to play (2, s.5, l.2)
6. **want**, *v.* to lack; to do without (2, s.5, l.4)

“The Chimney Sweeper” (Version 2)

7. **heath**, *n.* an area of open land (4, s.2, l.1)
8. **woe**, *n.* misery; suffering (4, s.2, l.4)

NAME: _____

DATE: _____

Analyzing “The Chimney Sweeper” (Version 1)

Answer the following questions as you analyze “The Chimney Sweeper” (Version 1).

1. What is the title of the poem? What do you think it might literally mean?

2. Read the poem, and paraphrase it in your own words.

3. Examine the connotation of words, phrases, and images in this poem. Might there be multiple meanings beyond the literal words of the poem? Find examples of symbolism, figurative language, irony, paradox, and satire.

[illegible]

NAME: _____

DATE: _____

4. Examine the speaker's tone. How does it compare to the poet's perspective? Provide evidence from the poem to support your answer.

5. Return to the poem's title. Do you have any new insights about the title now that you have read the poem?

6. What is the poem's theme? What message does Blake hope to convey? How does it relate to the principles of Romantic poetry?

NAME: _____

DATE: _____

Analyzing “The Chimney Sweeper” (Version 2)

Answer the following questions as you analyze “The Chimney Sweeper” (Version 2).

1. What is the title of the poem? What do you think it might literally mean?

2. Read the poem, and paraphrase it in your own words.

3. Examine the connotation of words, phrases, and images in this poem. Might there be multiple meanings beyond the literal words of the poem? Find examples of symbolism, figurative language, irony, paradox, and satire.

4. Examine the speaker's tone. How does it compare with the poet's perspective? Provide evidence from the poem to support your answer.

NAME: _____

DATE: _____

5. Return to the poem's title. Do you have any new insights about the title now that you have read the poem?

6. What is the poem's theme? How does it relate to the principles of Romantic poetry? What message does Blake hope to convey?

Spelling Words

The following is a list of spelling words. These words contain the roots fero, sequor, solvo, specto, strictus, syn, teneo, and valeo.

During Lesson 9, you will be assessed on how to spell these words. Practice spelling the words by doing one or more of the following:

- *spell the words out loud*
- *write sentences using the words*
- *copy the words onto paper*
- *write the words in alphabetical order*

When you practice spelling and writing the words, remember to pronounce and spell each word one syllable at a time.

- | | |
|---------------|----------------|
| 1. ferocity | 7. conspicuous |
| 2. sequence | 8. strict |
| 3. solvent | 9. synonym |
| 4. resolve | 10. sympathy |
| 5. spectator | 11. tenacity |
| 6. inspection | 12. valor |

The following chart provides the meanings of the spelling words. You are not expected to know the word meanings for the spelling assessment, but it may be helpful to have them as a reference as you practice spelling the words.

Spelling word	Definition
ferocity	fierceness
sequence	arrangement of things in a particular order
solvent	a substance that loosens and dissolves materials
resolve	to bring to a successful conclusion
spectator	onlooker at an artistic performance or sports event
inspection	the act of looking something over
conspicuous	clearly visible, in plain view
strict	maintaining firm control
synonym	word with the same or nearly the same meaning as another
tenacity	persistence, perseverance
valor	courage and boldness

NAME: _____

DATE: _____

Topic Menu for Poem

Look at the topic menu options listed below. The work of each poet listed will provide a sense of their style that you will use in writing a poem of your own. Rank the poets according to your interest. One (1) is the poet you are most interested in pursuing.

_____ William Carlos Williams (“The Red Wheelbarrow,” “This Is Just to Say”)

_____ Alfred Lord Tennyson (“The Charge of the Light Brigade”)

_____ Edgar Allan Poe (“Annabel Lee”)

_____ Robert Service (“The Cremation of Sam McGee”)

_____ Robert Frost (“Fire and Ice,” “Nothing Gold Can Stay”)

_____ William Blake (“The Chimney Sweeper,” versions 1 and 2)

_____ Other:

Select your top three topics. Did any of these poets grab you? Remember that you can select any poets you wish.

Topic 1: _____

Topic 2: _____

Topic 3: _____

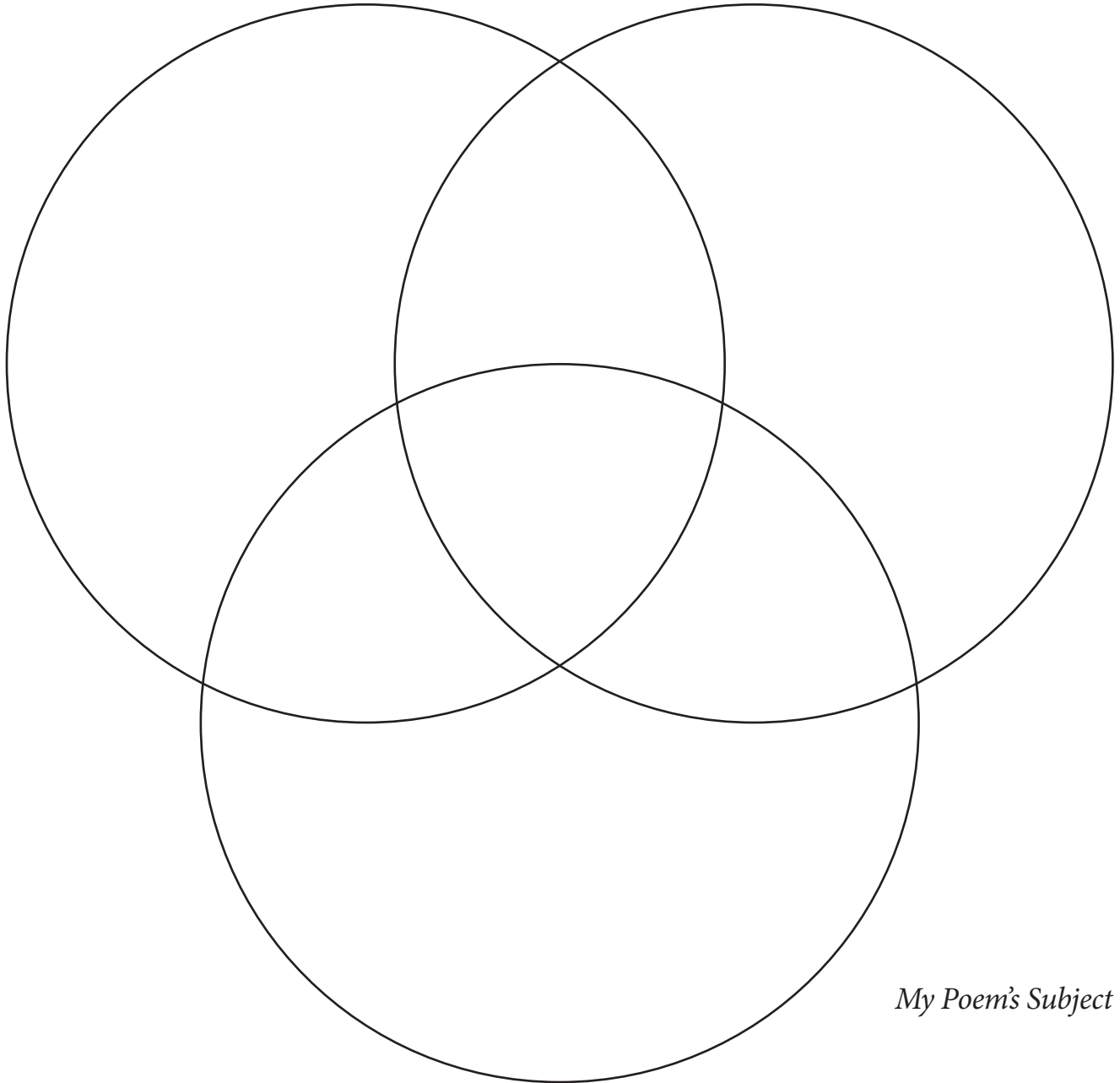
NAME: _____

DATE: _____

Hunting a Subject: Venn Diagram

*Brief Description of My Poet's
Subject Matter*

Subjects I Have a Passion For



My Poem's Subject

Use the three sets of write-on lines to complete the Venn diagram and explore possible subjects for your poem. In the left section, describe the subjects your poet writes about. In the right section, describe subjects for which you have a passion or deep interest, and in the overlapping middle section write down a possible subject that both interests you and fits in with the subject matter of the poet you've chosen.

1. Brief Description of My Poet's Subject Matter:

2. Subject I Have a Passion For:

3. My Poem's Subject:

On the lines below, write a single sentence that states how the subject matter you chose reflects both your interests and the poet's style.

NAME: _____

DATE: _____

Vocabulary for “The Gift of the Magi”

1. **bulldoze**, *v.* to use great force when dealing with someone or something (**bulldozing**) (83)
2. **imputation**, *n.* an accusation; a claim (83)
3. **predominate**, *v.* to be the strongest or main element (**predominating**) (83)
4. **beggar**, *v.* to defy because it is too extraordinary to be believed or described (83)
5. **mendicancy**, *n.* the practice of begging; the state or condition of being a beggar (83)
6. **appertain**, *v.* to be a part of (**appertaining**) (84)
7. **meretricious**, *adj.* flashy but with no real value (86)
8. **nimble**, *adj.* quick and light in movement; agile (88)
9. **tresses**, *n.* long locks of hair (88)
10. **dandy**, *adj.* excellent; outstanding (89)

NAME: _____

DATE: _____

Analyzing “The Gift of the Magi”

Answer the following questions as you read and discuss “The Gift of the Magi.”

1. Stop at the end of paragraph five on page 84, and discuss what you have read so far. What can you infer about Della and Jim? Explain.

2. Identify at least two conflicts faced by characters in the story. Are these internal or external conflicts? How does the setting impact Della’s character and conflict?

3. What is ironic about the situation in “The Gift of the Magi”? Give examples from the text that show how the author develops irony and uses paradox to convey meaning.

4. How is the ending a surprise for the audience as well as for Della? Why did the author make it a surprise ending for the audience?

NAME: _____

DATE: _____

5. What is the purpose of the last paragraph? Why did the author include it? What is the paradox in this paragraph? How does it add to the meaning of the story?

NAME: _____

DATE: _____

Morphology: Greek and Latin Roots *fero, sequor, solvo, specto, strictus, syn, teneo, and valeo*

Match each word with its antonym.

- | | | |
|-----------------|-------|--------------------------|
| 1. feral | _____ | A. allow to move freely |
| 2. tenacity | _____ | B. blending in |
| 3. dissolve | _____ | C. performer |
| 4. synonym | _____ | D. tame |
| 5. restrict | _____ | E. leave unsettled |
| 6. symphony | _____ | F. weakness |
| 7. spectator | _____ | G. clump together |
| 8. valid | _____ | H. willingness to let go |
| 9. ferocity | _____ | I. noise |
| 10. resolve | _____ | J. antonym |
| 11. conspicuous | _____ | K. weak |
| 12. valor | _____ | L. gentleness |

NAME: _____

DATE: _____

Find Your Structure

Study the paragraph. Note that it uses metaphor (“Bright red swords slash the air”) and a simile (“crisp and sweet as an apple”) that is also sensory language. But it’s not a poem; it’s prose. Using only line breaks, the writer has turned it into the poem that is the Writing Model—similar in style to William Carlos Williams.

One of my favorite places is the pond behind my house. In the fall, its banks are crimson with poplar leaves. When the wind blows, bright red swords slash the air. When you walk through them, the air smells crisp and sweet as an apple.

The Pond Behind My House

In the fall,

Its banks are crimson

With poplar leaves.

When the wind blows,

Bright red swords

Slash the air.

When you walk through them,

The air smells crisp and sweet

As an apple.

Now write your own paragraph. It can be about anything you like. Try to use a little poetic language—metaphors or similes, visual description or sensory language. Then break it into paragraphs to create a poem.

Write your poem here:

[illegible]

NAME: _____

DATE: _____

Vocabulary for “Macavity: The Mystery Cat”

1. **defy**, *v.* to openly resist or refuse to obey (7, s.1, l.2)
2. **bafflement**, *n.* confusion; bewilderment (7, s.1, l.3)
3. **levitation**, *n.* the action of rising and hovering in the air (7, s.2, l.3)
4. **fakir**, *n.* a Muslim or Hindu monk who lives by begging (7, s.2, l.3)
5. **fiend**, *n.* a monster; an evil being (7, s.4, l.2)
6. **depravity**, *n.* a total lack of morals and values (7, s.4, l.2)
7. **by-street**, *n.* a side street off the main road (7, s.4, l.3)
8. **larder**, *n.* a room or large cupboard for storing food (7, s.5, l.3)
9. **rifle**, *v.* to search through something quickly (**rifled**) (7, s.5, l.3)
10. **operations**, *n.* organized activities or actions (8, s.7, l.8)

NAME: _____

DATE: _____

Character Profile of Macavity the Mystery Cat

Create a character profile of Macavity using images and text. Use information from the text of the poem, the audio recording, and the video performance to create your character profile.

1. What does Macavity look like?

2. What does Macavity sound like?

3. How does Macavity move?

4. How do you visualize Macavity? Use the space below to make a drawing of Macavity based on your character profile.

Grammar: Semicolons, Colons, and Dashes

Put a checkmark next to the sentence in each pair that is correctly punctuated.

1. _____ A. Edgar Allan Poe wrote some of the first horror stories, he also wrote poetry.
 ✓ B. Edgar Allan Poe wrote some of the first horror stories; he also wrote poetry.
2. _____ A. He traveled to Naples, in Italy; Rheims, in France; and Malaga, in Spain.
 _____ B. He traveled to Naples, in Italy, Rheims, in France, and Malaga, in Spain.
3. _____ A. Poe wrote a story about the Spanish Inquisition: “The Pit and the Pendulum.”
 _____ B. Poe wrote a story about the Spanish Inquisition; “The Pit and the Pendulum.”
4. _____ A. In the story a person is threatened by three things, a dark pit, a swinging blade, and a red-hot wall.
 _____ B. In the story a person is threatened by three things: a dark pit, a swinging blade, and a red-hot wall.
5. _____ A. The narrator must use: his wits, his imagination, and his courage.
 _____ B. The narrator must use his wits, his imagination, and his courage.
6. _____ A. Poe describes—in excruciating detail—what the narrator experiences.
 _____ B. Poe describes—in excruciating detail, what the narrator experiences.
7. _____ A. I am a big fan of Poe’s stories—some of the best ever written.
 _____ B. I am a big fan of Poe’s stories some of the best ever written.

8. _____ A. His books are in the library; it's open every afternoon 2–6.
_____ B. His books are in the library, it's open every afternoon 2–6.

Rewrite each sentence, adding or changing punctuation as needed.

9. Poe is an American author he is also very popular in France.

10. Two of Poe's poems are particularly noteworthy for their experimentation with sound
"The Bells" and "Ulalume."

11. As a writer of horror, Poe is trust me nothing less than gripping.

12. Poe was an accomplished and versatile writer, however, his personal life was troubled.

NAME: _____

DATE: _____

Exploring Figurative Language

Read each example of figurative language below, then on the lines that follow write your associations with the word(s). These examples are drawn from poems by established poets—but your reactions can be whatever you like. You may or may not be moved; it's okay to say that so long as you write why you think that is.

My soul has grown deep like the rivers

Fresh-firecoal chestnut-falls

The shrill, demented choirs of wailing shells

To follow knowledge like a sinking star

Bent double, like old beggars under sacks

And dead wings carried like a paper kite

The apparition of these faces in the crowd;

Petals on a wet, black bough

Like to the lark at break of day arising

The slovenly wilderness

NAME: _____

DATE: _____

Grammar: Precise Language

After each word, write a word with a similar meaning that is more precise.

1. dog Sample response: golden retriever

2. stick _____
3. game _____
4. hit _____
5. like _____
6. cut up _____
7. colorful _____
8. large _____
9. interesting _____

Rewrite each sentence, using the word in each group of three with the most positive, descriptive associations.

10. The house was surrounded by (shrubbery/foliage/underbrush).

11. In the front yard stood a (dog/mutt/retriever).

12. In the garage we found an old (beater/sedan/automobile).

After each sentence, write one possible association with the underlined word.

13. At dawn, the clouds were lightly brushed with pink.

14. In the fall, the hillside became a patchwork of red, yellow, and gold.

15. The Milky Way was sprinkled across the night sky.

NAME: _____

DATE: _____

Poetry Rubric

	Exemplary	Strong	Developing	Beginning
Use of the Topic Poem	Style is clearly derived from the work of the topic poet.	Style suggests the work of the topic poet.	Style is not derived from the work of the topic poet.	There is no clear style.
	Subject matter is a perfect fit with the topic poet's work.	Subject matter somewhat matches the topic poet's work.	Subject matter does not match the topic poet's work.	Subject matter is unclear or hard to discern.
	The poem takes inspiration from the topic poet, but also works on its own.	The poem works as its own poem but feels only loosely inspired by the topic poet.	The poem has elements that work but does not feel inspired by the topic poet.	The poem does not work on its own as a poem.
Poetic Style	The poem uses rhyme or rhythm in a satisfying way.	The poem uses rhyme or rhythm.	The poem attempts to use either rhyme or rhythm.	The poem has neither rhyme nor rhythm.
	The poem has a clear style—whether blank verse or rhymed.	The poem has a clear style, but it is inconsistently applied.	The poem does not have a clear style but works as a poem.	The poem follows no clear style and does not work in its own right.

Poetic Language	Images, ideas, and sensations are communicated through specific descriptions, metaphor, and sensory language.	Images, ideas, and sensations are communicated through use of either specific descriptions, metaphor, or sensory language.	Images, ideas, and sensations are communicated but only through the use of one of these: specific descriptions, metaphor, or sensory language.	Images, ideas, and sensations are not effectively communicated.
------------------------	---	--	--	---

You may correct capitalization, punctuation, and grammar errors while you are revising. However, if you create a final copy of your writing to publish, you will use an editing checklist to address those types of mistakes after you revise.

NAME: _____

8.3

ACTIVITY PAGE

DATE: _____

Poetry Peer Review Checklist

Complete this checklist as you read the draft of the argument written by a classmate.

Author's Name: _____

Reviewer's Name: _____

_____ The poem uses a poet from *Realms of Gold*, Volume 2 or Lesson 2 as inspiration.

_____ The writing employs some or all of the poetic elements of figurative language, rhyme, rhythm, or sensory language.

_____ If rhyme is used, the rhyme scheme is consistent or feels right for the poem.

_____ If no rhyme scheme is used, the poem nevertheless has a sense of rhythm—whether from where the lines break or in the poetic feet of the lines.

_____ The choice of structure seems to make sense for the content or style of the writer.

_____ The poem creates a singular image, feeling, or idea in the reader.

Use the checklist above to help you complete the Peer Feedback on the back of this activity page.

Peer Feedback #1: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

Writing Power: What was the greatest strength of this draft? Why was it so powerful? How did it add to the draft as a whole?

Writing Inspiration: What aspect of this draft inspired you? What did you like about it? How can you incorporate it into your writing?

Writing Innovation: What part of the draft was most original? What made it so inventive? How can it be included in other writings?

Feedback #1:

Peer Feedback #2: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.

Building Stamina: What information was missing from the draft? Where would more details strengthen the writing?

Building Technique: What aspect of this draft needs reworking? How would this revision strengthen the draft?

Building Clarity: What part of the draft was unclear? What can be adjusted to provide clarity in the draft?

Feedback #2:

NAME: _____

DATE: _____

Practice Spelling Words

ferocity	spectator	synonym	sequence
inspection	sympathy	solvent	conspicuous
tenacity	resolve	strict	valor

Use each spelling word in a sentence. Your sentences should contain at least two semicolons, two colons, and two dashes.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

NAME: _____

DATE: _____

Grammar: Punctuation and Precise Language

Rewrite each sentence, adding a semicolon, colon, or dash as needed.

1. There are three ways you can get downtown walk, ride your bike, or take the bus.

There are three ways you can get downtown: walk, ride your bike, or take the bus.

2. Pat goes to a public middle school Jenna attends a private academy.

3. I'm telling you this why do I bother? for your own good.

4. I was accompanied by my brother my sister, whom you know and my cousin.

5. There is no doubt that he is the responsible party none.

6. I will tell you why you shouldn't ride a bike without a helmet it's dangerous.

First read all of the sentences carefully. Then fill in the blank after each underlined term with a more precise term from the box below.

stared	wandered	crown	owl-like
marched	surveyed	tiptoed	strolled

7. Joel walked into history class twenty minutes late, as if it were completely normal.

8. The history teacher looked icily at Joel, who had now done this three times in a row.

9. Alexandra walked quietly to her desk, hoping not to be noticed.

10. Diego walked boldly up to the front of the class, confident he could solve the problem.

11. Nina walked slowly into the room, as if not certain she should be there.

12. The teacher watched the room as he waited for someone to answer his question.

13. The teacher's intense gaze made the new students a little nervous.

14. Outside, the top of a tree swayed majestically in the wind.

NAME: _____

DATE: _____

Poetry Editing Checklist

Poetry Editing Checklist	After reviewing for each type of edit, place a check mark here.
Vocabulary	
<ul style="list-style-type: none"> I have used precise figurative language. I have used precise sensory language. 	
Format	
<ul style="list-style-type: none"> I employed the style and structure appropriate to poetry. I wrote a poem using at least some of the poetic elements of figurative language, rhyme, rhythm, or sensory language. I have used line breaks and stanzas as necessary for both sense and meaning. 	
Grammar	
<ul style="list-style-type: none"> I have used semicolons, colons, and dashes correctly. 	
Spelling	
<ul style="list-style-type: none"> I have correctly spelled words when using the roots <i>fero, sequor, solvo, spectator, strictus, syn, teneo</i> and <i>valeo</i> 	
Punctuation	
<ul style="list-style-type: none"> I have employed end marks (periods, question marks, exclamation points), commas, and quotation marks to the best of my ability. 	

NAME: _____

DATE: _____

Spelling Assessment

Write the spelling words as your teacher calls them out.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____

[illegible]

Unit Assessment—*Poetry and Short Stories*

Today you will read two selections. After reading the first selection, you will answer several questions based on it. Then, you will read the second selection and answer several questions based on it. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

“Eulalie—A Song”

by Edgar Allan Poe

1. I dwelt alone
2. In a world of moan,
3. And my soul was a stagnant tide,
4. Till the fair and gentle Eulalie became my blushing bride—
5. Till the yellow-haired young Eulalie became my smiling bride.
6. Ah, less—less bright
7. The stars of the night
8. Than the eyes of the radiant girl!
9. And never a flake
10. That the vapour can make
11. With the moon-tints of purple and pearl,
12. Can vie with the modest Eulalie’s most unregarded curl—

13. Can compare with the bright-eyed Eulalie's most humble and careless curl.
14. Now Doubt—now Pain
15. Come never again,
16. For her soul gives me sigh for sigh,
17. And all day long
18. Shines, bright and strong,
19. Astarté within the sky, (Astarte is a Phoenician goddess.)
20. While ever to her dear Eulalie upturns her matron eye—
21. While ever to her young Eulalie upturns her violet eye.

Questions

1. What is the rhyme scheme of the first five lines?
 - A. AAABB
 - B. AABBB
 - C. ABABA
 - D. AABBC
2. How many iambs are in the first two lines of the poem?
 - A. 1
 - B. 2
 - C. 3
 - D. 4

NAME: _____

DATE: _____

3. **Part A:** What kind of figurative language is used in the phrase “my soul was a stagnant tide”?
- A. metaphor
 - B. simile
 - C. personification
 - D. irony

Part B: How does the use of this figurative language impact your understanding of the poem?

4. Line 19 contains which literary device?
- A. repetition
 - B. alliteration
 - C. parallelism
 - D. allusion
5. What is the tone of this poem?
- A. dark and melancholy
 - B. light and humorous
 - C. romantic and thoughtful
 - D. playful and affectionate

6. Paraphrase lines 6 to 13 in your own words.

7. **Part A:** What is a theme of the poem?

- A. Love is magical but cannot last.
- B. Despair is stronger than love.
- C. Everyone is lonely in their own unique way.
- D. Romantic, all-consuming love brings great joy.

Part B: What evidence from the text supports your answer to Part A? How does the poem's structure support the theme?

NAME: _____

DATE: _____

10.1
CONTINUED

ASSESSMENT

**From “The Purloined Letter”
by Edgar Allan Poe**

1. At Paris, just after dark one gusty evening in the autumn of 18—, I was enjoying the twofold luxury of meditation and a meerschaum, in company with my friend C. Auguste Dupin, in his little back library, or book-closet, *au troisième, No. 33, Rue Dunôt, Faubourg St. Germain*. For one hour at least we had maintained a profound silence; while each, to any casual observer, might have seemed intently and exclusively occupied with the curling eddies of smoke that oppressed the atmosphere of the chamber. For myself, however, I was mentally discussing certain topics which had formed matter for conversation between us at an earlier period of the evening; I mean the affair of the Rue Morgue, and the mystery attending the murder of Marie Rogêt. I looked upon it, therefore, as something of a coincidence, when the door of our apartment was thrown open and admitted our old acquaintance, Monsieur G—, the Prefect of the Parisian police.
2. We gave him a hearty welcome, for there was nearly half as much of the entertaining as of the contemptible about the man, and we had not seen him for several years. We had been sitting in the dark, and Dupin now arose for the purpose of lighting a lamp, but sat down again, without doing so, upon G—’s saying that he had called to consult us, or rather to ask the opinion of my friend, about some official business which had occasioned a great deal of trouble.
3. “If it is any point requiring reflection,” observed Dupin, as he forbore to enkindle the wick, “we shall examine it to better purpose in the dark.”
4. “That is another of your odd notions,” said the Prefect, who had a fashion of calling everything “odd” that was beyond his comprehension, and thus lived amid an absolute legion of “oddities.”
5. “Very true,” said Dupin, as he supplied his visitor with a pipe and rolled towards him a comfortable chair.
6. “And what is the difficulty now?” I asked. “Nothing more in the assassination way, I hope?”

7. “Oh no; nothing of that nature. The fact is, the business is *very* simple indeed, and I make no doubt that we can manage it sufficiently well ourselves; but then I thought Dupin would like to hear the details of it, because it is so excessively *odd*.”
8. “Simple and odd,” said Dupin.
9. “Why, yes; and not exactly that, either. The fact is, we have all been a good deal puzzled because the affair *is* so simple, and yet baffles us altogether.”
10. “Perhaps it is the very simplicity of the thing which puts you at fault,” said my friend.
11. “What nonsense you *do* talk!” replied the Prefect, laughing heartily.
12. “Perhaps the mystery is a little *too* plain,” said Dupin.
13. “Oh, good heavens! Who ever heard of such an idea?”
14. “A little *too* self-evident.”
15. “Ha! ha! ha!—ha! ha! ha!—ho! ho! ho!”—roared our visitor, profoundly amused. “Oh, Dupin, you will be the death of me yet!”
16. “And what, after all, *is* the matter on hand?” I asked.
17. “Why, I will tell you,” replied the Prefect, as he gave a long, steady, and contemplative puff, and settled himself in his chair. “I will tell you in a few words; but, before I begin, let me caution you that this is an affair demanding the greatest secrecy, and that I should most probably lose the position I now hold, were it known that I confided it to any one.”
18. “Proceed,” said I.
19. “Or not,” said Dupin.

NAME: _____

DATE: _____

20. “Well, then; I have received personal information, from a very high quarter, that a certain document of the last importance has been purloined from the royal apartments. The individual who purloined it is known; this beyond a doubt; he was seen to take it. It is known, also, that it still remains in his possession.”
21. “How is this known?” asked Dupin.
22. “It is clearly inferred,” replied the Prefect, “from the nature of the document, and from the non-appearance of certain results which would at once arise from its passing out of the robber’s possession—that is to say, from his employing it as he must design in the end to employ it.”
23. “Be a little more explicit,” I said.
24. “Well, I may venture so far as to say that the paper gives its holder a certain power in a certain quarter where such power is immensely valuable.” The Prefect was fond of the cant of diplomacy.
25. “Still I do not quite understand,” said Dupin.
26. “No? Well, the disclosure of the document to a third person, who shall be nameless, would bring in question the honor of a personage of most exalted station; and this fact gives the holder of the document an ascendancy over the illustrious personage whose honor and peace are so jeopardized.”

Questions

8. From what point of view is this passage given?
- A. first-person past tense
 - B. third-person past tense
 - C. first-person present tense
 - D. third-person present tense

9. **Part A:** What is the setting of this passage?
- A. the library of C. Auguste Dupin in Paris
 - B. the Parisian home of Marie Rogêt
 - C. the main office of the Parisian police
 - D. the royal apartments of an important Parisian

Part B: How does the setting help establish characters and set up the story's plot?

NAME: _____

DATE: _____

10. Read paragraphs 20–26.

“Well, then; I have received personal information, from a very high quarter, that a certain document of the last importance has been purloined from the royal apartments. The individual who purloined it is known; this beyond a doubt; he was seen to take it. It is known, also, that it still remains in his possession.”

“How is this known?” asked Dupin.

“It is clearly inferred,” replied the Prefect, “from the nature of the document, and from the non-appearance of certain results which would at once arise from its passing *out* of the robber’s possession—that is to say, from his employing it as he must design in the end to employ it.”

“Be a little more explicit,” I said.

“Well, I may venture so far as to say that the paper gives its holder a certain power in a certain quarter where such power is immensely valuable.” The Prefect was fond of the cant of diplomacy.

“Still I do not quite understand,” said Dupin.

“No? Well, the disclosure of the document to a third person, who shall be nameless, would bring in question the honor of a personage of most exalted station; and this fact gives the holder of the document an ascendancy over the illustrious personage whose honor and peace are so jeopardized.”

Part A: Based on this passage, what is the main conflict in “The Purloined Letter”?

- A. murder
- B. robbery
- C. blackmail
- D. kidnapping

Part B: Underline words in this passage that give you the answer to Part A.

11. What does the smoke in paragraph 1 most likely symbolize?
- A. the process of thinking
 - B. fear and suspense
 - C. lack of imagination
 - D. lies and deception
12. To be *condescending* means to treat people as if you are more important or more intelligent than them. Which sentence from the passage suggests that the narrator is a bit condescending?
- A. “That is another of your odd notions,” said the Prefect, who had a fashion of calling everything “odd” that was beyond his comprehension, and thus lived amid an absolute legion of “oddities.”
 - B. “And what, after all, is the matter on hand?” I asked.
 - C. “And what is the difficulty now?” I asked. “Nothing more in the assassination way, I hope?”
 - D. “If it is any point requiring reflection,” observed Dupin, as he forbore to enkindle the wick, “we shall examine it to better purpose in the dark.”

NAME: _____

DATE: _____

13. Read paragraphs 7–12.

“Oh no; nothing of that nature. The fact is, the business is *very* simple indeed, and I make no doubt that we can manage it sufficiently well ourselves; but then I thought Dupin would like to hear the details of it, because it is so excessively *odd*.”

“Simple and odd,” said Dupin.

“Why, yes; and not exactly that, either. The fact is, we have all been a good deal puzzled because the affair *is* so simple, and yet baffles us altogether.”

“Perhaps it is the very simplicity of the thing which puts you at fault,” said my friend.

“What nonsense you *do* talk!” replied the Prefect, laughing heartily.

“Perhaps the mystery is a little *too* plain,” said Dupin.

Part A: These paragraphs contain numerous examples of which literary device?

- A. allusion
- B. paradox
- C. personification
- D. hyperbole

Part B: Explain your answer to Part A, and circle at least two examples of the literary device you identified.

14. Does the narrator in this passage seem reliable or unreliable? Explain your answer.

<i>Reading Comprehension Score: _____ of 14 points.</i>

DATE: _____

ASSESSMENT

Write a short answer that compares Edgar Allan Poe’s use of figurative language in his poem “Eulalie—A Song” and short story “The Purloined Letter.” Use evidence from both texts to support your response. Check and correct any errors in grammar, spelling, and punctuation.

[illegible]

Writing Prompt Score: _____ of 4 points.

NAME: _____

DATE: _____

Grammar

Fill in the blank with a semicolon, a colon, or a dash.

1. Most people associate beaches with summer___ however, winter can be a great time to visit the seashore.
2. Visiting in the off season has one advantage in particular___ fewer people on the beach.
3. You probably won't want to go for a swim___no one would do that when the weather is cold___but a beach is a great place to take a walk. ___
4. You can look for shells___ spot minnows near the shore___ and, if it's not too cold, get your toes wet.
5. Last winter I found three perfect shells___ a whelk, a conch, and a musical volute.
6. The musical volute has markings that resemble sheet music___just beautiful! ___

Replace each underlined word or phrase with one that is more precise.

7. I like to walk on the beach.
8. The sand feels good on my feet.
9. The waves move slowly toward the shore.
10. In the distance, clouds move slowly above the horizon.
11. The tiny sails of faraway boats are on the horizon.
12. A long dock goes out over the water.

Grammar Score: _____ of 12 points.

NAME: _____

DATE: _____

Morphology

For each word, underline the root you learned in this lesson, and write the meaning of the root in the blank space.

1. solvent _____
2. ferocity _____
3. inspection _____
4. sequence _____
5. resolve _____
6. spectator _____
7. synonym _____
8. strict _____
9. conspicuous _____
10. sympathy _____
11. tenacity _____
12. valor _____

Morphology Score: _____ of 12 points.
Total Score for Unit Assessment: _____ of 42 points.

NAME: _____

DATE: _____

Unit Feedback Survey

Unit 5: Poetry and Short Stories: *Realms of Gold*, Volume 2

Please use a scale of 1–5, with 1 being “Not at All,” 3 being “OK,” and 5 being “Very Much.” Circle the number that best describes your opinion. Then answer the remaining questions.

How much did you like reading the poetry and short stories?

1

2

3

4

5

What, if anything, did you like about the poetry and short stories?

What, if anything, did you not like about the poetry and short stories?

Were you able to read and understand most of the texts on your own, or did you have difficulty?

Would you recommend these texts to your friends or other students? YES NO

In your opinion, how well did your teacher teach this unit?

1 2 3 4 5

What kinds of activities did you like best?

What kind of activities did you like least?

What could your teacher have done differently in teaching the unit to improve your experience with this unit?

Mid-Unit Comprehension Check—*Poetry and Short Stories*

Match the literary element with the correct description.

- | | |
|--------------------------|---|
| _____ 1. alliteration | a. a reference to another work of literature or piece of art or a historical event |
| _____ 2. connotation | b. the repetition of initial consonant sounds in multiple words |
| _____ 3. personification | c. the repetition of consonant sounds in the same line |
| _____ 4. consonance | d. the use of two or more phrases or clauses that have the same grammatical structure |
| _____ 5. allusion | e. the act of giving human qualities to a nonliving or nonhuman object |
| _____ 6. parallelism | f. the repetition of vowel sounds in the same line |
| _____ 7. assonance | g. feelings or ideas suggested by a word |

Answer the following questions about the selected poems and stories. Circle all correct answers.

8. What is characteristic of free verse poems such as “This Is Just to Say”?
- A. Free verse poems do not have meter or a rhyme scheme.
 - B. Free verse poems usually teach a lesson.
 - C. Free verse poems are written from a limited third-person point of view.
 - D. Free verse poems are highly rhythmic and are typically sung.

9. What kind of poem is “The Charge of the Light Brigade”? (Pick two.)

- A. a didactic poem
- B. a historical poem
- C. a narrative poem
- D. a humorous poem

10. What is the main conflict in “The Charge of the Light Brigade”?

11. Describe the effect of rhythm and repetition in “The Charge of the Light Brigade.”

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12. Suppose you are reading a short story in which the main character faces racial discrimination from the community. What kind of conflict would this be?

- A. character vs. the supernatural
- B. character vs. self
- C. character vs. nature
- D. character vs. society

13. Describe the basic structure of a short story.

(1) The beginning of a short story

(2) the middle of a short story

(3) the end of a short story

Read this stanza from “Annabel Lee,” and answer the questions that follow.

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

14. What is the rhyme scheme in this stanza?

- A. ABABCB
- B. ABABAB
- C. AABBCC
- D. ABCABC

15. What does the word *maiden* mean?

- A. a servant
- B. a sea creature
- C. a princess or queen
- D. a girl or young woman

16. Describe the meter in this stanza, and explain how it contributes to the poem’s tone.
In what way is this meter appropriate for the poem’s setting?

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Read this stanza from “The Cremation of Sam McGee,” and answer the questions that follow.

And there sat Sam, looking cool and calm, in the heart of the furnace roar;
And he wore a smile you could see a mile, and he said, “Please close that door.
It’s fine in here, but I greatly fear you’ll let in the cold and storm—
Since I left Plumtree, down in Tennessee, it’s the first time I’ve been warm.”

17. In this stanza, what are the words *smile/mile* and *here/fear* examples of?

- A. couplet
- B. free verse
- C. internal rhyme
- D. enjambment

18. What is the rhyme scheme in this stanza?

- A. ABBA
- B. ABCD
- C. ABAB
- D. AABB

19. What are some characteristics of an unreliable narrator? (Pick two.)

- A. Unreliable narrators are subjective.
- B. Unreliable narrators are not trying to convince the audience of anything.
- C. Unreliable narrators are objective.
- D. Unreliable narrators have different values from the audience.

Read this excerpt from “The Tell-Tale Heart,” and answer the question that follows.

True!—nervous—very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily—how calmly I can tell you the whole story.

20. Does the narrator of this story speak from the first-person point of view or the third-person point of view? How do you know? Does the narrator seem reliable? Explain.

Mid-Unit Comprehension Check Score: _____ of 20 points.

End-of-Unit Comprehension Check—*Poetry and Short Stories*

Read the poem “Fire and Ice,” and answer the questions that follow.

Some say the world will end in fire,
Some say in ice.
From what I’ve tasted of desire
I hold with those who favor fire,
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

1. What does fire symbolize in the poem?
 - A. hate
 - B. desire
 - C. love
 - D. loneliness

2. What does the word *perish* mean?
 - A. to crave
 - B. to die
 - C. to be afraid
 - D. to dislike

3. Find an example of repetition in lines 1 and 2. How does this impact the poem's meaning?

4. Find an example of alliteration in line 4. How does this contribute to the meaning of the line?

5. How does the poet use symbolism and structure to convey theme in "Fire and Ice"?

NAME: _____

DATE: _____

Read the poem “The Chimney Sweeper” (Version 2), and answer the questions that follow.

A little black thing among the snow
Crying “ ’weep, ’weep,” in notes of woe!
“Where are thy father & mother? say?”
“They are both gone up to the church to pray.

“Because I was happy upon the heath,
And smil’d among the winter’s snow;
They clothed me in the clothes of death,
And taught me to sing the notes of woe.

“And because I am happy, & dance & sing,
They think they have done me no injury,
And are gone to praise God & his Priest & King,
Who make up a heaven of our misery.”

6. Which historical era is associated with this poem?
- A. the Renaissance
 - B. the Industrial Revolution
 - C. the Enlightenment
 - D. the Age of Exploration
7. What is the literal meaning of the repeated word *’weep* in stanza 1, line 2? What is its connotative meaning?

8. What is irony? How might stanza 3, line 1 be an example of irony?

9. Which word **best** describes the tone of “The Chimney Sweeper” (Version 2)?

- A. resigned
- B. hopeful
- C. bitter
- D. sad

Read this excerpt from “The Gift of the Magi,” and answer the questions that follow.

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time by bulldozing the grocer and the vegetable man and the butcher until one’s cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.

10. What can you conclude about Della from this excerpt? (Pick two.)

- A. She does not have much money.
- B. She is excited about Christmas.
- C. She is unhappily married.
- D. She can be very emotional.

NAME: _____

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11. How is the second paragraph in the excerpt an example of irony?

12. What conflict is established in this excerpt?

13. What is paradoxical about the ending of “The Gift of the Magi”?

- A. Jim values material possessions much more than Della does.
- B. Jim and Della’s sacrifices are more valuable than the gifts themselves would have been.
- C. Jim receives a bonus at work, so Della’s sacrifice was not necessary.
- D. Jim’s sacrifice is bigger than Della’s, yet he does not really love her.

Read the first stanza of “Macavity: The Mystery Cat,” and answer the questions that follow.

Macavity’s a Mystery Cat: he’s called the Hidden Paw—
For he’s the master criminal who can defy the Law.
He’s the bafflement of Scotland Yard, the Flying Squad’s despair:
For when they reach the scene of crime—Macavity’s not there!

14. Which statement about this stanza is accurate?

- A. It is an example of free verse.
- B. It is a didactic poem.
- C. It contains an example of personification.
- D. It contains an allusion to a historical event.

15. Paraphrase this stanza.

End-of-Unit Comprehension Check Score: _____ of 15 points.

NAME: _____

DATE: _____

Grammar: Semicolons, Colons, and Dashes

Match each sentence with the description of how punctuation is used in it. Write the number of the sentence in the blank next to the description.

1. My uncle—who is the person you met at the party—is coming for a visit.
2. I would like you to finish the book; dust the plants, furniture, and ceiling; and sweep the floor.
3. They said I should clean up the mess I made—ridiculous!
4. I want you to do three things: read, dust, and sweep.
5. I enjoyed the movie; the acting was great.
6. You have more to do: you still need to do your math homework.

_____ A semicolon is used to join two independent clauses (complete sentences).

_____ Semicolons are used instead of commas to separate items in a list, because one of the items in the list already has commas in it.

_____ A colon is used after a complete sentence to introduce a list.

_____ A colon is used after a complete sentence to introduce additional information related to the sentence.

_____ Dashes are used to set off descriptive information about a person.

_____ A dash is used to show a dramatic break in thought.

NAME: _____

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Grammar: Precise Language

Compare the underlined words or phrases in each sentence pair. Put a check mark in front of the sentence with the more precise use of language.

1. ___ The person started up the steep trail.
 ___ The mountain climber started up the steep trail.
2. ___ Over her shoulder she carried an ice axe.
 ___ Over her shoulder she carried a tool.
3. ___ On her back she wore a leather rucksack.
 ___ On her back she wore a bag.
4. ___ She walked quickly up the mountain trail.
 ___ She strode quickly up the mountain trail.
5. ___ When she reached a pile of boulders, she went over them.
 ___ When she reached a pile of boulders, she scrambled over them.
6. ___ Using her ice axe, she chopped handholds in the ice.
 ___ Using her ice axe, she made handholds in the ice.
7. ___ The wind felt cold against her cheeks.
 ___ The wind felt like ice needles against her cheeks.
8. ___ By the time she reached a resting place, she felt tired.
 ___ By the time she reached a resting place, she felt completely spent.
9. ___ It made her feel proud and strong to think of what she had accomplished.
 ___ It made her feel good to think of what she had accomplished.

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**Morphology: Roots *fero*, *sequor*, *solvo*, *specto*,
strictus, *syn*, *teneo*, and *valeo***

Read the list of word roots below. Look for the roots in the numbered words that follow, and underline the part of the word that contains that root.

fero = fierce

solvo = to loosen

strictus = tight

teneo = to hold

sequo = to follow

specto = to look

syn = together

valeo = to be strong

1. ferocity
2. sequence
3. solvent
4. resolve
5. spectator
6. inspection
7. conspicuous
8. strict
9. synonym
10. sympathy
11. tenacity
12. valor

NAME: _____

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Open-Mic Night

Use this exercise to help you plan for and rate your open-mic night performance of your poem.

Performance Etiquette

Did I . . .

- ☐ read my poem aloud several times?
- ☐ practice in front of a home audience?
- ☐ revise how I read my poem based on home audience feedback?

Audience Etiquette

Did I . . .

- ☐ listen quietly to others while they read their poems?
- ☐ applaud or otherwise express appreciation for every performance?
- ☐ wait patiently for my turn?

Expression, Pacing, and Volume

Did I . . .

- ☐ recite my poem with the appropriate level and type of expression in my voice?
- ☐ recite my poem at the appropriate pace (not too fast or too slow)?
- ☐ recite my poem at the appropriate volume (not too soft or too loud)?

NAME: _____

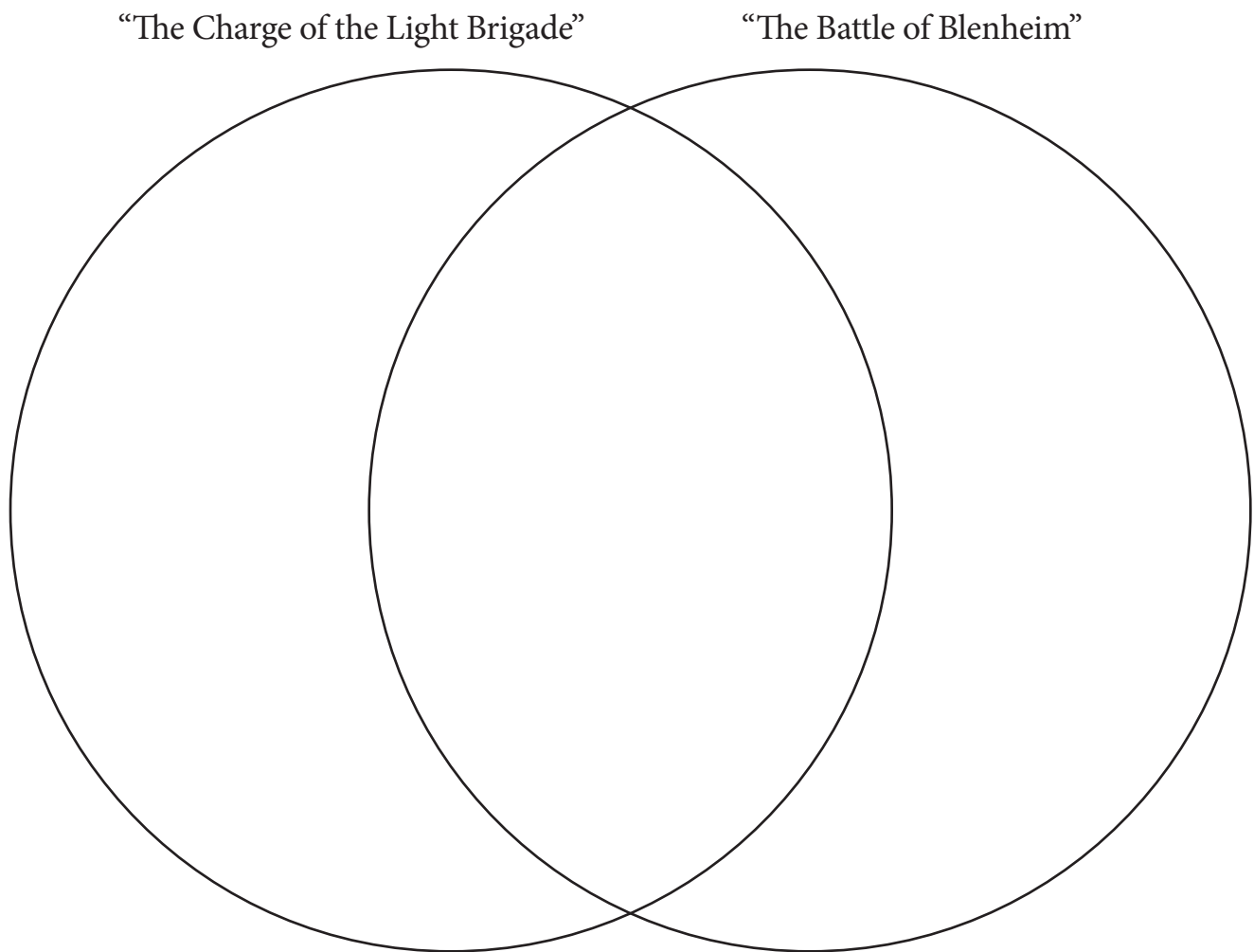
E.2

ENRICHMENT

DATE: _____

Comparing and Contrasting Poems

Use the Venn diagram to compare and contrast “The Charge of the Light Brigade” with “The Battle of Blenheim.” Focus on the theme, tone, and literary devices used in each poem.



NAME: _____

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Films and Stories

Use this worksheet to compare/contrast the film/animated version of either “The Tell-Tale Heart” or “The Gift of the Magi” with the short story. Conclude by writing a short paragraph explaining which version you preferred and why.

Film/Animated Version	Short Story Version

[illegible]

E.4

DATE: _____

Sources for Industrial Revolution Presentation

Use this worksheet to record the sources you used to create your presentation about the Industrial Revolution.

[illegible]

[illegible]

NAME: _____

DATE: _____

Student Resources

In this section you will find:

- SR.1—Glossary for *Realms of Gold*, Volume 2
- SR.2—The Writing Process
- SR.3—Proofreading Symbols

Glossary for *Poetry and Short Stories*

A

acute, *adj.* having the ability to recognize fine distinctions

appertain, *v.* to be a part of (**appertaining**)

aristocracy, *n.* a state of privilege

awry, *adj.* turned or twisted to one side

B

bafflement, *n.* confusion; bewilderment

battery, *n.* a group of guns operated together in one place

bead, *n.* head

beggar, *v.* to defy because it is too extraordinary to be believed or described

blunder, *v.* to make a stupid or careless mistake

boldly, *adv.* confidently and bravely

bric-à-brac, *n.* a knickknack; a decorative object

brigade, *n.* a subdivision of an army

bulldoze, *v.* to use great force when dealing with someone or something (**bulldozing**)

by-street, *n.* a side street off the main road

C

charge, *v.* to move quickly and violently

covet, *v.* to wish or crave for something (**coveted**)

cremation, *n.* the disposal of a dead body by burning

cunningly, *adv.* in a sneaky but skillful way

D

dandy, *adj.* excellent; outstanding

defy, *v.* to openly resist or refuse to obey

depravity, *n.* a total lack of morals and values

derelict, *n.* a piece of property, especially a ship, abandoned and in poor condition

desire, *n.* a strong feeling of wanting to have something

dismayed, *adj.* filled with sudden disappointment; completely disheartened

dissemble, *v.* to hide one's true motives, beliefs, or feelings

dissever, *v.* to divide or sever something

dissimulation, *n.* the act of deceiving

dowry, *n.* property or money brought by a bride to her husband in marriage

E

embarrassed, *adj.* feeling uneasy, awkward, or self-conscious

ere, *prep.* before

F

fakir, *n.* a Muslim or Hindu monk who lives by begging

favor, *v.* to prefer one thing over another

fiend, *n.* a monster; an evil being

finesse, *n.* grace; a refined delicacy

fuss, *v.* to become angry; to complain (**fussed**)

G

gesticulation, n. a wild gesture or motion

glaze, v. to cover with a smooth, shiny coating or finish (**glazed**)

glory, n. a state of high respect

grief, n. deep sorrow, especially caused by loss or death

H

hearken, v. to listen (**hearkened**)

heath, n. an area of open land

heed, v. to pay close attention to

high-born, adj. noble; aristocratic

honor, v. to regard with great respect

hue, n. a color or shade

I

icebox, n. a refrigerator

immoderate, adj. excessive; unrestrained

imputation, n. an accusation; a claim

K

kinsmen, n. relatives; blood relations

L

larder, n. a room or large cupboard for storing food

lash, v. to fasten securely with a cord or rope (**lashed**)

league, n. a unit of distance, usually three miles

levitation, n. the action of rising and hovering in the air

lickety-split, adv. quickly; without delay

loathe, v. to feel intense dislike for (**loathed**)

M

mad, adj. mentally ill; insane

maiden, n. a girl or young woman, especially an unmarried one

marge, n. a margin or edge of something

mendicancy, n. the practice of begging; the state or condition of being a beggar

meretricious, adj. flashy but with no real value

moil, v. to work hard

mush, v. to drive a team of dogs

N

nibble, n. a very small bite

nimble, adj. quick and light in movement; agile

noble, adj. impressive; having great character

O

odious, adj. extremely unpleasant; repulsive

operations, n. organized activities or actions

P

perish, v. to die

petty, adj. minor; of little importance

plain, n. a large area of flat land

predominate, v. to be the strongest or main element (**predominating**)

privations, n. poverty; the lack of the basic necessities of life

NAME: _____

DATE: _____

R

reel, v. to be dizzy; to stagger or lurch (**reeled**)

rifle, v. to search through something quickly (**rifled**)

S

sabre, n. a type of curved sword

sagacity, n. wisdom; intelligence

scarcely, adv. hardly; barely

sepulchre, n. a small stone chamber used as a grave

seraph, n. a kind of angel

simmer, v. to boil slowly at a low temperature

soot, n. a black powder produced after burning fuel

sport, v. to play

suavity, n. the quality of being charming or sophisticated

subside, v. to become less intense (**subsides**)

suffice, v. to be enough; to be sufficient

sundered, adj. broken to pieces; divided into parts

supposition, n. an uncertain guess or belief

T

tax, v. to make a heavy demand upon

tend, v. to care for or look after

tinder, n. dry material used to light a fire

tresses, n. long locks of hair

trice, n. a very short time

trifle, n. something of little importance

tureen, n. a large, deep serving dish

U

usurer, n. someone who lends money at an excessively high interest rate

V

vehemently, adv. in an energetic or passionate way

vestibule, n. a hall or lobby next to the outer door of a building

vex, v. to cause annoyance; to disturb one's peace of mind (**vexed**)

volley, v. to discharge in quick succession (**volleyed**)

W

wane, v. to grow smaller or weaker (**waned**)

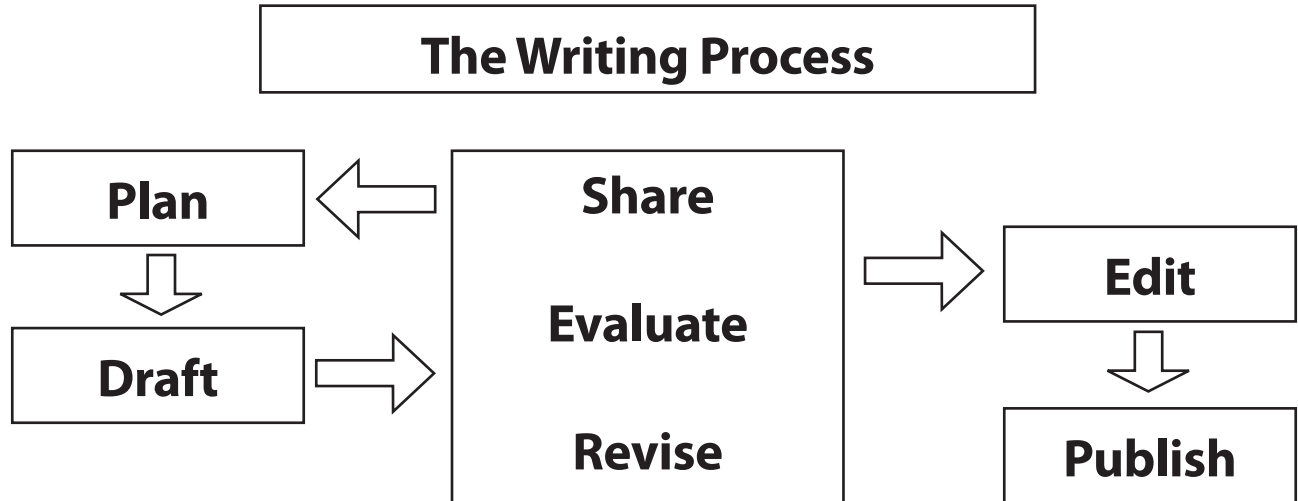
want, v. to lack; to do without

woe, n. misery; suffering

NAME: _____

DATE: _____

The Writing Process



NAME: _____

DATE: _____

Proofreading Symbols

^

Insert

⊙

Insert period

^,

Insert comma

^/

Insert apostrophe

#

Insert space

¶

New paragraph

no ¶

No new paragraph

○

Close up the space

bcap

Capitalize

B lc

Make lowercase (small letter)

e

Delete

rwd.

Reword

←

Move according to arrow direction

↻tr

Transpose

[

Move to the left

]

Move to the right

^a

Add a letter



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Unit 5

Realms of Gold - Vol. 2

Poetry and Short Stories

Activity Book

GRADE 7



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