Unit 5

Realms of Gold - Vol. 2
Poetry and Short Stories

Teacher Guide

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GRADE 7

Core Knowledge Language Arts®

Core Knowledge®

Contents
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Alignment to the Common Core State Standards

The following chart indicates which lessons in the *Poetry and Short Stories* unit address content from the Common Core State Standards (CCSS).

Unit 5: *Poetry and Short Stories*		Lessons								
		1	2	3	4	5	6	7	8	9
Reading Standards for Literature										
Key Ideas and Details										
STD RL.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓	✓	✓	✓	✓	✓		
STD RL.7.2	Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	✓	✓	✓	✓	✓	✓	✓		
STD RL.7.3	Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	✓	✓	✓	✓	✓	✓	✓		
STD RL.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	✓	✓	✓	✓	✓	✓	✓		
STD RL.7.5	Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	✓	✓		✓					
STD RL.7.6	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.			✓			✓			
STD RL.7.7	Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).							✓		
STD RL.7.8	(Not applicable to literature)									
STD RL.7.9	Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.					✓				
Range of Reading and Level of Text Complexity										
STD RL.7.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓	✓	✓	✓	✓		

Unit 5: *Poetry and Short Stories*		Lessons								
		1	2	3	4	5	6	7	8	9
Reading Standards for Informational Text										
STD RI.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.									
STD RI.7.2	Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.									
STD RI.7.3	Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).									
STD RI.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.									
STD RI.7.5	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.									
STD RI.7.6	Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.									
STD RI.7.7	Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).									
STD RI.7.8	Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.									
STD RI.7.9	Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.									
STD RI.7.10	By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.									
Writing Standards										
Text Types and Purposes: Argument										
STD W.7.1	Write arguments to support claims with clear reasons and relevant evidence.									
STD W.7.1.a	Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.									

Unit 5: *Poetry and Short Stories*		Lessons								
		1	2	3	4	5	6	7	8	9
STD W.7.1.b	Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.									
STD W.7.1.c	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.									
STD W.7.1.d	Establish and maintain a formal style.									
STD W.7.1.e	Provide a concluding statement or section that follows from and supports the argument presented.									
Text Types and Purposes: Informative/Explanatory										
STD W.7.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.									
STD W.7.2.a	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.									
STD W.7.2.b	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.									
STD W.7.2.c	Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.									
STD W.7.2.d	Use precise language and domain-specific vocabulary to inform about or explain the topic.									
STD W.7.2.e	Establish and maintain a formal style.									
STD W.7.2.f	Provide a concluding statement or section that follows from and supports the information or explanation presented.									
Text Types and Purposes: Narrative										
STD W.7.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.				✓		✓	✓	✓	✓
STD W.7.3.a	Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.									
STD W.7.3.b	Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.				✓		✓	✓	✓	✓

Unit 5: *Poetry and Short Stories*		Lessons								
		1	2	3	4	5	6	7	8	9
STD W.7.3.c	Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.									
STD W.7.3.d	Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.				✓		✓	✓	✓	✓
STD W.7.3.e	Provide a conclusion that follows from and reflects on the narrated experiences or events.									
Production and Distribution of Writing										
STD W.7.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)						✓	✓	✓	✓
STD W.7.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 7.)				✓	✓	✓	✓	✓	✓
STD W.7.6	Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.									
Research to Build and Present Knowledge										
STD W.7.7	Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.									
STD W.7.8	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.									
STD W.7.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.									
STD W.7.9.a	Apply grade 7 Reading standards to literature (e.g., "Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history").									
STD W.7.9.b	Apply grade 7 Reading standards to literary nonfiction (e.g. "Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims").									

Unit 5: *Poetry and Short Stories*		Lessons								
		1	2	3	4	5	6	7	8	9
Range of Writing										
STD W.7.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.				✓	✓	✓	✓	✓	✓
Speaking and Listening Standards										
Comprehension and Collaboration										
STD SL.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.1.a	Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.1.b	Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.1.c	Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.1.d	Acknowledge new information expressed by others and, when warranted, modify their own views.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.7.2	Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.	✓								
STD SL.7.3	Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.									
Presentation of Knowledge and Ideas										
STD SL.7.4	Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.									
STD SL.7.5	Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.									

Unit 5: *Poetry and Short Stories*		Lessons								
		1	2	3	4	5	6	7	8	9
STD SL.7.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 7 Language standards 1 and 3 for specific expectations.)									
Language Standards										
Conventions of Standard English										
STD L.7.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.1.a	Explain the function of phrases and clauses in general and their function in specific sentences.									
STD L.7.1.b	Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.									
STD L.7.1.c	Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.							✓	✓	✓
STD L.7.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.2.a	Use a comma to separate coordinate adjectives (e.g., It was a fascinating, enjoyable movie but not He wore an old[,] green shirt).							✓	✓	✓
STD L.7.2.b	Spell correctly.	✓	✓	✓	✓	✓	✓	✓	✓	✓
Knowledge of Language										
STD L.7.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.3.a	Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.								✓	✓
STD L.7.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 7 reading and content*, choosing flexibly from a range of strategies.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.4.a	Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.4.b	Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *belligerent, bellicose, rebel*).				✓	✓	✓			

	Unit 5: *Poetry and Short Stories*	Lessons								
		1	2	3	4	5	6	7	8	9
STD L.7.4.c	Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.4.d	Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.5.a	Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.									
STD L.7.5.b	Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.				✓	✓	✓			
STD L.7.5.c	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *refined, respectful, polite, diplomatic, condescending*).	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.7.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	✓	✓	✓	✓	✓	✓	✓	✓	✓

Introduction

Unit 5: Poetry and Short Stories

Welcome

This introduction includes the necessary background information to teach the Core Knowledge Language Arts® (CKLA) unit *Poetry and Short Stories*. **For detailed information about the CKLA approach to instruction, including reading, writing, grammar, morphology, spelling, speaking and listening, differentiation of instruction, and resources available in Grade 7 CKLA, see the Introduction to CKLA on pages 11–21 of the Unit 1 Teacher Guide.**

Lessons and activities address various aspects of a comprehensive language arts curriculum aligned to the Common Core State Standards–English Language Arts (CCSS–ELA): reading, writing, spelling, grammar, and morphology. When applicable, Grade 7 also covers Reading Standards for Literacy in History/Social Studies, Science, and Technical Subjects (CCSS–RH and CCSS–RST). Lesson 10 contains a Unit Assessment that assesses all of the skills taught in the unit. **Unit 5 contains nine daily lessons, each of which will require a total of ninety minutes**, i.e., **in schools in which forty-five minutes daily is allocated for English instruction, teachers will typically need to allocate two instructional days for each lesson**.

This unit contains two Pausing Points that may be used for differentiated instruction and have been included on the Pacing Guide on page 10–11. We have included an optional Mid-Unit Comprehension Check, which can be given at the end of Lesson 3 (PP.1), and an optional End-of-Unit Comprehension Check (PP.2), which could be included at the end of the unit as part of the Pausing Point activities. These assessments allow you to assess students' general comprehension of the reading and help to inform your decisions about grouping and support. If you decide to administer these assessments, be sure to allocate an additional forty-five minutes for each of these assessments. Following the completion of the *Poetry and Short Stories* lessons, several culminating activities are suggested from which teachers may choose.

It is recommended that you spend no more than twenty-one instructional days total on this unit. Please refer to the Pacing Guide on pages 10–11 for guidance.

NOTE TO TEACHER Be aware that students are expected to annotate the poems they read in this unit. They may do so by marking either directly in the book or on photocopies of the poems that you will create and provide. Note that if students mark in their books, schools will need to repurchase new copies of *Realms of Gold* each year for incoming students.

Why Poetry and Short Stories Are Important

This unit examines poetry and short stories. In terms of literary skills, students will examine sound, structure, meaning, tone, conflict, diction, figurative language, and the speaker's viewpoint. Students will read a selection of poems and short stories from *Realms of Gold*, Volume 2, which is available for purchase from the Core Knowledge Foundation, www.coreknowledge.org/store. This publication includes specific poems and short stories recommended for students in this grade level in the *Core Knowledge Sequence*. Each student should have their own copy of this volume.

It is important for students to study poetry and short stories as genres of literature for many reasons. As a form of expression, poetry allows authors and readers to think about topics in creative and unusual ways, stimulating critical thought without the pressure of a right or correct interpretation. The poems in this unit are grouped and taught by poetic form, such as narrative and historical poetry. This allows students to develop an understanding of the different forms poetry can take as well as the techniques used within those forms.

Not only does this unit allow students to study literary techniques unique to poetry, but it exposes students to philosophical ideas and emotional issues not always present in prose.

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. In this unit, students will read poetry that crosses time, history, gender, and culture. Students will be exposed to content-area vocabulary and words derived from Greek and Roman roots. In addition, students will learn to analyze language, meaning, and structure in poetry.

Instruction in poetry writing provides students with the opportunity to consider the rules of Standard English in new ways: What is the rule? Why should it be followed? How does breaking the rule in a poem influence meaning or tone?

Reading and understanding poetry can often be very challenging for middle school students. Long poems are not necessarily more difficult for students to understand than short poems. Students may have particular difficulty in navigating the vocabulary density in poetry: even short poems frequently contain many unfamiliar words, one right after another. For this reason, you are encouraged to read each poem aloud multiple times. The first time, read the poem straight through without stopping to explain any vocabulary or offering any interpretations. Then reread the poem, pausing as you read to explain difficult words parenthetically while reading. Reread a third time without interpretation. Also, encourage students to read the poems aloud.

Students will also read several short stories in this unit. Students will learn that short stories are a genre that can vary widely in form and subject. This is an excellent way to introduce students to new words, places, and ideas. Short stories can help students understand the world's diversity and that some people live lives very different from their own. When students read short stories that explore feelings and emotions, they can learn how to understand and accept their own experiences.

The short stories students will read in this unit will further strengthen their understanding of the basic elements of storytelling: (1) the beginning introduces the characters and setting and establishes a problem or conflict; (2) the middle is where a series of events occur, including attempts by the character to resolve the conflict; (3) the end identifies the resolution of the conflict, or how the problem is solved.

In this unit, students will also begin to learn how to distinguish reliable from unreliable narrators—a helpful skill that they can use as they begin to navigate the digital world to determine the credibility of information they read.

Teaching and Discussing Sensitive Topics

Some topics addressed in *Poetry and Short Stories,* such as war, poverty, child labor, and mental illness, are often emotionally charged and may be challenging to teach to middle school students. **We strongly encourage you to consult the following additional resources in advance and during your teaching of this unit.**

Sharing Experiences in the Classroom

Some students in the classroom who come from varying backgrounds or claim varying identities may enjoy the opportunities this unit provides to relate and share their own experiences with the class, whereas others may not. Teachers are encouraged to use their own judgment and may wish to speak ahead of time with students and parents to discover how students feel about sharing their own experiences in class.

Online Resources

Use this link to download the CKLA Online Resources for this unit, where the specific links to the websites cited in this unit can be found: https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources.

Pacing Guide

The following is an overview and pacing guide to teaching the lessons of this unit. If possible, we encourage teachers to allocate additional time to administer the optional Mid-Unit and End-of-Unit Comprehension Checks.

Lesson 1		Lesson 2		Lesson 3
Day 1	**Day 2**	**Day 3**	**Day 4**	**Day 5**
Core Connections 45 min Core Connections Topic: Literary Genres: Poetry and Short Stories	**Reading** 45 min Read-Aloud: *Realms of Gold,* Volume 2, "This Is Just to Say" and "The Red Wheelbarrow"	**Reading** 45 min Whole Group: *Realms of Gold,* Volume 2, "The Charge of the Light Brigade"	**Reading** 45 min Independent Reading: *Realms of Gold,* Volume 2, "The Necklace" or "Frog and Rabbit"	**Reading** 45 min Small Group: *Realms of Gold,* Volume 2, "Annabel Lee" and "The Cremation of Sam McGee"

Lesson 3		Lesson 4		Lesson 5
Day 6	**Day 7**	**Day 8**	**Day 9**	**Day 10**
Reading 45 min Whole Group: *Realms of Gold,* Volume 2, "The Tell-Tale Heart"	**Reading** 45 min Close Reading: *Realms of Gold,* Volume 2, "Fire and Ice" and "Nothing Gold Can Stay"	**Morphology** 15 min Introduce Greek and Latin Roots *fero, sequor, solvo, specto, strictus, syn, teneo, valeo*	**Reading** 45 min Partner: *Realms of Gold,* Volume 2, "The Chimney Sweeper" Poems	**Spelling** 15 min Introduce Spelling Words
Optional Mid-Unit Comprehension Check		**Writing** 30 min Write a Poem: Plan		**Writing** 30 min Write a Poem: Plan

Lesson 6		Lesson 7		Lesson 8
Day 11	**Day 12**	**Day 13**	**Day 14**	**Day 15**
Reading 45 min	**Morphology** 15 min	**Reading** 45 min	**Grammar** 15 min	**Grammar** 15 min
Small Group: *Realms of Gold*, Volume 2, "The Gift of the Magi"	Practice Greek and Latin Roots *fero, sequor, solvo, specto, strictus, syn, teneo, valeo*	Whole Group: *Realms of Gold,* Volume 2, "Macavity: The Mystery Cat"	Introduce Semicolons, Colons, and Dashes	Introduce Precise Language
	Writing 30 min		**Writing** 30 min	**Writing** 30 min
	Write a Poem: Draft		Write a Poem: Draft	Write a Poem: Share, Evaluate

Lesson 8		Lesson 9		Lesson 10
Day 16	**Day 17**	**Day 18**	**Day 19**	
Spelling 15 min	**Grammar** 15 min	**Spelling** 15 min	**Unit Assessment** 35 min	
Practice Spelling Words	Practice Punctuation and Precise Language	Spelling Assessment		
Writing 30 min	**Writing** 30 min	**Writing** 30 min	**Unit Feedback Survey** 10 min	
Write a Poem: Revise	Write a Poem: Edit	Write a Poem: Publish		

Pausing Points	
Day 20	**Day 21**
Culminating Activity 45 min	**Culminating Activity** 45 min

Core Connections

The Core Connections section of Lesson 1 provides a broad overview of relevant background knowledge for the selections included in *Poetry and Short Stories*. Considering prior knowledge needed for comprehension is consistent with the CCSS three-part model concerning text complexity (specifically with regard to the qualitative dimension of knowledge demands). Students who had CKLA in earlier grades may have had exposure to this relevant background knowledge. For those students, the Core Connections lesson will serve largely as a review of important related content. Students who did not have CKLA in earlier grades might not have prior knowledge of this related content. For those students, the Core Connections lesson provides foundational background knowledge about topics addressed in this unit. The Core Connections lesson ensures that all students have adequate background knowledge for the unit.

During the Core Connections lesson for Unit 5, students will explore the characteristics of and differences between poetry and short fiction and will learn what makes a poem a poem.

Reading

Realms of Gold, Volume 2

Unit 5 Reading lessons include comprehensive instruction in reading comprehension and vocabulary. For detailed information about these components, including reading groupings and comprehension question types, see the Introduction to CKLA on pages 11–21 of the Unit 1 Teacher Guide.

This unit is one of eight CKLA Grade 7 units. It uses a Core Knowledge Reader that includes complex text and prepares students in Grade 7 for the increased vocabulary and syntax demands aligned texts will present in later grades. Students will be reading poems and short stories. Some selections will be read for homework, and others will be read and discussed in class.

The CKLA Grade 7 materials are designed to address all CCSS ELA standards at this grade level. To achieve this goal of addressing all required standards, this Teacher Guide calls for students to read only designated selections from *Realms of Gold*, Volume 2 during their ninety-minute language arts instruction. If your schedule during other parts of the school day permits, we encourage you to guide your students in choosing additional selections from the book to read, as they will gain an even deeper understanding of the content and issues addressed.

Writing

In this unit, students plan, write, edit, and publish an original poem. Students will follow a logical sequence of steps that guide them to the creation of an original, finished text that mirrors the styles of some of the poems they are reading in this unit's Reading strand.

For detailed information about the CKLA approach to Writing and the writing process, see pages 18–19 of Introduction to CKLA in the Unit 1 Teacher Guide.

Grammar

In this unit, students will work on grammar skills involving semicolons, colons, and dashes. They will also work on using precise language in their writing.

Students are expected to apply these grammar skills to oral activities, the unit writing project, and other writing throughout Grade 7.

Morphology

In this unit, students will be introduced to the Greek and Latin roots *fero, sequor, solvo, specto, strictus, syn, teneo, valeo*.

Students are expected to apply these morphology skills to oral activities, the unit writing project, and other writing throughout Grade 7.

Spelling

During this unit's spelling lessons, students will practice spelling words related to the content of *Realms of Gold*, Volume 2, as well as words related to the morphology features taught.

Lesson 5 introduces spelling words and provides definitions for context. Students will not be responsible for identifying the meaning of each word on the spelling assessment. However, it is important that students know the definitions as they practice spelling so they have context for the words. After Lesson 5, students will take home an activity page listing the spelling words. The activity page includes an activity to practice writing the spelling words and learn their meanings. In Lesson 8, students will practice spelling the words and relating them to the unit content and morphology skills.

In Lesson 9, students will complete a spelling assessment. In addition to writing the words during the assessment, students will write a sentence related to one or more of the words. The lessons include guidelines for administering the assessment and for analyzing spelling errors.

For detailed information about the CKLA approach to Spelling, see page 20 of Introduction to CKLA in the Unit 1 Teacher Guide.

Speaking and Listening

This unit allows for numerous speaking and listening opportunities, including read-alouds, class discussions, and small group and partner activities. **For detailed information about the CKLA approach to Speaking and Listening, see page 20 of Introduction to CKLA in the Unit 1 Teacher Guide.**

Assessment

This unit includes a variety of assessment tools, including formative and summative assessments and progress-monitoring assessments targeting specific skills. **For an overview of assessment in CKLA, see pages 20–21 of Introduction to CKLA in the Unit 1 Teacher Guide.**

Activity Book

The Unit 5 Activity Book provides additional practice for students in reading comprehension, writing, grammar, spelling, and morphology, as well as student resources, enrichment pages, and opportunities for you to conduct formative assessments. Students will complete some activity pages in class as part of lessons and other activity pages for homework. Homework is assigned regularly and takes various forms.

The Activity Book also includes a Student Resources section, with a glossary of words in the Unit 5 reading selections and resources for the unit writing project.

For detailed information about resources in the Activity Book, see pages 13–14 of Introduction to CKLA in the Unit 1 Teacher Guide.

Teacher Resources

At the back of this Teacher Guide, you will find a section titled "Teacher Resources." In this section, the following information is included:

- Glossary for *Realms of Gold,* Volume 2
- The Writing Process

- Poetry Writing Model
- Poetry Rubric
- Poetry Peer Review Checklist
- Poetry Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

Recommended Resources

You should consider various times throughout the day when you might infuse the curriculum with other authentic domain-related literature. If you are able to do so, you may recommend students select books from this trade book list.

You might also consider creating a classroom lending library, allowing students to borrow domain-related books to read at home with their families.

- Acevedo, Elizabeth. *The Poet X*. Quill Tree Books, Reprint Editions, 2020. ISBN: 978–0062662811
- Alexander, Kwame, Chris Colderley, and Marjory Wentworth. *Out of Wonder: Poems Celebrating Poets*. Candlewick, 2017. ISBN: 978–0763680947
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- Gorman, Amanda. *Call Us What We Carry*. Viking Books, 2021. ISBN: 978–0593465066
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- Reynolds, Jason. *Long Way Down*. Atheneum/Caitlyn Diouhy Books, 2019. ISBN: 978–1481438261
- Soto, Gary and David Diaz. *Neighborhood Odes*. HMH, 2005. ISBN: 978–0152053642
- Terry, Ellie. *Forget Me Not*. Square Fish, 2018. ISBN: 978–1250144010

Related Resources for Culturally Responsive Teaching

The following organizations, websites, resources, books, and films have been identified to support culturally responsive, inclusive, and accurate teaching of the material in this unit. Links to Online Resources are available at https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources.

Teaching and Discussing Sensitive Topics

Some topics addressed in *Poetry and Short Stories,* such as war, poverty, child labor, and mental illness, are often emotionally charged and may be challenging to teach to middle school students. **We strongly encourage you to consult the following additional resources in advance and during your teaching of this unit.**

Learning for Justice The mission of Learning for Justice is to help teachers and schools educate children and youth to be active participants in a diverse democracy. Their website provides free resources to educators—teachers, administrators, counselors, and other practitioners—who work with children from kindergarten through high school.

Walden University: Why Cultural Diversity and Learning in the Classroom is Important American classrooms are becoming more diverse every year, which means cultural diversity in the classroom is becoming an increasingly important issue for educators throughout the education system. Ignoring the increase in diversity is not a helpful response. Instead, educators are embracing diversity and fostering culturally inclusive classrooms designed to help every student succeed.

Lesson 1

Lesson	Time	Activity	Materials
DAY 1: **Core Connections**	45 min	Introduce the Literary Genres Review Prior Knowledge Annotate a Poem	*Realms of Gold,* Volume 2 Online recordings of favorite poems (optional) Copies of an annotated poem to distribute to students Steps to Annotate a Poem Poster Copies of "Turtle Came to See Me" Activity Pages 1.2, 1.3
DAY 2: **Reading**	45 min	Read-Aloud: "This Is Just To Say" (p. 25) and "The Red Wheelbarrow" (p. 24)	*Realms of Gold,* Volume 2 Copies of "This Is Just to Say" and "The Red Wheelbarrow" Copies of "This Is Just to Say" presented in different formats Steps to Annotate a Poem Poster Activity Pages 1.2, 1.4, 1.5, 1.6, 1.7
Take-Home Material	*	Core Connections, Reading	Activity Pages 1.1, 1.4, SR.1

Primary Focus Objectives

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

Core Connections

Identify and analyze the main elements and structure of short stories and poems.

Reading

Explain the main elements of poetry and how they contribute to a poem's meaning and tone. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.7.1.a, SL.7.1.b)

Ask questions during discussion, offer feedback, and absorb new information. (SL.7.1.c, SL.7.1.d)

Ask and answer questions about the text. (SL.7.1, SL.7.2)

Language

Follow standard English rules for writing and speaking. (L.7.1, L.7.2)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of figurative language and word relationships. (L.7.5, L.7.5.c)

Determine the meaning of domain-specific words. (L.7.6)

Academic Vocabulary

Academic vocabulary words support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, general academic words are used throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology, and spelling. They may appear in directions, assessments, spelling lists, activity pages, and discussion questions, among other places.

These words are underlined in lessons the first time they are included. You may wish to define these words and use them intentionally throughout the unit so students hear them used in multiple ways; it is not necessary to teach the words ahead of time.

Following the word list is a chart of applicable Spanish cognates. Providing Spanish cognates may support Spanish-speaking students in comprehending the words in English.

1. **allusion, *n*.** reference to another work of literature or piece of art or a historical event

2. **audience, *n*.** the readers of a text

3. **ballad, *n*.** narrative, rhythmic verse that may be sung

4. **character, *n*.** a person in a story or poem

5. **conflict, *n*.** a struggle between characters or a problem characters are trying to overcome; opposing actions between people or forces

6. **connotation, *n*.** feelings or ideas suggested by a word

7. **couplet, *n*.** two corresponding lines of verse

8. **dialect, *n*.** a particular form of language that is specific to a certain region or social group

9. **diction, *n*.** choice of words

10. **didactic, *adj*.** intended to teach

11. **event, *n*.** an important occurrence

12. **figurative language, *n*.** language that goes beyond the literal meaning to get a message or point across

13. **form, *n*.** method of arrangement

14. **free verse, *n*.** poetic verse without regular meter or rhythm

15. **genre, *n*.** a category of literature, music, or art

16. **iamb, *n*.** one short, unstressed syllable followed by one long, stressed syllable

17. **line, *n*.** one row of poetry

18. **literary device, *n*.** a technique an author uses to produce a specific effect

19. **metaphor, *n*.** a figure of speech that makes a comparison by directly relating one thing to another

20. **meter, *n*.** repeating rhythmic pattern

21. **mood, *n*.** the overall feeling of a text, usually created by the author's use of figurative language and imagery

22. **narrator, *n*.** a person who tells a story

23. **personification, *n*.** the act of giving human qualities to a nonliving or nonhuman object

24. **point of view, *n*.** the position from which a narrative is told; what the narrator sees in relation to the events of the story; a story can be told from the fist-person, second-person, or third-person point of view

25. **repetition, *n*.** the act of presenting again

26. **resolution, *n*.** the part of a story where the conflict or problem is resolved

27. **rhyme, *n*.** shared end sound between two words

28. **rhyme scheme, *n*.** repeated pattern of shared end sounds among words at the ends of poetic lines

29. **rhythm, *n*.** established pattern

30. **setting, *n*.** the time and place in which a story occurs

31. **simile, *n*.** a figure of speech comparing two unlike things, using the words *like* or *as*

32. **speaker, *n*.** narrative voice of a poem

33. **stanza, *n*.** grouping of lines that focuses on one idea

34. **structure, *n*.** arrangement of words, lines, and stanzas in a poem; the characters, setting, and events that make up a story

35. **symbol, *n*.** an object that stands for an idea

36. **theme, *n*.** the main subject of a piece of writing; a message or lesson that the author wants to convey to the readers

37. **tone, *n*.** the author's attitude toward a subject in a text

38. **verse, *n*.** line of patterned or metrical writing

Spanish Cognates for Academic Vocabulary in *Realms of Gold*	
alusión	*repetición*
audiencia	*rima*
balada	*símil*
conflicto	*tema*
metáfora	*verso*
personificación	

ADVANCE PREPARATION

Core Connections

- Prepare and display the Steps to Annotate a Poem Poster found on Activity Page 1.2. Keep this poster displayed in the classroom throughout this unit.
- Make copies of an annotated poem to distribute to students. You may create your own annotated poem or use an online example to illustrate the process for students. Use this link to download the CKLA Online Resources for this unit, where the specific links to annotated poems can be found: https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources.
- Make copies of the poem "Turtle Came to See Me" (page 9). Be prepared to discuss the poem in class and to help students annotate the poem.

Note to Teacher: You will provide students a copy of every poem they read in this unit, for annotation purposes. Distribute the poems lesson-by-lesson, not all at one time.

- Consider supplementing the discussion by playing some online recordings of favorite poems.

Reading

- Read in advance the biographical information about poet William Carlos Williams in this lesson's Reading strand.
- Make copies of the poems "This Is Just To Say" (page 25) and "The Red Wheelbarrow" (page 24). Be prepared to discuss the poems in class.
- Make copies of "This Is Just To Say" in two different formats:
  o This is just to say I have eaten the plums that were in the icebox and which you were probably saving for breakfast. Forgive me. They were delicious—so sweet and so cold. [sentence form]

  o This is just to say
     I have eaten the plums
     That were in the icebox

And which you were probably
Saving for breakfast
Forgive me they were delicious
So sweet and so cold [title and six lines]

- Make copies of SR.1 for students to take home.
- Write the purpose for reading on the board/chart paper: *Identify what makes a poem a poem.*

DAY 1

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CORE CONNECTIONS   45 minutes

</div>

Introduce the Literary Genres   10 minutes

- Tell students that Unit 5 is a literary unit. Students may recall that *literary* refers to a work of literature, such as a story, novel, poem, or play.
- Explain to students that the literary texts they will be reading in this unit belong to <u>genres</u>, or categories of literature, known as short stories and poems. Ask students to brainstorm what they know about short stories and poems and how they differ from longer works such as novels. Record students' answers on the board/chart paper.
  o Students may answer that short stories are brief but fully developed, can be read in one sitting, and contain only a few <u>characters</u>. They may suggest that poems are texts that <u>rhyme</u>, have <u>rhythm</u>, and focus on sounds and emotions more than storytelling.

- Ensure that each student has a copy of the Reader, *Realms of Gold*, Volume 2, and direct students' attention to page 9 (the poem "Turtle Came to See Me") and pages 44–48 (the short story "Frog and Rabbit"). Ask students to look at each piece, then call on volunteers to compare and contrast them. Again, record students' observations on the board/chart paper. For example, students may comment on the different lengths of the pieces, the different way the words are laid out on the page for each piece, or the <u>point of view</u> of each piece.
  o Do not instruct students to read these pieces. This exercise is merely a visual comparison of the two pieces.

- Review some of the characteristics of short stories:
  o Short stories are much shorter and less elaborate than novels but share similar elements, such as characters, <u>setting</u>, <u>conflict</u>, <u>events</u>, <u>resolution</u>, and <u>theme</u>.

  o The plot of a short story usually follows a similar <u>structure</u>: (1) the beginning introduces the characters and setting and establishes a problem or conflict; (2) the middle is where a series of events occurs, including attempts by the character to resolve the conflict; and (3) the end identifies the resolution of the conflict or how the problem is solved.

- Ask students to identify short stories they have read this year or in earlier grades.
- Review some of the characteristics of poetry:
  o Poetry is a genre of literature where words are chosen and arranged on the page or verbally for the purpose of capturing an experience or an emotion. Poets use a number of devices to achieve this purpose, such as sound, structure, <u>meter</u> and rhythm, and <u>figurative language</u>.

o   Poetry often connects to emotion and uses constructs of language to do so.

- Ask students to identify poems they have read in earlier grades.

Note to Teacher: Students who have used Core Knowledge Language Arts in earlier grades will already have had an introduction to short stories and poetry and most of the literary terms related to the genres. Students who do not have this background may benefit from an extra review of the Academic Vocabulary displayed earlier in this lesson. You may wish to display these terms and definitions in the classroom for students to refer to throughout the unit. Individual lessons will also review these terms at point of use.

Introduce the Reader and Annotate a Poem   30 minutes

- Ensure that each student has a copy of the Reader, *Realms of Gold*, Volume 2.

- Read the title, and explain that this Reader is an anthology, or collection, of different literary genres told from diverse perspectives.

- Have students turn to the table of contents. Either read several titles aloud, or have students read them. Ask students to describe the genres included in the Reader.

- Although the Reader contains a variety of genres, explain to students that this unit will focus on short stories and poems.

- Have students identify where to find the authors' names for each poem on pages 2–24 and for each short story on pages 28–83.

- Give students a few moments to peruse the poem/story titles and authors. Ask students which pieces they hope to read during this unit and why.

SUPPORT: Point out that many poems in this Reader are written in what is called <u>free verse</u>, where formal rules of capitalization and punctuation required in prose writing are often not used. For example, the author may choose to emphasize certain words or phrases or strong images or emotions by the way words and punctuation are used.

- Students who studied *Realms of Gold*, Volume 1 in Grade 6 may recall most of the vocabulary used in this unit. Review the following terms with students:

    o   <u>stanza:</u> a grouping of <u>lines</u> in a poem that focuses on one idea

    o   meter: a repeating rhythmic pattern in a poem

    o   enjambment: a thought in <u>verse</u> that does not come to an end at a line break but instead rolls over to the next line

    o   figurative language: language that goes beyond the literal meaning to get a message or point across

    o   alliteration: the <u>repetition</u> of initial consonant sounds in multiple words

    o   assonance: the repetition of vowel sounds in the same line

    o   consonance: the repetition of consonant sounds in the same line

    o   irony: a <u>literary device</u> in which words are used in such a way that their intended meaning is different from the actual meaning of the words (For example, exclaiming, "This is just great," after your basketball team gives up an easy score is an ironic comment.)

- Explain to students that they are going to annotate the poems they read in this unit. To *annotate* means to add notes giving explanation or comments. Readers annotate texts to better understand them.

  o Distribute copies of the annotated poem you prepared in advance, and direct students' attention to Activity Page 1.2. Point out that the content of this activity page is shown on the poster Steps to Annotate a Poem, which will be displayed in the classroom throughout this unit.

  o As you review the annotated poem and Activity Page 1.2, tell students that an annotation requires rereading a poem several times. After annotating a poem, students should be able to answer these questions:

    – What is the poem's theme?

    – What strategies does the author use to convey the theme?

    – What is the poem's <u>mood</u> or <u>tone</u>?

    – What strategies does the author use to convey mood/tone?

    – How do the <u>diction</u> and figurative language impact the poem?

    – How is the poem impacted by its <u>form</u>, structure, rhythm, and <u>rhyme scheme</u>?

  o To find the rhyme scheme of a poem, look at the last sound in the line, and label every new ending sound with a new letter. Then when the same sound occurs in the next lines, use the same letter. Use this link to download the CKLA Online resources for this unit, where you can review several videos about finding rhyme scheme: https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources.

Note to Teacher: Students may enjoy reading "Marginalia," a clever poem by Billy Collins about the process of annotating poetry. Use this link to download the CKLA Online Resources for this unit, where the specific links to annotated poems can be found: https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources.

- Tell students that they are going to practice annotating a poem from the Reader, "Turtle Came to See Me," by Margarita Engle, a Cuban American poet, novelist, and journalist.

  o Engle is the author of many children's books. Her writing has been strongly influenced by her childhood memories of Cuba. Tell students that from the early 1960s until recently, the U.S. government prohibited Americans from visiting Cuba because of political differences between the two nations.

- Read aloud "Turtle Came to See Me" to the class. Ask students just to listen as you read. When you finish, ask volunteers to share their first impressions of the poem.

Note to Teacher: Point out that identifying the conflict (or lack thereof) in a poem is a good way to begin analysis.

- Distribute copies of "Turtle Came to See Me" to students, which you prepared in advance. Read the poem aloud again, this time with students following along and annotating their copies. Encourage students to consult Activity Page 1.2 or the Steps to Annotate a Poem Poster as they work. Ask students again what they notice about the poem. Have students refer to their annotations as they answer.

Turn and Talk Ask students to look at the line "REAL TREES DON'T LOOK LIKE THAT." Have pairs discuss why the poet chose to write this line in capital letters. (Possible answer: The capital letters express the teacher's exasperation with the young girl.) Ask students to talk about how the line makes them feel and how the teacher in the poem should react. Ask if students have ever had a similar experience with someone who did not understand or appreciate something they have accomplished. Call on student pairs to share their reactions.

- Direct students' attention to Activity Page 1.3. Have students read the poem again, this time on their own, as they complete the activity. Then lead students in a discussion about the poem, including use of free verse, narration, imagery, and theme. As you discuss the poem, walk around the room to confirm that students are correctly annotating the poem and completing Activity Page 1.3.

- Ask questions such as:
  - o *Who is the* <u>speaker</u>*?* (a young girl)

  - o *What is the poem's conflict?* (The teacher does not appreciate the speaker's picture.)

  - o *What is the effect of free verse on this poem?* (It makes the poem feel conversational.)

  - o *What kind of imagery does the poem use?* (examples include "bright crayon," "dancing tree," "yellow wings fluttering")

  - o *What words would you use to describe the poem's mood? Its theme?* (Possible answers: The mood is proud and defiant; the theme is the power of imagination.)

  - o *What makes "Turtle Came to See Me" a poem rather than a short story?* (Possible answers: It is structured in lines and stanzas; it is highly emotional; it captures a specific experience the speaker had at a specific moment in time.)

Wrap Up   5 minutes

Think-Pair-Share Have students think about what they learned about what makes a poem a poem. Ask each student to turn to a partner and share their thoughts.

- Tell students they will read two poems in the second half of Lesson 1 that will help them answer the question: What makes a poem a poem?

DAY 2

READING   45 minutes

Read Aloud: "This Is Just To Say" and "The Red Wheelbarrow" [pages 24–25]

Introduce "This Is Just to Say" and "The Red Wheelbarrow"   5 minutes

- Have students turn to page 24 in *Realms of Gold*, and ask them to identify the name of the poet. Provide students with some biographical information about William Carlos Williams.
  - o William Carlos Williams (1883–1963) was a physician, poet, novelist, and playwright. He grew up in Rutherford, New Jersey. Williams's poetry is closely associated with Imagism, a movement that emphasized simplicity, clear and precise expression, and concrete, vivid images. Imagist poetry originated in England and the United States in

the early 1900s as a reaction against Romanticism and Victorianism. Imagist poetry is characterized by modern (and often everyday) subject matter, an experimental use of meter, and the avoidance of romance and mysticism. You will find background information on William Carlos Williams and Imagist poetry in the Online Resources for this unit, at: https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources.

o   Williams often wrote of American subjects and themes and is considered one of the great experimenters and innovators in modern American poetry. He also had a long career as a doctor in Rutherford, taking inspiration from his patients and his vivid imagination to create honest, emotional poems, many of which—like "This Is Just To Say" and "The Red Wheelbarrow"—were about daily, domestic life.

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.

- Begin by telling students that the first vocabulary word they will encounter in the selections is *icebox*.

- Have students find the word on page 25 of the Reader.

- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.

- Explain the following:

  o   The part of speech follows each word in an abbreviated format as follows: noun–*n*.; verb–*v*.; adjective–*adj*.; adverb–*adv*.

  o   Alternate forms of the word appearing in the selections may follow the definition. They may be a different part of speech from the original word.

- Have students reference Activity Page 1.4 while you read each word and its meaning, noting the following:

  o   The page number and line number (for the first occurrence of the word in the selections) appears in bold print after the definition.

  o   Words are listed in the order in which they appear in the selections.

"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**)

Vocabulary Chart for "This Is Just To Say" and "The Red Wheelbarrow"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	icebox	glaze
Spanish Cognates for Core Vocabulary		
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

Read the purpose for reading from the board/chart paper:

> Identify what makes a poem a poem.

Read the Poems $\qquad$ 30 minutes

"This Is Just To Say"

Distribute copies of "This is Just to Say" to students. Read the poem aloud two or three times as students follow along either on the copy or in their Readers and annotate the poem. Then, read and discuss the corresponding guided reading supports below, rereading text as necessary to support the discussion. Direct students to Activity Page 1.5, and ask them to add details to the page as the class discusses the poem. Remind students to consult the Steps to Annotate a Poem Poster and/or Activity Page 1.2 as needed.

Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

Throughout this lesson and other lessons in the Teacher Guide, you will see certain questions or activities labeled either **SUPPORT** or **CHALLENGE**. These questions and activities are not intended to be used in all situations. The items labeled **SUPPORT** provide additional scaffolding and should be used with classes that would benefit from additional support. The items labeled **CHALLENGE** should be used with classes that would benefit from additional enrichment opportunities.

[Stanzas 1–3]

Literal Does the poem have meter or a rhyme scheme?

o No, the poem does not have meter or a rhyme scheme.

Inferential The lack of a meter or rhyme scheme means the poem is written in free verse. In contrast to other kinds of poems you have previously read, what is the effect of free verse on this poem?

o The free verse mimics actual speech, as if the speaker is talking to the listener.

SUPPORT: If needed, remind students that assonance is the repetition of a vowel sound and consonance is the repetition of a consonant sound.

Inferential Find an example of assonance in stanza 1. Find an example of consonance.

o The repetition of the /u/ sound in "the plums" is an example of assonance. The repetition of the /s/ sound in the words "plums" and "icebox" and the /n/ sound in the words "eaten" and "in" are examples of consonance.

Inferential Find several examples of sensory language in the poem. [If necessary, remind students that *sensory language* is used to make the <u>audience</u> perceive things using their five senses.]

o Examples include "I have eaten / the plums," "they were delicious / so sweet," and "that were in / the icebox."

Turn and Talk Ask students to consider this poem's title. In what way does it seem to function like the first line of the poem? Point out how well the title and first line of the poem flow together. How does the title contribute to the poem's tone and mood? Call on student pairs to share their thoughts.

Inferential How would you characterize the mood of this poem? How would you characterize the speaker's point of view about what he has done? What do you think is the theme of the poem?

o Possible answer: The mood is lighthearted and mischievous. The speaker seems to be sorry—but not really sorry—about what he has done. His choice of words—focusing on the sweet, delicious plums—suggests that his apology is not particularly sincere. He seems to simply be enjoying a simple pleasure that highlights the beauty of life. The theme is appreciating the small joys in life, like eating delicious plums.

Note to Teacher: Ask students to discuss how the final lines of the poem might be meant ironically.

CHALLENGE Remind students that Williams was an Imagist poet who liked to use plain, ordinary words rather than stereotypically "poetic" language. Ask students how the language makes "This Is Just To Say" a good example of Imagist poetry. What other aspects of the poem are characteristic of Imagists?

Now distribute copies of alternate formats of the poem. Have students compare them with the original version of the poem. Ask students for their first impressions—what differences do they notice among the three versions? Ask: *What role does structure play in poetry? How does each format/structure of "This Is Just To Say" impact the meaning and message? Why did Williams structure his poem in this way? What makes this a poem?* Record students' responses on the board/chart paper. (Students' answers will vary but should refer to the various poetic elements that have been discussed throughout the lesson.)

"The Red Wheelbarrow"

Distribute copies of "The Red Wheelbarrow" to students. Read the poem aloud two or three times as students follow along in their Readers and annotate the poem. Then, read and discuss the corresponding guided reading supports, rereading text as necessary to support the discussion. Direct students to Activity Page 1.6, and ask them to add details to the page

as the class discusses the poem. Remind students to consult the Steps to Annotate a Poem Poster and/or Activity Page 1.2 as needed.

[Stanzas 1–4]

Note to Teacher: As students read this poem, ask them to consider how enjambment affects the way they read—and hear—the poem.

> ***Literal*** Explain the structure of the poem. How is the poem an example of enjambment?
>
> o The poem is free verse—it lacks a regular meter and does not rhyme. It is an example of enjambment because one line carries its idea over to the next line without a grammatical pause.
>
> ***Inferential*** Precision is characteristic of Imagist poetry. What are some examples of precise language in this poem?
>
> o Answers will vary. For example, the wheelbarrow is not just wet; it is "glazed" with rain. And it is not merely outside; it is "beside the white/chickens."
>
> ***Literal*** Imagist poetry often focuses on very simple, common objects and matters. Find examples of this in the poem.
>
> o The poem mentions everyday objects: a wheelbarrow, rain, and chickens.
>
> ***Inferential*** What examples of sensory language can you find in the poem?
>
> o The wheelbarrow is red; the chickens are white. The poet makes a point of telling us the colors of these objects.
>
> ***Inferential*** How does the lack of capitalization and punctuation contribute to the poem's mood/tone?
>
> o Possible answer: The mood/tone is informal, casual, and calm. The regular rules don't seem to matter.
>
> ***Inferential*** What do you think is the theme of this poem? What might the wheelbarrow symbolize? [If necessary, remind students of the characteristics of Imagist poetry. Also remind students that a symbol is something in a story or poem that stands for something else.]
>
> o Possible answer: The wheelbarrow is an everyday object; by writing a poem about it, Williams is suggesting that even everyday things have value and deserve to be appreciated. More broadly, the wheelbarrow may symbolize farmers or laborers who do physical work outside—and who also deserve appreciation.

After examining the poem, write a summary of "The Red Wheelbarrow" as a prose sentence on the board/chart paper (for example, "It seems as if many things rely on a red wheelbarrow; the one I see now is sitting outside, wet with rain, beside some white chickens").

Ask questions about the summary, such as:

a. *Is this a poem? Why or why not?*

b. *What features make "The Red Wheelbarrow" a poem?*

c. *Which elements are the same?*

d. *Which are different?*

(Students' answers will vary but should refer to the various poetic elements that have been discussed throughout the lesson.)

Discuss the Poems and Wrap Up the Lesson   10 minutes

Ensure that students have completed the annotation activities, using the questions/answers and discussion in the lesson to complete Activity Pages 1.5 and 1.6.

Direct students' attention to Activity Page 1.7. Ask students to write a descriptive sentence, paying particular attention to the structure and language. Provide some prompts for support. For example, students might write a sentence about something they did this morning or a sentence about their favorite childhood toy. If necessary, point out the prose sentence you wrote on the board summarizing "The Red Wheelbarrow."

Give students a couple of minutes to write their sentence, then ask students to turn their sentence into a poem by imitating Williams's style.

Remind students of the purpose for reading:

> Identify what makes a poem a poem.

When students have finished, ask for volunteers to share.

Ask each volunteer to explain what makes their creation a poem. (Possible answers*: rhyme, form, vivid imagery, emotion,* and so forth)

Take-Home Material

Core Connections

- Have students take home Activity Page 1.1, Letter to Family, for students to share with their families.

Reading

- Distribute copies of the glossary on Activity Page SR.1. Have students take home the glossary for use as a reference during this unit. Also have students review the core vocabulary words on Activity Page 1.4.

Lesson 2

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Whole Group: "The Charge of the Light Brigade"	*Realms of Gold,* Volume 2 Copies of "The Charge of the Light Brigade" Steps to Annotate a Poem Poster Activity Pages 1.2, 2.1, 2.2
DAY 2: Reading	45 min	Independent Reading: "The Necklace" or "Frog and Rabbit"	*Realms of Gold,* Volume 2 Activity Pages 2.3, 2.4, 2.5
Take-Home Material	*	Reading	Activity Pages 2.1, 2.3

Primary Focus Objectives

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

Reading

Explain the main elements of poetry and how they contribute to a poem's meaning and tone. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.10)

Analyze how setting and conflict shape characters in a short story. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1, L.7.2)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Day 1: Reading

- Read in advance the biographical information about poet Alfred Lord Tennyson and the historical information about the Battle of Balaclava on page 34 of this Teacher Guide.
- Make copies of the poem "The Charge of the Light Brigade" (page 21 in *Realms of Gold*.). Be prepared to discuss the poem in class.
- Write the purpose for reading on the board/chart paper: *Describe how rhythm and repetition impact your understanding of "The Charge of the Light Brigade."*

Day 2: Reading

- Decide whether students will read "The Necklace" by Guy de Maupassant or "Frog and Rabbit" by Lyn Ford. You may select which story each student will read or allow students to decide. Read in advance the biographical information about the authors on pages 40-41 of this Teacher Guide.
- Write the purpose for reading on the board/chart paper: *Analyze how setting and conflict shape the main characters.*

DAY 1

READING   45 minutes

Whole Group: "The Charge of the Light Brigade" [pages 21–23]

Review   5 minutes

- Review the poetic devices introduced in the previous lesson, including sensory language, point of view, assonance, alliteration, and consonance.
- Call on a few students to answer the questions: *What is poetry? What makes a poem a poem?* [Students may suggest that poems are texts that can rhyme, have rhythm, and focus on sounds and emotions more than storytelling.]

Introduce "The Charge of the Light Brigade"   15 minutes

- Tell students the whole group will read "The Charge of the Light Brigade."
- Explain that one genre of poetry is called *historical*. In this type of poetry, the speaker offers insights into a historical event or period. "The Charge of the Light Brigade" is an example of a historical poem.
- The poem can also be characterized as a *narrative poem*. "The Charge of the Light Brigade" tells a story, and each stanza advances the story of the attack.
- Explain that Tennyson uses a number of literary devices in this poem—particularly rhythm and repetition—to mimic the sounds and experiences of a battlefield. Present the following literary devices to students, and tell them to look for examples of each as they read the poem:
  - o   anaphora: the repetition of a sequence of words at the beginning of successive sentences, phrases, or clauses

o   <u>allusion</u>: a reference to another work of literature or piece of art or a historical event

o   <u>connotation</u>: feelings or ideas suggested by a word

o   <u>foreshadowing</u>: a hint a writer gives of what is to come later in the story

o   <u>meter</u>: repeating rhythmic pattern

o   metonymy: a figure of speech in which a thing or concept is referred to by the name of something closely related to it (for example, calling a business executive a "suit")

o   parallelism: the use of two or more phrases or clauses that have the same grammatical <u>structure</u>

o   <u>personification</u>: the act of giving human qualities to a nonliving or nonhuman object

o   repetition: the act of presenting again

- Have students turn to page 21 in *Realms of Gold*, and ask them to identify the name of the poet. Provide students with some biographical information about Alfred Lord Tennyson and some historical information about the battle referenced in the poem.

  o   Alfred Lord Tennyson (1809–1892) was regarded by his contemporaries in Victorian England as the greatest poet of his time. He was the fourth child of twelve, born to a relatively privileged but very unhappy clergyman who drank and had bouts of mental illness. Despite his largely difficult home life as a child, Tennyson was given a wide literary education and began composing poems in the style of the time, even before he was a teenager.

  o   "The Charge of the Light Brigade" references an actual battle, the Battle of Balaclava in 1854, which occurred during the Crimean War (1853–1856). In the Battle of Balaclava, a British cavalry regiment received a set of erroneous orders due to confusion among the commanding officers. The Light Brigade (so-called because they were lightly armed only with swords) advanced against a Russian force firing cannons and guns. Most died in the attack.

  o   Valor and duty were considered high virtues in Victorian England. "The Charge of the Light Brigade" uses rhythm and repetition to emphasize the bravery of the soldiers. Current discussions sometimes note the poem also puts a spotlight on foolish military decisions and blind obedience to such orders.

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *league*.
- Have students find the word on page 21 of the Reader.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.

- Explain the following:
    - o The part of speech follows each word in an abbreviated format as follows: noun–*n*.; verb–*v*.; adjective–*adj*.; adverb–*adv*.
    - o Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech from the original word.

- Have students reference Activity Page 2.1 while you read each word and its meaning, noting the following:
    - o The page number, stanza number, and <u>line</u> number (for the first occurrence of the word in the selection) appears in bold print after the definition.
    - o Words are listed in the order in which they appear in the selection.

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**)

Vocabulary Chart for "The Charge of the Light Brigade"

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	league brigade sabre sundered	charge dismayed blunder volley boldly battery reel glory honor noble
Spanish Cognates for Core Vocabulary		*carga* *batería* *gloria* *honor* *noble*
Multiple-Meaning Core Vocabulary Words	league	charge volley boldly battery reel glory noble
Sayings and Phrases		

Read the purpose for reading from the board/chart paper:

> Describe how rhythm and repetition impact your understanding of "The Charge of the Light Brigade."

Whole Group: "The Charge of the Light Brigade"

Read the "The Charge of the Light Brigade"   20 minutes

Distribute copies of "The Charge of the Light Brigade" to students. Have students first read each stanza silently and annotate the page. Then ask individual students to take turns reading each stanza aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose. Direct students to Activity Page 2.2, and ask them to add details to the annotation page as the class discusses the poem.

Remind students to consult the Steps to Annotate a Poem Poster and Activity Page 1.2 as needed.

Note to Teacher: You may consider pausing to allow students to paraphrase each stanza and think about both the stanza's literal and figurative meanings.

[Stanza 1]

Literal *Anaphora* occurs when there is repetition of a phrase at the beginning of lines. What examples of anaphora do you see in the poem?

   o   The repetition of the phrase "half a league" is an example of anaphora.

CHALLENGE Have students look for further examples of anaphora throughout the poem.

SUPPORT: Ask students to identify the setting in this stanza (a battlefield; the brigade is riding toward enemy soldiers) and how far the soldiers ride (half a league; a league is about three miles, so the soldiers have ridden about one-and-a-half miles).

SUPPORT: This poem consists of six numbered stanzas with varying numbers of lines. Most lines are in *dimeter* (a line of verse consisting of two metrical feet) and have two stressed syllables. Tennyson typically uses a *dactylic meter* (a stressed syllable followed by two unstressed syllables). Model for students how to scan and read aloud lines 1 and 2:

Half | a | league, | **half** | a | league, / **Half** | a | league | **on** | ward,

Point out that Tennyson occasionally switches to *trochaic meter* (a stressed syllable followed by an unstressed syllable), as in this line:

Rode | the | six | **hun** | dred

Inferential Why do you think Tennyson uses dactylic meter in this poem? How do the repetition of the words "half a league" work with the rhythm to convey meaning?

   o   Possible answer: The hypnotic meter mimics the movement and sound of the soldiers riding into battle. The repetition suggests a certain unstoppable feeling to the riding—almost a feeling of impending doom.

Note to Teacher: Remind students that *metonymy* is a figure of speech in which a thing or concept is referred to by the name of something closely related to it

Inferential Identify an example of metonymy in the first stanza. How does the poet's use of this literary device impact your reading of the poem?

- o Tennyson refers to the brigade of soldiers as "the six hundred." He is not writing about any one soldier in particular; instead, the soldiers seem anonymous and faceless.

[Stanza 2]

Inferential Which line in this stanza is a direct repeat of a line in the first stanza? How does this impact the action?

- o The line "Forward, the Light Brigade!" is repeated as the first line of this stanza. It shows that the commanding officer is determined to go on with the battle.

Literal Find an example of parallelism in this stanza.

- o The lines "Theirs not to make reply, / Theirs not to reason why, / Theirs but to do and die" is an example of parallelism. Each line starts with the same word and uses the same grammatical structure.

CHALLENGE Have students look for further examples of parallelism throughout the poem.

SUPPORT: Ask students about the <u>conflict</u> the soldiers experience. (They know they are likely riding to their deaths, but they do not want to disobey orders.)

Inferential What is the impact of the rhyme and repetition in the final lines of this stanza? What <u>tone</u> does the speaker take toward the six hundred?

- o Possible answer: It emphasizes the soldier's obedience and sense of duty and determination. The speaker respects the soldiers' willingness to follow orders, even though the speaker is shocked by the stupidity of the order.

[Stanza 3]

Inferential How does the poet use repetition and alliteration in this stanza to suggest the sights and sounds of a battle? How does the anaphora convey the idea that the soldiers were trapped?

- o The recurring /k/ sound in the word *cannon* sounds explosive; the repetition makes the cannon fire seem relentless and emphasizes the fact that the soldiers were surrounded by cannons on all sides. Alliteration of the /sh/ sound in line 5 suggests the sounds of ammunition flying toward the soldiers.

Turn and Talk: Point out to students that stanzas 1–3 all end with the same line. Have students turn to a partner and talk about how this impacts the <u>mood</u> and tone of the poem. As time allows, invite a few students to share what they discussed with their partner.

[Stanza 4]

Literal Find examples of alliteration in this stanza.

- o Possible answers: "world wondered," "Russian / Reeled," "sabre-stroke"

Inferential How does repetition of the word *not* in the final two lines impact the poem's mood?

> o   It places great emphasis on the fact that not all of the soldiers returned from the battle; many of them were killed.

SUPPORT: *Cossacks* were people from southern Russia and Ukraine, noted for their horse-riding and military skills.

[Stanza 5]

Literal How is stanza 5 similar to stanza 3? How is it different?

> o   The two stanzas begin with the same five lines. The difference is that in stanza 3, the soldiers were attacking; in stanza 5, they are retreating, though still under relentless attack.

[Stanza 6]

Inferential Line 3 of this stanza uses the same wording as line 5 of stanza 4 ("All the world wondered"). Does it have the same meaning?

> o   In stanza 4, the meaning is "the world could not believe the soldiers were ordered into battle." In stanza 6, the meaning is closer to "the world marveled at the bravery of the soldiers."

Think-Pair-Share: Point out to students that stanza 6 is shorter than the others. Have students stop and think about why Tennyson structured the final stanza this way. After students have time to reflect independently, ask students to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner. (Possible answer: The battle is over, so the final stanza is shorter and calmer.)

Discuss the Poem and Wrap Up the Lesson   5 minutes

Ensure that students have completed the annotation activities, using the questions/answers and discussion in the lesson to complete Activity Page 2.2.

Remind students of the purpose for reading:

> Describe how rhythm and repetition impact your understanding of "The Charge of the Light Brigade."

Bring students back together, and use the following questions to discuss the selection. For each question, have students cite the specific passage in the text that provides the information needed to answer the question. If students have difficulty responding to the questions, reread pertinent passages of the selection and/or refer to specific images or graphics. If students give one-word answers and/or fail to use appropriate vocabulary in their responses, acknowledge correct responses by expanding students' responses using richer and more complex language. Have students answer in complete sentences by restating the question in their responses. It is highly recommended that students answer at least one question in writing and that several students share their writing as time allows.

Evaluative The poem lacks a clear <u>form</u>—there is no regular <u>rhyme scheme</u>, stanzas are often of quite different lengths, and lines are not indented consistently. Why do you think Tennyson structured the poem this way?

o The poem feels unpredictable and unsteady—much like the soldiers must have felt during battle. The lack of consistent form is tied directly to the subject of the poem: a chaotic battle.

Evaluative What is the relationship between repetition and rhythm and the poem's structure? How does the strong repetition balance out the lack of clear poetic structure?

o Because the poem does not follow a set form, Tennyson relies on repetition and rhythm to pull the poem together. Lines may not always be the same length, and the poem may lack a predictable rhyme scheme, but there is cohesion and structure in the repeated words and phrases.

DAY 2

READING	45 minutes

Independent Reading: "The Necklace" or "Frog and Rabbit" [pages 28–38; 44–48]

Review   5 minutes

- Review rhythm and repetition from the previous lesson. Ask students to recall their effect in "The Charge of the Light Brigade." (Possible answer: The techniques created a hypnotic sense of relentlessness and inescapability.)

- Remind students that "The Charge of the Light Brigade" is a narrative poem. Ask students to explain what that means. (Possible answer: A narrative poem tells a story, contains plot and setting, has <u>characters</u>, and so on.)

- Tell students that short stories share many of the same elements as narrative poems. Students will explore how those elements interact in today's lesson.

Introduce the Story   10 minutes

- Tell students they will read "The Necklace"/"Frog and Rabbit" (whichever you have chosen).

- Review some of the characteristics of short stories:

o The plot of a short story usually follows a similar structure: (1) the beginning introduces the characters and setting and establishes a problem or <u>conflict</u>; (2) the middle is where a series of events occurs, including attempts by the character to resolve the conflict; and (3) the end identifies the <u>resolution</u> of the conflict or how the problem is solved.

o Review the term *conflict* with students, and define the types, giving one example of each: *character vs. character* (wrestler vs. opponent), *character vs. nature* (character alone and lost in woods for several days), *character vs. the supernatural* (character vs. ghost), *character vs. society* (character vs. racism), and *character vs. the self* (character making a big personal decision).

o Remind students that the first four are *external conflicts* and the last is an *internal conflict*. In an external conflict, a character faces a force outside of themselves, and one character or force generally triumphs. During an internal conflict, the character must make a personal choice between two options.

- Have students turn to page 28 or 44 in *Realms of Gold*, and ask them to identify the name of the author. Provide students with some biographical information about Guy de Maupassant/Lyn Ford.

  - French author Guy de Maupassant (1850–1893) is one of the fathers of the modern short story. Considered the greatest French short-story writer, Maupassant's stories have impacted more modern works in the genre. Though his stories and novels show the influence of both the naturalist and realist schools of writing, most of his works are quite realistic. Maupassant's mother, Laure Le Poittevin, taught Maupassant to appreciate literature from a young age; later the young de Maupassant was much influenced by the French novelist Gustave Flaubert. Taking place in France in the late 1800s, Maupassant's story "The Necklace," as well as his novel *Bel-Ami* and other works, deal with <u>themes</u> such as the stark contrast between the social classes of that time. Maupassant includes details of the lives, emotions, and thoughts of various individuals in the different classes, yet his style is economic and sparse. In "The Necklace," as in other works, he presents his characters—even those clearly filled with life-altering envy and greed—without moral judgment, presenting topics dispassionately for the reader to consider.

  - Lyn Ford is a fourth-generation Affrilachian storyteller, author, and speaker. (The term *Affrilachia* refers to the cultural contributions of African Americans in the Appalachian region of the United States, including areas of Alabama, Georgia, Kentucky, Maryland, Mississippi, New York, North Carolina, Ohio, Pennsylvania, South Carolina, Tennessee, Virginia, and West Virginia.) She is recognized as one of the leading African American voices in America, with speaking engagements across the United States and other parts of the world. Ford's first publications as an individual author are *Affrilachian Tales: Folktales from the African-American Appalachian Tradition* and *Beyond the Briar Patch: Affrilachian Folktales, Food and Folklore*. Drawn from Ford's memories as a child growing up in Appalachian Pennsylvania, these story compilations are enriched with details of culture specific to African Americans in Appalachia. Ford is also a contributing author to *Hot Wind, Boiling Rain: Scary Stories for Strong Hearts*, several other story anthologies and resources for educators, and various storytelling magazines and newsletters. She continues to mentor young authors as a teaching artist and workshop facilitator.

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word/phrase they will encounter in the selection is *dowry* (for "The Necklace") / *fuss* (for "Frog and Rabbit").
- Have students find the word/phrase on page 28 or 44 of the Reader.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.

- Explain the following:
  - o The part of speech follows each word in an abbreviated format as follows: noun–*n*.; verb–*v*.; adjective–*adj*.; adverb–*adv*.
  - o Alternate forms of the word appearing in the story may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 2.3 while you read each word and its meaning, noting the following:
  - o The page number (for the first occurrence of the word in the story) appears in bold print after the definition.
  - o Words are listed in the order in which they appear in the story.

"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**)

Vocabulary Chart for "The Necklace"		
Vocabulary Type	**Tier 3** **Domain-Specific Words**	**Tier 2** **General Academic Words**
Core Vocabulary	dowry petty finesse aristocracy bric-à-brac tureen immoderate vestibule usurer physical privations	odious awry
Spanish Cognates for Core Vocabulary	*aristocracia* *vestíbulo*	*odioso*
Multiple-Meaning Core Vocabulary Words	aristocracy	awry
Sayings and Phrases		

"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**)

Vocabulary Chart for "Frog and Rabbit"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	tinder	fuss tend simmer lickety-split embarrassed nibble
Spanish Cognates for Core Vocabulary		
Multiple-Meaning Core Vocabulary Words		fuss tend nibble
Sayings and Phrases	turn the soil frog in his throat	

Read the purpose for reading from the board/chart paper:

> Analyze how setting and conflict shape the main characters.

Read the Story   25 minutes

Have students read the story independently and complete either Activity Page 2.4 or 2.5 for the story chosen.

You may choose this time to work with individuals or small groups who need extra support using the guided reading supports below. Have these students read small chunks of text silently before pausing to ask them questions. If students' answers indicate that they are comprehending the text, allow them to read longer chunks before pausing. If students' answers indicate difficulty in comprehension, have them read aloud.

Read "The Necklace"

[pages 28–30]

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

o The story begins in the modest apartment of Mr. and Mrs. Loisel. They live in France (specifically, Paris, as we later learn) in the late 1800s. The reference to "the little Breton" (someone from northwest France) and the characters' names (Loisel, Ramponneau) sound French. In addition, the author, Guy de Maupassant, was a French writer who lived in the 1800s.

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

o Mrs. Loisel experiences an internal conflict: she is embarrassed by her middle-class life and wishes to live the grand, upper-class life she thinks she should have been born into. It was an "error of destiny" that she was born into a family of clerks. She complains of having no dowry or any way of "becoming known" and nothing with which to "adorn herself" (dress beautifully). She feels she was "born for all delicacies and luxuries" but instead lives in a poor, shabby apartment with worn and faded furniture.

Literal What sort of lifestyle does Mrs. Loisel's friend lead?

o Her friend is rich and lives luxuriously; this contrasts with Mrs. Loisel's circumstances so greatly that it makes her cry for days.

Inferential How would you describe Mr. and Mrs. Loisel's character traits? How does the author reveal them?

o Mrs. Loisel seems vain and arrogant. She looks down on her husband and despairs of her humble life, which she thinks is beneath her. She craves attention from others. She seems materialistic and dreams of fine clothing and jewelry. By contrast, Mr. Loisel seems quiet and simple. He is highly satisfied, for example, with "the good potpie" dinner, while his wife dreams of "elegant dinners" and "shining silver." Mrs. Loisel seems to think mostly of herself, while Mr. Loisel tries hard to please his wife. He thinks she will be pleased with the invitation to the Ramponneaus' party; instead, she is upset because she has nothing nice to wear.

[pages 31–33]

SUPPORT: A *franc* was the basic monetary unit of France (before the introduction of the modern-day *euro*). In 1888, four hundred francs is the equivalent of about $2,300 in 2022. For comparison, it is estimated that a young clerk at the time earned between 100–125 francs per month, with pay rising to about 250 francs per month after twenty-five years of service.

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

o Mr. Loisel turns pale because the dress his wife wants costs a lot of money. In addition, he had been saving to purchase a gun to go hunting with friends. He feels conflicted between his wife's desires and his own.

SUPPORT: The "plains at Nanterre" is a region of north-central France, just outside of Paris. The abbreviation *Mme.* on page 31 means Madame.

> **Inferential** Find evidence on page 31 that Mr. Loisel is economical while his wife is extravagant.

>> o   Mr. Loisel proposes purchasing flowers for ten francs (about fifty dollars) for Mrs. Loisel to wear to the party. This is not good enough for Mrs. Loisel, who wants to wear expensive jewels to the party.

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

>> o   Mrs. Loisel basked in the glow of admiration and attention, dancing the night away. By contrast, her husband fell asleep (along with many other husbands). This further emphasizes Mrs. Loisel's need for attention and her love for all things "upper-class" while also confirming Mr. Loisel's plainness and—perhaps—somewhat dull nature.

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

>> o   The "poverty" of her wrap symbolizes her actual station and contrasts noticeably with the "elegance" of the ball costume, which is a <u>symbol</u> of her desires. Mrs. Loisel feels this conflict deeply and does not want to be noticed by the others at the party, lest she become embarrassed.

SUPPORT: A *coupé* is a four-wheeled carriage for two passengers and a driver, often used as a taxi in the late 1800s.

> **Literal** 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?

>> o   Mrs. Loisel has lost Mrs. Forestier's necklace. This creates an external conflict between Mrs. Loisel and her friend—she needs to return the necklace but cannot because it is lost.

[pages 34–35]

SUPPORT: The *Palais-Royal* is an upper-class Parisian neighborhood.

> **Evaluative** What do the Loisels do when they discover the necklace is lost? Do you think this is the right course of action? What would you do if you lost something your friend let you borrow?

>> o   First, the Loisels search diligently for the necklace. Unable to find it, they decide to purchase a replacement to give to Mrs. Forestier (without telling her they had lost the original). Students' responses will vary.

> **Literal** How much will a replacement necklace cost? What do the Loisels do to come up with the sum?

>> o   A replacement will cost forty thousand francs, though the jeweler agrees to sell it for thirty-six thousand francs. Mr. Loisel had eighteen thousand francs that his father had given him; he borrowed the rest (an additional eighteen thousand francs).

SUPPORT: The sale price of the necklace, thirty-six thousand francs, is equivalent to about $210,000 today.

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

> > o They lived in extreme poverty and worked extra jobs to earn and save enough money to pay off their debt. To save money, Mrs. Loisel sent away her maid and did all the cooking, cleaning, and washing herself. It took ten years of hard work to pay off the debt.

> **SUPPORT:** The *Champs-Elysées* is a major avenue in Paris.

> *Literal* What shocking fact does Mrs. Loisel learn at the end of the story?

> > o The necklace Mrs. Loisel borrowed from her friend was not actually a diamond necklace; it was a fake not worth more than five hundred francs (about $2,900). The replacement necklace she and her husband bought cost thirty-six thousand francs.

> **Turn and Talk:** Ask students what they think the necklace symbolizes. Might it symbolize more than one thing? Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner. [Possible answer: The necklace originally symbolizes the wealth and high social status Mrs. Loisel craves. When the necklace is revealed to be false, it symbolizes desire for things one cannot have and suggests that appearances can be deceiving.]

Read "Frog and Rabbit"

[pages 44–45]

> *Literal* What is the setting for this story?

> > o The story is set in the country (both Frog's and Rabbit's garden) at some indeterminate time in the past ("about time-and-a-half ago").

> *Literal* 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?

> > o Frog and Rabbit live next door to each other. They both like to hop (they are "hopping buddies"), and they garden together, growing vegetables. They also take turns making breakfast for each other. But they are not good friends because Rabbit eats all the breakfast food, no matter who cooks—thus creating an external conflict between the two characters.

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

> > o Possible answer: Repeating the words over and over emphasizes Rabbit's greed—and his sloppy eating—making it easier to understand Frog's annoyance.

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

> > o Possible answer: Frog seems clever; he has a well-thought-out plan. Rabbit seems skeptical at first but then smiles as he imagines himself being able to eat all he wants without Frog there to fuss at him. This reveals Rabbit's greed and willingness to take advantage of Frog, as does his repeated comment, "That's fine."

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

- o   Rabbit grins because he thinks he's going to be able to eat a big meal the next morning. Frog grins because his plan to teach Rabbit a lesson about being greedy seems to be working out.

[pages 46–48]

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

- o   Rabbit remarks with satisfaction that he didn't have to cook the meal and that he can eat all he wants because Frog is not there to object. The repetition and capitalization of the word *GULP* (along with the exclamation points) further stress Rabbit's greed.

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

- o   His stomach begins to hurt because he has been so greedy and eaten the entire pot of stew.

Literal How is the conflict between Frog and Rabbit resolved?

- o   Rabbit admits he should not have been so greedy. Ever since Frog played the trick on Rabbit, all rabbits just take tiny nibbles of their food rather than gulping it down.

Discuss the Story and Wrap Up the Lesson   5 minutes

Remind students of the purpose for reading:

> Analyze how setting and conflict shape the main characters.

If necessary, give students one or two minutes to finish Activity Page 2.4 or 2.5.

To wrap up, ask the following questions:

Inferential Do the main characters in this story experience internal or external conflict—or both? Explain.

- o   For "The Necklace": Answers will vary but may include that Mrs. Loisel experiences internal conflict because she longs to be wealthy yet lives the modest life of a clerk's wife. An external conflict (character vs. character) arises between Mrs. Loisel and her friend when the necklace is lost and must be replaced.

- o   For "Frog and Rabbit": Answers will vary but may include that the dispute between Frog and Rabbit is an external conflict (Frog is angry that Rabbit eats all the food) and that Rabbit's stomachache is a kind of internal conflict.

Evaluative How do the setting and conflict(s) in this story impact the main characters?

- o   For "The Necklace": Answers will vary. Students may note that the contrast between Mrs. Loisel's modest apartment and the luxurious homes of some of her friends and acquaintances intensifies her internal conflict. Students may point out that Mrs. Loisel's internal conflict causes her great distress and drives her to demand clothing and jewelry beyond her means; borrowing the necklace ultimately leads to actual poverty. Mr. Loisel is impacted by his wife's internal conflict as well because he tries to please

his wife and give her the luxuries she craves. When the necklace is lost, they both suffer and are forced into lives of drudgery.

o For "Frog and Rabbit": Answers will vary but may include that because Frog and Rabbit live next door they are forced to interact with each other. The fact that they both garden also brings the characters together in a natural way. The conflict between Frog and Rabbit makes Frog angry, causing him to play a trick on Rabbit to teach him a lesson. Rabbit's internal conflict ultimately leads to all rabbits learning to nibble their food rather than gulp it down.

Take-Home Material

Day 1: Reading

- Have students review the core vocabulary words on Activity Page 2.1.

Day 2: Reading

- Have students review the core vocabulary words on Activity Page 2.3.

Lesson 3

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Small Group: "Annabel Lee" and "The Cremation of Sam McGee"	*Realms of Gold,* Volume 2 Copies of "Annabel Lee" and "The Cremation of Sam McGee" Steps to Annotate a Poem Poster Activity Pages 1.2, 3.1, 3.2, 3.3
DAY 2: Reading	45 min	Whole Group: "The Tell-Tale Heart"	*Realms of Gold,* Volume 2 Characterization Chart Activity Pages 3.4, 3.5
Take-Home Material	*	Reading	Activity Pages 3.1, 3.4
Optional Mid-Unit Comprehension Check	*		Activity Page PP.1

Primary Focus Objectives

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

Reading

Understand how authors use figurative and connotative language, rhythm, and repetition. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.10)

Define characterization and analyze how an author develops characters. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6, RL.7.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Day 1: Reading

- Read in advance the biographical information about poets Edgar Allan Poe and Robert Service found in the Introduction to the Reading lesson on page 49 of this Teacher Guide.
- Make copies of the poem "Annabel Lee" (page 14) and "The Cremation of Sam McGee" (page 16).
  - o Consider playing recordings of these poems for students to listen to, since they are <u>ballads</u> meant to be heard. Use this link to download the CKLA Online Resources for this unit, where the specific links to recordings of "Annabel Lee" and "The Cremation of Sam McGee" can be found: <u>https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources</u>.
- Write the purpose for reading on the board/chart paper: *Analyze how rhyme impacts tone in ballads.*

Day 2: Reading

- Create and display a Characterization Chart like the one found on Activity Page 3.5.
- The story describes a murder and subsequent dismemberment of the victim's body. Some students may be upset or shocked by these events. Be prepared to discuss these possible reactions.
- Write the purpose for reading on the board/chart paper: *Determine if the narrator is reliable in "The Tell-Tale Heart."*

DAY 1

READING   45 minutes

Small Group: "Annabel Lee" and "The Cremation of Sam McGee" [pages 14–20]

Review   5 minutes

- Review how <u>setting</u> and <u>conflict</u> impact characterization. Ask students to recall how these elements impacted the <u>characters</u> in either "The Necklace" or "Frog and Rabbit." [See the wrap-up section for Lesson 2 for possible answers.]
- Tell students that they will continue to examine narrative poems. Ask students to explain what narrative poems are. (Narrative poems tell a story, contain plot and setting, have characters, and so on.) Specifically, students will be reading two ballads. Ask students to tell what they know about the ballad <u>form</u>. (Possible answer: Ballads are narrative poems meant for recitation or singing.)

Introduce "Annabel Lee" and "The Cremation of Sam McGee"   10 minutes

- Review the concept of *tone* with students.

  o *Tone* is the <u>speaker's</u> attitude toward the subject. It is communicated through the poem's vocabulary, <u>meter</u>, <u>diction</u>, use of <u>figurative language</u>, and <u>rhyme</u>.

  o Tone can be angry, approving, playful, ironic, mournful—anything at all.

  o Ask students to identify the tone of "The Charge of the Light Brigade" and to consider how the poet uses diction to communicate tone. (Possible answers: The tone is sad and respectful; the poet uses words such as *glory* and *honor* to signal his feelings toward the soldiers.)

- Also explain the concept of *internal rhyme* (rhyme within a single <u>line</u>) to students. Tell students that both of the poems they will read in this lesson use internal rhyme.

- Review anapests and <u>iambs</u> with students. Show students that <u>stanza</u> 1 of "Annabel Lee" mixes *anapests* (two unstressed syllables followed by a stressed syllable) with *iambs* (an unstressed syllable followed by a stress). Model for students how to scan and read aloud lines 1 and 2:

  It was **man**- | y and **man**- | y a **year** | a-**go**, / In a **king**- | dom **by** | the **sea** |

- Line 1 consists of three anapests followed by an iamb. Line 2 consists of an anapest followed by two iambs. Point out that Poe mixes these anapests and iambs to create irregularity and tension. The push and pull between anapests and iambs also mimic the coming and going of the sea along the shore.

- Have students turn to pages 14 and 16 in *Realms of Gold*, and ask them to identify the names of the poets. Provide students with some biographical information about Edgar Allan Poe and Robert Service.

  o Edgar Allan Poe (1809–1849) was an American writer, poet, journalist, and literary critic best known for his poetry and short stories, many of which deal with the supernatural, suspenseful, and macabre. His upbringing was a combination of privilege and tragedy: born in Boston, Massachusetts, he was only two years old when his mother died. He was sent to Richmond, Virginia, to live with a merchant and his wife, a couple with no other children. Poe was given a classical education starting at an early age, but gambling losses led to poverty, a stint in the army, and—eventually—severe alcoholism. In 1836, he married his 13-year-old cousin, Virginia Clemm, who died nine years later—after which time Poe became increasingly unstable.

  o Poe's poems, such as "The Raven," "Ulalume," and "Annabel Lee," are admired for their focus on language and construction. "Annabel Lee," the last of Poe's poems published in his lifetime, returns to one of his favorite subjects: the death of a beautiful woman.

  o Robert W. Service (1874–1958) was a Canadian poet, most famous for his popular and rhythmic ballads, often set in the landscape he knew so well: the cold, snowy Yukon region of Canada. Born in England to a bank cashier and an heiress, the precocious Robert wrote his first poem on his sixth birthday. He was educated in some of the most prestigious schools in Scotland, where his interest in both poetry and travel began to grow. At age twenty, he sailed to Canada to become a cowboy. There, Service worked on a ranch, just a few years after the Yukon Gold Rush, providing him with plenty of

material for his poems. Service continued to travel throughout his life, and his travels continued to fuel his epic, often humorous, poetry—often filled with driving rhymes—all of which made him popular during his lifetime. Service's poems, such as "The Shooting of Dan McGrew," were often based on real people and <u>events</u>. "The Cremation of Sam McGee" is based on the actual experience of one of Service's friends who had cremated the corpse of a dead miner in the firebox of an abandoned steamship.

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.

- Begin by telling students that the first vocabulary word they will encounter in the selections is *maiden*.

- Have students find the word on page 14 of the Reader.

- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.

- Explain the following:

  o The part of speech follows each word in an abbreviated format as follows: noun–*n*.; verb–*v*.; adjective–*adj*.; adverb–*adv*.

  o Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech from the original word.

- Have students reference Activity Page 3.1 while you read each word and its meaning, noting the folowing:

  o The page number, stanza number, and line number (for the first occurrence of the word in the selections) appears in bold print after the definition.

  o Words are listed in the order in which they appear in the selections.

"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**)

Vocabulary Chart for "Annabel Lee" and "The Cremation of Sam McGee"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	seraph high-born kinsmen sepulchre dissever moil marge heed hearken derelict trice ere	maiden covet cremation mush lash tax loathe

Vocabulary Chart for "Annabel Lee" and "The Cremation of Sam McGee"		
Spanish Cognates for Core Vocabulary	*sepulcro* *derelicto*	*cuerpo*
Multiple-Meaning Core Vocabulary Words		maiden mush lash tax
Sayings and Phrases		

Read the purpose for reading from the board/chart paper:

> Analyze how rhyme impacts tone in ballads.

Establish Small Groups

Before reading the poems, distribute copies of "Annabel Lee" and "The Cremation of Sam McGee" to students. Divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text, annotating the copies of the poems, and completing Activity Pages 3.2 and 3.3 together. This is an excellent time to make notes in your anecdotal records.

- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2 as they annotate the copies of the poems, and then complete Activity Pages 3.2 and 3.3. Make arrangements to check that students in Small Group 2 have completed the activity pages correctly. You may choose to do one of the following to address this:

  o Collect the pages, and correct them individually.

  o Provide an answer key for students to check their own or a partner's work after they have completed the activity page.

  o Confer with students individually or as a group at a later time.

Read the Poems   25 minutes

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand.

"Annabel Lee"

SUPPORT: Point out to students that the poem consists of pairs of long and short lines of varying length.

[Stanza 1]

Literal Which words in this stanza rhyme? What is the <u>rhyme scheme</u> in this stanza?

- o   The words *ago* and *know* and *sea*, *Lee*, and *me* rhyme. The rhyme scheme is ABABCB.

[Stanza 2]

Literal Find an example of parallelism in this stanza.

- o   Line 1 ("*She* was a child and *I* was a child") is an example of parallelism. Line 3 ("But we loved with a love that was more than love") is also an example.

Inferential How does the <u>repetition</u> of the word *love* impact the poem?

- o   Possible answer: The repetition emphasizes the speaker's intense love for Annabel Lee.

SUPPORT: Point out to students that the word *winged* in line 5 of this stanza is pronounced /wing*əd/ (two syllables).

[Stanza 4]

Literal Find examples of *alliteration* in stanza 4, line 1.

- o   The repetition of the /h/ sound in the words *half*, *happy*, and *Heaven* are examples of alliteration. Like the /l/ sound, the /h/ sound is also quiet and gentle.

[Stanza 6]

Inferential How does the speaker use rhyme and repetition in this stanza to communicate that he is always thinking of Annabel Lee? Does he communicate this in other ways?

- o   He says her name twice and calls her "darling" twice. The use of internal rhyme (*beams*/*dreams* and *rise*/*eyes*) also shows that he sees Annabel Lee in everything: the moon, the stars, and the sea.

"The Cremation of Sam McGee"

SUPPORT: Point out to students that the first and last stanzas of the poem are identical and that they are <u>structured</u> differently from the other stanzas. Also point out that the main body of the poem is formatted as rhyming <u>couplets</u>; if necessary, remind students that a couplet is two corresponding lines of <u>verse</u>.

[Stanza 1]

Inferential How does the first stanza prepare readers to expect an unusual tale?

- o   Possible answer: The stanza refers to "strange things" and "queer sights."

[Stanza 2]

Literal How is the rhyme scheme of this stanza different from that of the first? Is the form similar in any way?

- The first stanza has a rhyme scheme of ABCBDEFE; the second stanza and subsequent stanzas have rhyming couplets (AABB). Both stanzas contain internal rhymes.

Literal Scan the meter of stanza 2, line 1. Find an example of internal rhyme in line 2.

- Line 1 scans as follows: Now **Sam** | McGee | was from **Tenn**- | es**see**, | where the **cot**- | ton **blooms** | and **blows**. In line 2, the words *home* and *roam* form an internal rhyme.

[Stanzas 5–6]

Inferential Restate stanza 6, line 1 in your own words. How might this line relate to one of the poem's <u>themes</u>?

- Possible paraphrase: "It is important to pay close attention to a friend's last request, so I promised I would carry it out." One major theme of the poem involves Cap keeping his promise to Sam, which emphasizes the importance of friendship and resolve.

[Stanzas 7–8]

SUPPORT: Make sure students understand that the word *dumb*, meaning unable to speak, is considered offensive today.

Literal Which words rhyme in this stanza? List both internal rhymes and ending rhymes.

- Rhyming words in this stanza are *made/unpaid, code/load, come/dumb, night/firelight, ring/thing*, and *woes/snows.*

[Stanza 9]

SUPPORT: The "quiet clay" line is an <u>*allusion*</u> to many different religious and folklore beliefs that God created humans from clay. See, for example, 2 Corinthians 4:7 in the Bible, which states, "But we have this treasure in jars of clay to show that this all-surpassing power is from God and not from us."

[Stanza 10]

Inferential How does the unusual spelling of *crematorium* in the stanza's last line impact your understanding of the poem's tone?

- The word is spelled in a humorous way that emphasizes the word's syllables/<u>rhythm</u>. The speaker is having fun with the <u>audience</u> here, signaling a tone of lightheartedness.

[Stanzas 11–13]

Literal Summarize the events in these three stanzas.

- The speaker tears some pieces from the floor of an abandoned ship called the *Alice May* and starts a fire. He puts Sam's body in the fire and then leaves because the sound of Sam's sizzling body makes him uncomfortable. After a while, though, he decides to look inside the ship again, to make sure the job has been done.

[Stanza 14]

Evaluative What do you think Cap actually sees in the fire? Explain your answer.

   o Possible answer: Cap may see Sam's ghost, which would be very strange and queer, as the opening and closing stanzas mention. On the other hand, the poem has the feel of a tall tale, so perhaps the audience is supposed to think that Sam merely wanted to be placed in the fire to warm up.

Turn and Talk: Ask students why they think the poem begins and ends with the same lines. Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

Discuss the Selections and Wrap Up the Lesson   5 minutes

Ensure that students have completed Activity Pages 3.2 and 3.3, and annotation activities. Remind students of the purpose for reading:

> Analyze how rhyme impacts tone in ballads.

Bring students back together, and use the following questions to discuss the selections.

Inferential Is the tone of the two poems similar or different? Explain, using comments you made as you annotated the poems.

   o The tone of the poems is quite different. "Annabel Lee" is serious; the poet seems to identify with the deep feelings of the speaker. By contrast, "The Cremation of Sam McGee" is funny; the poet seems amused and entertained by the story and wants the audience to feel the same.

Evaluative Compare the use of rhyme in the two poems, and evaluate their impact on tone.

   o The long, loping lines and extreme regularity of rhyme in "The Cremation of Sam McGee" help give a sense of liveliness to the speaker's amused tone. By contrast, there is just enough irregularity in the form and rhythm of "Annabel Lee" to keep it serious rather than comic and formulaic.

DAY 2

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READING   45 minutes

</div>

Whole Group: "The Tell-Tale Heart" [pages 53–59]

Review   5 minutes

- Review how rhyme impacts <u>tone</u>. Ask students to recall how these elements impacted the tone in "Annabel Lee" and "The Cremation of Sam McGee." [See the wrap-up section for Lesson 3.]

- If necessary, tell students that the story they will read ("The Tell-Tale Heart") was written by Edgar Allan Poe, the same author who wrote "Annabel Lee."

- Ask students to explain the difference between a speaker and a <u>narrator</u>, using the two works by Poe as examples. (A *speaker* is the narrative voice of a poem; a *narrator* is the person who tells a story. In "Annabel Lee," the speaker is directly addressing the <u>audience</u>; in "The Tell-Tale Heart," the narrator provides a first-person <u>point of view</u>, recounting events from their own perspective.)

- If necessary, make sure students understand the difference between *point of view* (the format of narration, such as first person or third person; the vantage point from which a story is told) and *perspective* (a narrator's interpretation of or attitude toward events in the story).

Introduce the "The Tell-Tale Heart"   10 minutes

- Tell students they will read and discuss "The Tell-Tale Heart" as a group. Students should follow along as their classmates read sections aloud.

- Display the Characterization Chart you created, and direct students' attention to Activity Page 3.5. Tell students that they will fill out the chart as they read and discuss the story in this lesson. If necessary, remind students that characterization is a <u>literary device</u> authors use to develop <u>characters</u> and that they analyzed character traits in Lesson 2.

- Explain that an author most often uses indirect characterization to show things that reveal a character's traits, rather than directly stating them. Readers must examine characters' actions, thoughts, feelings, and words to figure out what the characters are like. This is called *making an inference*. Authors sometimes use <u>figurative language</u> to reveal character traits. If necessary, remind students that figurative language is language that goes beyond the literal meaning to get a message or point across.

- Tell students that the narrator of a short story is not always reliable. Just because the narrator tells the reader something does not necessarily make it true. Explain some differences between reliable and unreliable narrators:

  o *Reliable narrators* are objective—they are not trying to "convince" the reader of anything. They are simply telling the story as accurately as possible. Reliable narrators also tend to have the same values as the audience, which creates trust.

  o By contrast, *unreliable narrators* are subjective—they tell the story in a way that makes themselves look good. They are not trustworthy and might not tell the truth about events that hurt their self-image. Unreliable narrators often express ideas or values with which the audience disagrees. Mental instability is a frequent trait of unreliable narrators.

- Tell students that readers can determine if narrators are reliable or unreliable by examining their character traits.

- Have students turn to page 53 in *Realms of Gold*.

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *mad*.

- Have students find the word on page 53 of the Reader.

- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.

- Explain the following:

    o The part of speech follows each word in an abbreviated format as follows: noun–*n*.; verb–*v*.; adjective–*adj*.; adverb–*adv*.

    o Alternate forms of the word appearing in the story may follow the definition. They may be a different part of speech from the original word.

- Have students reference Activity Page 3.4 while you read each word and its meaning, noting the following:

    o The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.

    o Words are listed in the order in which they appear in the selection.

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**)

Vocabulary Chart for "The Tell-Tale Heart"		
Vocabulary Type	**Tier 3** **Domain-Specific Words**	**Tier 2** **General Academic Words**
Core Vocabulary	acute dissimulation sagacity supposition wane suavity gesticulation dissemble	mad cunningly vex vehemently trifle
Spanish Cognates for Core Vocabulary	suposición suavidad gesticulación	
Multiple-Meaning Core Vocabulary Words	acute	
Sayings and Phrases	by degrees mark me well hour had come make a mockery of	

Read the purpose for reading from the board/chart paper:

Determine if the narrator is reliable in "The Tell-Tale Heart."

Read the "The Tell-Tale Heart"   25 minutes

Have individual students take turns reading the story aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Note to Teacher: In the interest of time, you may have students read portions of the text silently and then discuss the questions.

[pages 53–54]

Inferential What is the title of the story? What do you think the title means?

   o   The title of the story is "The Tell-Tale Heart." The term *tell-tale* is an adjective meaning revealing or disclosing something unintentionally. Students may speculate that the title suggests that someone's heart is going to reveal a secret of some sort.

SUPPORT: If necessary, explain the meaning of the term *tell-tale* to students. Point out the similarity of this term to a perhaps more familiar word: *tattletale*.

Inferential To what does the narrator object in the first paragraph? What does he say about himself? What is your first impression of him?

o The narrator objects to being called "mad," or mentally ill. He says that he is merely "nervous" and that he has an extraordinary ability to hear things. However, the fact that he says he "heard all things in the heaven and in the earth" and "heard many things in hell" makes it clear that he is, in fact, mentally ill. A stable, healthy person does not hear voices in this way.

Inferential What effect does the punctuation on the first page have on your impression of the narrator?

o The dashes make his speech seem halting yet rather crazed, as does the frequent use of exclamation points. His speech comes across as rather agitated—yet another clue that he might, in fact, be "mad."

Note to Teacher: Record the observations about the narrator's character on the class Characterization Chart, and make sure students record them on Activity Page 3.5.

Inferential What words does the narrator use on pages 53 and 54 to describe himself? Do you agree with his characterization of himself? Why or why not?

o The narrator uses words like *calmly*, *wisely*, and *cunningly* to describe himself. These may be mostly positive traits—but he is using them to describe the way he went about killing the old man. This is not a value likely shared by the audience, and it reinforces his unreliability as a narrator.

Note to Teacher: Continue to record such observations about the narrator's character on the class Characterization Chart as you proceed through the story. Make sure students record them on Activity Page 3.5.

SUPPORT: The "Evil Eye" is a glance believed to curse or cause bad luck for a person. The occult and the supernatural are frequent elements in Poe's stories and poems.

[pages 55–56]

Inferential How does the narrator address the audience directly near the top of page 56? Where have we seen a similar remark? What does this tell you about him?

o He again pleads that he is not mad, merely overly sensitive. The narrator made this same comment in the story's opening paragraph. It appears that he is trying to convince the audience that there is really nothing wrong with him and that it is this "over-acuteness of the senses" that is leading him to commit murder—again, as if to justify his actions.

[pages 57–59]

Inferential How does the narrator again attempt to convince the audience of something at the top of page 57? Are you convinced? Why or why not?

o Once again, he tries to convince the audience that he is not insane—this time by describing how calmly and carefully he dismembered the old man's body. This is obviously not something a normal or reliable person would describe in a calm—and almost proud—way.

Note to Teacher: Continue to record such observations about the narrator's character on the class Characterization Chart, and ensure that students are recording them on Activity Page 3.5.

Inferential How does the narrator change in the first full paragraph on page 58?

- o He had been gloating to himself about getting away with murder but suddenly starts to panic and wants the police to leave. He begins to hear something.

Inferential What is the significance of the italicized phrase in the middle of page 58? Why do you think the Poe italicized this phrase?

- o It repeats word for word the narrator's characterization of the old man's heartbeat on page 56. Poe italicized it to call the audience's attention to it and to remind them that the narrator had said this very thing earlier. It further suggests the narrator's mental instability.

Inferential What literary devices does Poe use on pages 58 and 59 to suggest the narrator's breakdown?

- o Students may point to the italicized words and exclamation points, which suggest the narrator's frenzied thoughts. They may also point to the repetition of various words, such as *louder—louder—louder!* and *No, no!* Students can also point to the description of the narrator's actions—pacing around the room, gesticulating wildly, and scraping his chair across the floor.

Inferential How does the story end? What part do the narrator's character traits play in the resolution?

- o The story ends with the narrator tearing up the floor planks and revealing that he murdered the old man. His mental instability—especially his belief that he hears things most people cannot hear—leads directly to the resolution. He believes he can hear the dead man's heart beating. As this is clearly impossible, his "acute" sense of hearing (really, his madness) ultimately causes him to confess.

Discuss the Story and Wrap Up the Lesson   5 minutes

Remind students of the purpose for reading:

> Determine if the narrator is reliable in "The Tell-Tale Heart."

If necessary, give students one or two minutes to finish Activity Page 3.5.

To wrap up, ask the following question:

Inferential Do you think the narrator of "The Tell-Tale Heart" is reliable or unreliable? Support your answer with details you recorded on Activity Page 3.5.

- o Students should recognize that the narrator is unreliable. The narrator denies and/or justifies his role in the old man's murder, suggesting that he is trying to make himself look good rather than provide an objective record of events. The narrator's values are also quite out of line with the audience; he almost seems to expect the audience to admire the way he carried out the murder. He insists over and over that he is not "mad," which merely emphasizes his mental illness—as does the fact that he hears things others do not.

Take-Home Material

Day 1: Reading

- Have students review the core vocabulary words on Activity Page 3.1.

Day 2: Reading

- Have students review the core vocabulary words on Activity Page 3.4.

Mid-Unit Comprehension Check

You may wish to pause one day before proceeding to Lesson 4 so you can assess students' reading comprehension thus far. During your next ELA period, administer the Mid-Unit Comprehension Check (Activity Page PP.1), which will take approximately 30–45 minutes for students to complete. You may choose to collect the assessments so a grade can be assigned, and/or you may review the answers with students after they complete the assessment. You may use the remainder of the period for remediation and/or enrichment.

Lesson 4

Lesson	Time	Activity	Materials
DAY 1: **Reading**	45 min	Close Reading: "Fire and Ice" and "Nothing Gold Can Stay"	*Realms of Gold*, Volume 2 Copies of "Fire and Ice" and "Nothing Gold Can Stay" Steps to Annotate a Poem Poster Activity Pages 1.2, 4.1, 4.2, 4.3
DAY 2: **Morphology**	15 min	Introduce Greek and Latin Roots *fero, sequor, solvo, specto, strictus, syn, teneo, valeo*	Roots Anchor Chart Activity Page 4.4
Writing	30 min	Write a Poem: Plan	*Realms of Gold*, Volume 2 Activity Page 4.5
Take-Home Material	*	Reading, Morphology, Writing	Activity Pages 4.1, 4.4, 4.5

Primary Focus Objectives

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

Reading

Evaluate how poets, like Robert Frost, use symbolism and structure to convey theme. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5, RL.7.10)

Writing

Write a poem using techniques such as description to develop ideas. (W.7.3, W.7.3.b)

Use precise words and phrases, relevant descriptive details, and sensory language to convey ideas. (W.7.3.d)

Develop and strengthen writing as needed by planning. (W.7.5, W.7.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1, L.7.2)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.7.4, L.7.4.a, L.7.4.b, L.7.4.c, L.7.4.d, L.7.5, L.7.5.b, L.7.5.c, L.7.6)

ADVANCE PREPARATION

Reading

- Read in advance the biographical information about poet Robert Frost on page 64 of this Teacher Guide.
- Make copies of the poems "Fire and Ice" (page 10) and "Nothing Gold Can Stay" (page 11). Be prepared to discuss the poems in class.
- Write the purpose for reading on the board/chart paper: *Evaluate how Robert Frost uses symbolism and structure to convey themes about life and emotions.*

Writing, Grammar, Morphology, Spelling

- Display the Roots Anchor Chart from CKLA Grade 7 Unit 1.

DAY 1

READING   45 minutes

Close Reading: "Fire and Ice" and "Nothing Gold Can Stay" [pages 10–11]

Review   5 minutes

- Review <u>speakers</u> and <u>narrators</u> with students. Ask students to distinguish between the two. (A speaker is the narrative voice of a poem; a narrator is the person who tells a story.)
- Ask students to describe characterization (a <u>literary device</u> that authors use to develop <u>characters</u> and reveal character traits), <u>point of view</u> (the format of narration, such as first person or third person; the vantage point from which a story is told), and perspective (a narrator's interpretation of or attitude toward <u>events</u> in the story).
- Ask students to recall how the narrator's unreliability impacted the plot of "The Tell-Tale Heart." (The narrator denies and/or justifies his role in the old man's murder, suggesting that he is trying to make himself look good rather than provide an objective record of events. The narrator's values are also quite out of line with the <u>audience</u>; he almost seems to expect the audience to admire the way he carried out the murder. He insists over and over that he is not "mad," which merely emphasizes his mental illness—as does the fact that he hears things others do not.)

Introduce "Fire and Ice" and "Nothing Gold Can Stay"   10 minutes

- Tell students they will conduct a close reading of "Fire and Ice" and "Nothing Gold Can Stay."

- Review the concept of symbolism with students:

  o Remind students that a _symbol_ is something that stands for something else. In literature, an author may use symbolism to communicate a point rather than state it directly. Symbols are another kind of <u>figurative</u> <u>language</u>, much like <u>similes</u> and <u>metaphors</u>. Symbols are almost always implied, so readers must look for them carefully.

  o Explain to students that a major difference between symbols and similes/metaphors is that symbols are often really present in the text—but they have a deeper significance. For example, the Statue of Liberty is a real object in New York Harbor, but it is also a symbol of freedom. Simply put, a symbol is an object that stands for an idea.

- Have students turn to page 10 in _Realms of Gold_, and ask them to identify the name of the poet. Provide students with some biographical information about Robert Frost.

  o Robert Frost (1874–1963), often considered one of the greatest American poets of the 1900s, was known for his <u>themes</u> of rural life in New England. He did not find publishing success until later in life. His attempts to publish a book of his work in the United States were met with failure, so he moved to England in 1912, where he published a book a year later. His success in England eventually led to his discovery and publication in the United States. In 1923, he received the Pulitzer Prize for his volume _New Hampshire_, which included both "Fire and Ice" and "Nothing Gold Can Stay," as well as perhaps his most famous work, "Stopping by Woods on a Snowy Evening." Frost's use of colloquial American speech and his realistic <u>verse</u> portraying ordinary people in everyday situations made him both popular and well-acclaimed, as he remains today.

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.

- Begin by telling students that the first vocabulary word they will encounter in the selection is _desire_.

- Have students find the word on page 10 of the Reader.

- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.

- Explain the following:

  o The part of speech follows each word in an abbreviated format as follows: noun–_n_.; verb–_v_.; adjective–_adj_.; adverb–_adv_.

  o Alternate forms of the word appearing in the selections may follow the definition. They may be a different part of speech from the original word.

- Have students reference Activity Page 4.1 while you read each word and its meaning, noting the following:
  o The page number and <u>line</u> number (for the first occurrence of the word in the selections) appears in bold print after the definition.
  o Words are listed in the order in which they appear in the selections.

"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**)

Vocabulary Chart for "Fire and Ice" and "Nothing Gold Can Stay"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary		desire favor perish suffice hue subside grief
Spanish Cognates for Core Vocabulary		*desear* *favor*
Multiple-Meaning Core Vocabulary Words		favor
Sayings and Phrases		

Read the purpose for reading from the board/chart paper:

Evaluate how Robert Frost uses symbolism and structure to convey themes about life and emotions.

The practice of close reading involves directing students' attention to specific aspects of a text. The guided reading supports in this close reading of the "Fire and Ice" and "Nothing Gold Can Stay" are intended to provide this focus and are labeled as follows:

- **VOC** indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.
- **SYN** indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- **COMP** indicates questions or comments that focus on students' comprehension of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- **LIT** indicates questions or comments that focus on literary devices, which are techniques an author uses to produce a specific effect, such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

SUPPORT: If students forget the meanings of any of the vocabulary terms discussed at the beginning of Lesson 4, refer them to Activity Page 4.1 or the glossary on Activity Page SR.1.

Distribute copies of "Fire and Ice" and "Nothing Gold Can Stay" to students. Have students read "Fire and Ice" aloud or silently once as they annotate the poem and begin completing Activity Page 4.2. Then have students read the poem aloud or silently a second and third time, adding details to the activity page as the class discusses the poems. Pause at each point indicated to explain or clarify the text.

Repeat the process for "Nothing Gold Can Stay," using Activity Page 4.3.

"Fire and Ice"

SUPPORT: This poem is considered by some scholars to be an <u>allusion</u> to Dante's *Inferno*, canto 32, which depicts sinners banished to a fiery hell yet up to their necks in a lake of ice. Others suggest the poem was inspired by a conversation Frost had with astronomer Harlow Shapley, who suggested to Frost that the world will end either from an explosion of the sun or from slowly freezing.

[Stanza 1]

LIT/Literal How is this poem underlinestructured? Describe the meter and rhyme scheme.

o   The poem is a single nine-line stanza. The poem's meter is an irregular mix of iambic tetrameter (lines 1, 3–7) and dimeter (lines 2, 8–9). The rhyme scheme is ABAABCBCB.

LIT/Literal Scan the first two lines of the poem. What differences do you see in these lines.

o   Some **say** | the **world** | will **end** | in **fire**, / Some **say** | in **ice**. The line referring to fire is iambic tetrameter; the line referring to ice is iambic dimeter.

LIT/Inferential Find examples of repetition in the first two lines. How does this impact the poem's meaning?

o   The repetition of the words *some say* emphasizes that there is doubt about how the world will end.

Think-Pair-Share: Ask students if they think "the world" Frost is talking about is literally the Earth or symbolic of each individual person—or both. After students have time to reflect independently, ask them to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner.

COMP/Inferential What does fire symbolize in this poem? What does ice symbolize?

o   Fire symbolizes desire; ice symbolizes hatred.

COMP/Evaluative Do you agree with Frost that hatred is a destructive force? How do you think the world will end: by fire or by ice? Explain.

o   Students' answers will vary.

"Nothing Gold Can Stay"

[Stanza 1]

LIT/Literal How is this poem structured? Describe the meter and rhyme scheme.

o   The poem is a single eight-line stanza consisting of couplets. The poem's meter is mostly iambic trimeter, except for lines 1 and 8. The rhyme scheme is AABBCCDD.

SUPPORT: Scan the first two lines of the poem for students. Explain that line 1 starts with a *trochee*—a stressed syllable followed by an unstressed syllable (which is the opposite of an iamb). Point out that line 8 also starts with a trochee.

Na - ture's |first **green** |is **gold**, / Her **hard**- |est **hue** | to **hold**.

LIT/Inferential How many words are in this poem? How many consist of a single syllable? Two syllables? How does this diction impact your experience of the poem?

o   The poem contains only forty words. Of these, thirty-one consist of a single syllable; the rest contain two syllables. The words are very simple; they contribute to the poem's remarkable brevity of expression.

COMP/Inferential In what way can line 4 be considered a turning point in the poem?

o   This is the point at which the poet reminds the audience that gold is temporary (it is "only so an hour"); from this point on, the audience is reminded that "nothing gold can stay."

SUPPORT: Line 6 contains an allusion to the Garden of Eden. According to the Bible, Eden was the first home of humankind, free of sin and death; however, due to their disobedience, the first humans—Adam and Eve—were expelled from Eden and its perfection and forced into a world of pain, suffering, and mortality.

COMP/Inferential What happened in the Garden of Eden? How does this relate to the idea that "nothing gold can stay"?

o   According to the Bible, the first man and woman (Adam and Eve) lived in the Garden of Eden—a perfect paradise—until they disobeyed God and were sent out of the garden. It relates to the idea that "nothing gold can stay" by suggesting that beauty and perfection can never last long.

Think-Pair-Share: Have students stop and think about whether or not the poem takes an optimistic, pessimistic, or neutral perspective on life. After students have time to reflect independently, ask them to pair with a partner and share their thinking. As time allows, invite a few students to share their thinking and what they discussed with their partner.

Discuss the Poems and Wrap Up the Lesson   5 minutes

Remind students of the purpose for reading:

> Evaluate how Robert Frost uses symbolism and structure to convey themes about life and emotions.

To wrap up, ask the following questions:

Inferential How does Robert Frost use symbolism and structure to convey theme in the poems you have just read? Support your answer with details you recorded on Activity Pages 4.2 and 4.3.

o   Students should use details from their annotations to answer the question. Possible answer: Fire and ice are common objects with which everyone is familiar, so they make effective symbols for desire and hate, respectively. "Fire and Ice" is divided very neatly between lines 1–4, which deal with fire/desire, and lines 5–9, which deal with ice/hatred, to effectively compare and contrast the two destructive emotions.

Evaluative Which words and/or lines in each poem stand out most to you? What do these lines make you think about?

o   Students' answers will vary but should relate to the themes of the poems.

MORPHOLOGY 15 minutes

Greek/Latin Roots *fero, sequor, solvo, specto, strictus, syn, teneo, valeo*

Introduce Greek/Latin Roots 15 minutes

- Direct students to the Roots Anchor Chart that is displayed.
- Write the root *fero* on the chart, and point out that it is pronounced /fer*oe/. Write the meaning: wild, fierce.
- Write the root *sequor* on the chart, and point out that it is pronounced /se*quor/. Write the meaning: to follow.
- Write the root *solvo* on the chart, and point out that it is pronounced /sawlv*oe/. Write the meaning: to loosen.
- Write the root *specto* on the chart, and point out that it is pronounced /spek*toe/. Write the meaning: to watch, look.
- Write the root *strictus* on the chart, and point out that it is pronounced /strik*tus/. Write the meaning: tight.
- Write the root *syn* on the chart, and point out that it is pronounced /sin/. Write the meaning: together.
- Write the root *teneo* on the chart, and point out that it is pronounced /tən*ae*oe/. Write the meaning: to hold.
- Write the root *valeo* on the chart, and point out that it is pronounced /vəl*ae*oe/. Write the meaning: to be strong.
- Explain that each of these roots combined with other roots and affixes form many modern English words. For example, the word *inspection* is a noun meaning the act of looking at something.

SUPPORT: Help students understand that roots may be spelled differently in particular words. For example, the root *specto* appears in both *spectator* and *conspicuous*. The root *syn* appears in both *synonym* and *sympathy*. When in doubt, check word roots in a dictionary.

Root	Meaning	Example
fero	wild, fierce	The tiger's **fero**city was frightening.
sequor	to follow	Carry out the steps in the correct **sequ**ence.
solvo	to loosen	You can use a **solv**ent to remove the oil.
specto	to watch, look	The **spect**ators were thrilled when the player scored.
strictus	tight	Some parents are **stric**ter than others.
syn	together	*Delve* is a **syn**onym for *dig*.

Root	Meaning	Example
teneo	to hold	*Ten*acity is a synonym for *persistence.*
valeo	to be strong	The knight's **val**or in battle won her acclaim.

CHALLENGE: As time allows, challenge students to think of additional words with the roots *fero, sequor, solvo, specto, strictus, syn, teneo,* and *valeo* and to use them in context in a sentence. Ask students to work in pairs to search through their reading for words with these roots. Have them identify the root and use context to determine its meaning. Have pairs share their findings with the class.

- Have students turn to Activity Page 4.4. Briefly review together the directions and the first completed example. Tell students to complete the next item in the chart. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

WRITING   30 minutes

Write a Poem: Plan

Introduce   10 minutes

- Explain to students that in this unit they will be asked to write a poem. Tell students they will be basing the style for this poem on the work of a poet of their choice in *Realms of Gold,* Volume 2.

  o Explain that students should imitate the poet's style using a technique or subject matter unique to that writer.

  o Provide students with such examples as Emily Dickinson's sly wit ("'Faith' is a fine invention"), W. B. Yeats's mournful sweetness ("A Meditation in Time of War") or e. e. cummings's unconventional punctuation ("The Bigness of Cannon"). Use this link to download the Online Resources for this unit where a link to the work of these poets can be found: https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources.

  o Inform students that, although most of these poems rhyme, Ezra Pound ("April") and others wrote in blank verse; some poets use especially vivid metaphors, some concern themselves with big topics like death and time, and others, like William Carlos Williams, focus on small things that they seem to be saying are equally important.

  o Make clear that students will be provided with a model, demonstrating how one writer was inspired by a poet, on the Topic Menu.

Note to Teacher: Some students may wish to carry out this assignment using more contemporary poems:

- For example, students may wish to explore such poets as Amanda Gorman and Nikki Giovanni, as well as poets of Latinx and AAPI descent. Use this link to download the Online Resources for this unit, where a link to the work of these poets can be found: https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources.

- Another possibility would be to use the work of slam poets—a genre that some students might find a little less musty and more engaging. Use this link to the Online Resources for this unit to find specific links to the genre: https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources.

Activity: Study the Writing Model   10 minutes

- Take students through the Writing Model on Activity Page 4.5.
- Read the model aloud with students. Point out that in this case, the writer has chosen to imitate the poet William Carlos Williams.
- From reading *Realms of Gold,* Volume 2, students will have some familiarity with this poet's style. Ask: What makes this poet's style unique? How does the Writing Model show the influence of this poet's style?
- Elicit that the style comes from the use of blank verse and from finding depth of feeling and sensory experience in simple subject matter.
- Have students make notes beneath the poem, noting what grabs them or what doesn't—or how they might have used this poet's style differently.

SUPPORT: Some students may not grasp what it is they might imitate. Provide some examples of poets' styles.

- Humor can set a poet apart. Emily Dickinson teased with a sly wit, as did e. e. cummings.
- In the poem "Annabel Lee," Edgar Allan Poe creates a morbid, dreary mood even as he's writing about his beloved—the poem drips with dark imagery and death.
- Both William Carlos Williams and Ezra Pound create indelible images with few words— peering through a keyhole at the settings they describe. Observation is their style.
- Robert Frost always seems to be imparting a lesson about life. Robert Service is telling a ripping yarn, good for reciting from memory by the campfire. Yeats uses a premonition about death to say something about life—turning things inside out is his style.

Make clear that these are only a few examples and that while these poets may use different styles, their poems can be recognized by these features.

Wrap Up   10 minutes

Come together as a group, and have students share their responses to the Writing Model.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 4.1.

Morphology

- Have students take home Activity Page 4.4 and complete it for homework.

Writing

- If students did not complete Activity Page 4.5 during the Writing lesson, have them complete it for homework.

Lesson 5

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Partners: "The Chimney Sweeper" Poems	*Realms of Gold,* Volume 2 Copies of "The Chimney Sweeper" poems Steps to Annotate a Poem Poster Activity Pages 1.2, 5.1, 5.2, 5.3
DAY 2: Spelling	15 min	Introduce Spelling Words	Activity Page 5.4
Writing	30 min	Write a Poem: Plan	*Realms of Gold,* Volume 2 Writing Process Diagram Activity Pages 5.5, 5.6, SR.2
Take-Home Material	*	Reading, Spelling, Writing	Activity Pages 5.1, 5.4, 5.5, 5.6

PRIMARY FOCUS OBJECTIVES

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

Reading

Analyze a fictional portrayal of a time, place, or character to understand how authors use or alter history. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.9, RL.7.10)

Writing

Develop and strengthen writing as needed by planning. (W.7.5, W.7.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.7.4, L.7.4.a, L.7.4.b, L.7.4.c, L.7.4.d, L.7.5, L.7.5.b, L.7.5.c, L.7.6)

ADVANCE PREPARATION

Reading

- Read in advance the biographical information about poet William Blake and historical information about the Industrial Revolution found on pages 74–75 of this Teacher Guide.

- Consider sharing with students photos of children who worked as chimney sweeps. Use this link to download the CKLA Online Resources for this unit, where the specific links to such photos can be found: https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources.

- Make copies of "The Chimney Sweeper" poems (pages 2–4). Be prepared to discuss the poems in class.

- Write the purpose for reading on the board/chart paper: *Describe the connection between the Industrial Revolution and "The Chimney Sweeper" poems.*

Writing, Grammar, Morphology, Spelling

- Prepare and display the Writing Process Diagram found on Activity Page SR.2.

DAY 1

READING   45 minutes

Partners: "The Chimney Sweeper" poems [pages 2–4]

Review   5 minutes

- Review symbolism, <u>structure</u>, and <u>theme</u> with students. Ask students to recall <u>symbol</u> (something in a story or poem that stands for something else); structure (arrangement of words, lines, and stanzas in a poem; the <u>characters</u>, <u>setting</u>, and <u>events</u> that make up a story); and theme (the message conveyed by a poem or story).

- Ask students to recall how Robert Frost used symbolism and structure to convey theme in the poems "Fire and Ice" and "Nothing Gold Can Stay." (Possible answer: Fire and ice are common objects with which everyone is familiar, so they make effective symbols for desire and hate, respectively. "Fire and Ice" is divided very neatly between lines 1–4, which deal with fire/desire, and lines 5–9, which deal with ice/hatred, to effectively compare and contrast the two destructive emotions.)

Introduce "The Chimney Sweeper" Poem   10 minutes

- Tell students they will read the poem "The Chimney Sweeper," which is told in two parts, with partners.

- Explain that William Blake uses a number of <u>literary devices</u> in this poem to convey the theme. Present the following literary devices to students, and tell them to look for examples of each as they read the poem:

  o *irony*: contradictory statements or situations that reveal a reality that is different from what appears to be true; for example, if your sister says, "That's just great!" after her favorite team loses a big game, she is using irony

  o *paradox*: a statement that appears to be contradictory or illogical at first but upon further reflection makes sense; for example, the famous statement in George Orwell's *Animal Farm*—"All animals are equal, but some are more equal than others"—is a paradox (society claims to practice equality but in fact does not)

  o *satire*: the use of exaggeration, humor, or sarcasm to criticize something or someone; for example, comedians who mimic and pretend to defend politicians they actually disagree with are using satire

- Tell students that these poems use a technique called *slant <u>rhyme</u>*. Slant rhyme occurs when two words sound similar but do not sound exactly alike (such as *worm* and *swarm*). Poets often use slant rhyme to surprise readers and alter their expectations.

- Explain that one type of poem is called <u>didactic</u>. In this type of poem, the poet attempts to offer advice or teach a lesson to the <u>audience</u>. "The Chimney Sweeper" poems are somewhat didactic in nature.

- Have students turn to page 2 in *Realms of Gold*, and ask them to identify the name of the poet. Provide students with some biographical information about William Blake and historical information about the Industrial Revolution:

  o William Blake (1757–1827) was an English poet, painter, and engraver. Though his work was largely ignored or brushed aside during his lifetime, his poetry is now considered one of the best examples of the early Romantic era (late 1700s to mid 1800s). Romantic poets prized imagination, strong emotion, and nature over order, logic, and reason; like many Romantic poets, Blake often incorporated supernatural elements in his work. In poems such as "The Chimney Sweeper," "The Lamb," and "The Tyger," Blake deals with themes of innocence, experience, and the meeting (often the clashing) of the two.

  o Blake lived and worked in the crowded city of London, England, at a time of great social and political change. The Industrial Revolution (1733–1913) was well underway. During the late 1700s and early 1800s, tens of thousands of people moved from farms and small towns into cities to take jobs in factories. Cities quickly grew larger, but they were typically dirty and unhealthy; factory workers—including small children—worked up to fourteen hours per day for very little pay and lived in cramped, unsafe buildings. Life in England changed dramatically during Blake's lifetime. Such developments profoundly affected his views, his art, and his writing.

o The first version of "The Chimney Sweeper" was published in 1789 in Blake's collection *Songs of Innocence*. Many of the poems in this collection address the destruction of childhood innocence by social forces. [Point out to students that the title of the volume is itself ironic.] Five years later, Blake added several poems to *Songs of Innocence*, including a second version of "The Chimney Sweeper," and titled this section of the book *Songs of Experience*.

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *scarcely*.

- Have students find the word on page 2 of the Reader.

- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.

- Explain the following:
    o The part of speech follows each word in an abbreviated format as follows: noun–*n*.; verb–*v*.; adjective–*adj*.; adverb–*adv*.

    o Alternate forms of the word appearing in the selections may follow the definition. They may be a different part of speech from the original word.

- Have students reference Activity Page 5.1 while you read each word and its meaning, noting the following:
    o The page number, <u>stanza</u> number, and <u>line</u> number (for the first occurrence of the word in the selections) appears in bold print after the definition.

    o Words are listed in the order in which they appear in the selections.

"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**)

Vocabulary Chart for "The Chimney Sweeper"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	bead	scarcely soot plain sport want heath woe
Spanish Cognates for Core Vocabulary		*deporte*
Multiple-Meaning Core Vocabulary Words	bead	plain sport want
Sayings and Phrases		

Read the purpose for reading from the board/chart paper:

> Describe the connection between the Industrial Revolution and "The Chimney Sweeper" poems.

Read the Poems   25 minutes

Pair students to read the selections together. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English learners with native speakers. Student pairings should change throughout the year. As students read, circulate around the room, monitoring students' focus and progress. Use the prompts below with pairs who need extra support.

Distribute copies of "The Chimney Sweeper" poems to students. Have one student read Version 1 of the poem silently, annotating the poem and completing Activity Page 5.2. Have the other student read Version 2 of the poem, also annotating the poem and completing Activity Page 5.3. Then have students pair up and discuss the poems, noting similarities and differences.

"The Chimney Sweeper" (Version 1)

SUPPORT: During the Industrial Revolution, children as young as four were employed as chimney sweeps, responsible for cleaning the soot from factory chimneys (the soot could catch fire if not cleaned out regularly). The job was dirty and dangerous. Children—typically orphans or paupers—regularly became stuck in chimneys, suffocated, or suffered burns. Exposure to soot led to respiratory disease and cancer.

[Stanza 1]

SUPPORT: Explain to students that during the early decades of the Industrial Revolution, impoverished parents often sold their children to factory owners to work as chimney sweeps. The children typically were not paid.

> *Inferential* Describe the conditions in which the <u>speaker</u> lives.
>
> o The speaker lives in dirty and unhealthy conditions. He sweeps chimneys for a living and sleeps in soot.

[Stanza 2]

> *Inferential* What does the speaker tell Tom in lines 3 and 4? Is Blake being ironic here? What symbols can you detect in these lines?
>
> o The speaker is telling Tom not to cry when his head is being shaved because his white hair will no longer be soiled by the soot. Blake is being ironic—it is, in fact, a terrible thing that Tom's head is being shaved. The whiteness of Tom's hair could be seen here as a symbol of his youth, goodness, and innocence; the black soot, a symbol of the evils of industrialization—which will eventually destroy Tom and the other chimney sweeps.

[Stanzas 3–4]

> *Inferential* What contrasting images are given in these stanzas? What might the coffins symbolize?
>
> o The bright, green fields are contrasted with the dark coffins, which may symbolize the black, sooty chimneys in which the children spend their days. The coffins also symbolize death, which awaits the chimney sweeps.

[Stanza 5]

> *Inferential* What does the angel tell Tom in lines 3 and 4? How do you know Blake intends these lines to be ironic and satirical?
>
> o The angel tells Tom that if he behaves himself, God will take care of him and he will always be happy ("never want [lack] joy"). These lines are ironic and satirical because, in fact, the children have no joy in their lives, even if they do behave. Blake is criticizing the idea that "everything will be fine" for the children if they merely do as they are told.

[Stanza 6]

    Inferential What is the speaker's <u>tone</u> in this stanza? What is Blake's perspective?

        o   The speaker seems almost cheerful and optimistic, thinking that all will be well if he and the other children do what they are asked to do. Blake's view is far different.

"The Chimney Sweeper" (Version 2)

[Stanza 1]

    Literal What is the poem's setting? Who is the speaker?

        o   The poem is set in England in winter during the Industrial Revolution, where a young chimney sweep waits for his parents who are praying at church. There are two speakers: someone (presumably an adult passerby) who asks where the child's parents are and the chimney sweep himself, who is the main speaker.

[Stanza 2]

    Inferential What contrasting images are given in these stanzas? What might the "clothes of death" symbolize?

        o   There is a contrast between the image of the happy child playing on the heath and the pure white snow with the child dressed in the "clothes of death" and singing a woeful song. The clothes could symbolize the sweep's current misery and/or impending death.

[Stanza 3]

    Inferential How might line 1 in this stanza be an example of irony?

        o   The boy says he is happy and dances and sings, but he is clearly not really happy, though he may pretend to be for fear of upsetting his parents and/or employer.

    Inferential Whom does the sweep blame for his miserable condition?

        o   He blames society at large—especially his parents and organized religion, whom he says profits from his misery and that of those like him.

Turn and Talk: Tell students that the Industrial Revolution built great fortunes, helped expand the middle class, and improved the standard of living for many people. However, it also created great poverty, led to widespread disease, and generated enormous amounts of pollution. Have students turn to a partner and talk about this paradox. Did the benefits outweigh the negative consequences? As time allows, invite a few students to share what they discussed with their partner.

Discuss the Poems and Wrap Up the Lesson   5 minutes

Remind students of the purpose for reading:

> Describe the connection between the Industrial Revolution and "The Chimney Sweeper" poems.

To wrap up, ask the following questions:

Inferential How are the poems similar? How are they different? How are these poems connected to the Industrial Revolution? Support your answer with details you recorded on Activity Pages 5.2 and 5.3.

- o   Accept supported answers. Both poems deal with the plight of chimney sweeps who lived dangerous and miserable lives. In Version 1, from *Songs of Innocence*, the speaker cannot really understand the world in which he finds himself; he maintains some innocence in that he believes that all will be well if he simply does his duty. By contrast, the chimney sweep in Version 2, from *Songs of Experience*, well understands his situation and is angry about it—particularly toward his parents and the Church, who pretend child laborers are happy. The Industrial Revolution generated great wealth, but it also created great poverty and suffering. Blake's poems call attention to this paradox.

Inferential Which element of the poems mark them as an example of Romantic poetry?

- o   Students' answers will vary but should relate to the strong emotions evoked by both poems.

Evaluative In what way are "The Chimney Sweeper" poems didactic?

- o   Students' answers will vary but should relate to Blake's intention to call attention to the plight of child workers and to inspire societal change.

SUPPORT: If needed, remind students that *didactic* means intended to teach.

DAY 2

SPELLING	15 minutes

Introduce Spelling Words   15 minutes

- • Explain that students will practice twelve words that contain the Greek and Latin roots *fero, sequor, solvo, specto, strictus, syn, teneo,* or *valeo.* These words do not follow one single spelling pattern. Tell students they will be assessed on these words and will write a sentence including one or more of these words in Lesson 9.

- • Introduce the words by writing them on the board/chart paper. First say the word aloud, and then name each letter aloud as you write it.

   - o   Point out that *ferocity* is spelled using the root *fero*.

   - o   The word *sequence* is spelled using the root *sequo*.

   - o   The words *solvent* and *resolve* are spelled using the root *solvo*.

   - o   The words *spectator, inspection,* and *conspicuous* are spelled using the root *specto*.

   - o   The word *strict* is spelled using the root *strictus*.

   - o   The words *synonym* and *sympathy* are spelled using the root *syn*.

   - o   The word *tenacity* is spelled using the root *teneo*.

   - o   The word *valor* is spelled using the root *valeo*.

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

- After writing and pronouncing the words, use the following chart to define each word and provide an example of how to use it in a sentence.
- Remind students that they can use what they have learned about roots to help them determine the meaning of these words.

Spelling Word	Definition	Example Sentence
ferocity	fierceness	Mother bears are known for their ferocity in defending their young.
sequence	an arrangement of things in a particular order	Investigators pieced together the sequence of events leading up to the crime.
solvent	a substance that loosens and dissolves materials	Acetone is a good solvent for nail polish.
resolve	to bring to a successful conclusion	The two countries were able to resolve their conflict through diplomacy.
spectator	onlooker at an artistic performance or sports event	Due to the pandemic, the game was played without live spectators.
inspection	the act of looking something over	The inspection revealed no safety issues with the vehicle.
conspicuous	clearly visible, in plain view	Falling asleep in class was a conspicuous failure to pay attention.
strict	maintaining firm control	The rules are stricter at my parents' house than at my grandparents' house.
synonym	word with the same or nearly the same meaning as another	The word *rigid* is a synonym of the word *inflexible*.

Spelling Word	Definition	Example Sentence
sympathy	sharing in another's feelings	We all felt sympathy for the homeless kitten.
tenacity	persistence, stick-to-it-iveness	Elizabeth's tenacity in trying out eventually won her a place in the school orchestra.
valor	courage and boldness	The firefighter showed great valor in entering the burning building.

- Tell students the word list will remain on display until the assessment so they can refer to it until then.
- Have students take home Activity Page 5.4 to practice the spelling words.

WRITING   30 minutes

Write a Poem: Plan

Introduce the Writing Process   5 minutes

- Display the Writing Process Diagram, and walk through the steps with students. Point out that this diagram is also included in the Student Resources on Activity Page SR.2. Explain that students will follow these steps each time they work on a unit writing assignment. Today students will begin the planning step.

The Writing Process

Plan → Draft → Share / Evaluate / Revise → Edit → Publish
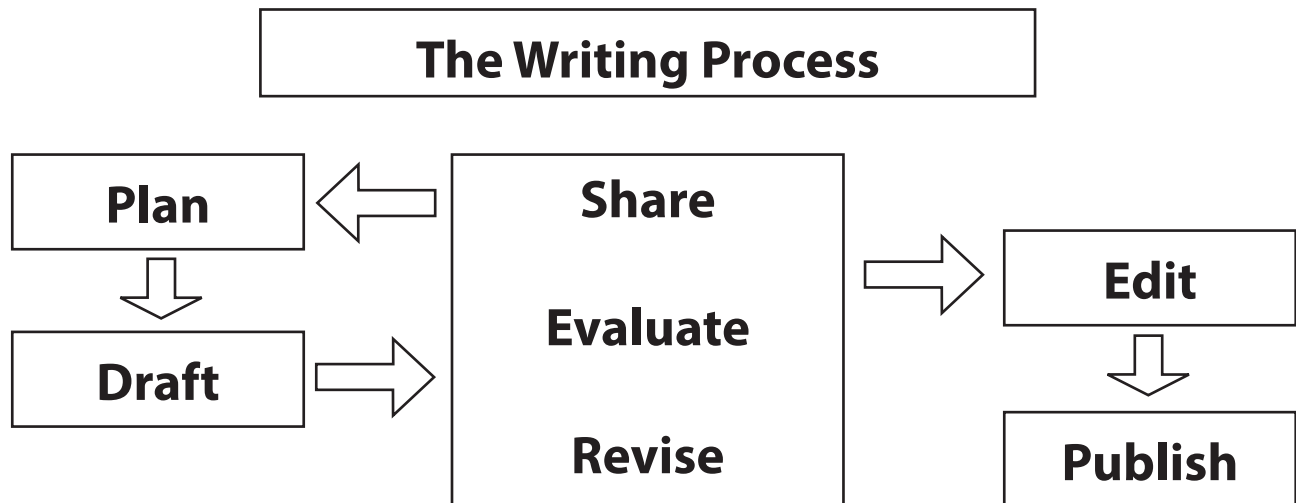
Note to Teacher: You may wish to keep the Writing Process Diagram displayed in the classroom for students to refer to throughout the year.

Introduce the Topic Menu   5 minutes

- Remind students that they will be writing a poem in the style of a poet from *Realms of Gold,* Volume 2 or a contemporary poet discussed in Lesson 2.
- Point out that it would be a good idea to review the poets' work before settling on a preference.

- Explain that students should try to choose a poet whose style they have a feel for.
- Introduce the Topic Menu on Activity Page 5.5, and read through the choices.
- Ask students to consider the following questions as they rank their choices:
  - o Which of the poets do you like the best? Which do you like the least?
  - o Is there a poet whose style particularly grabs you? Why?
  - o Is there a poet not in the *Realms of Gold* anthology that you'd like to add? Maybe one of the more contemporary poets from Lesson 2?
- Call on volunteers to talk about how they're thinking this through: maybe they felt an emotion or encountered language that moved them, or maybe they just saw a style clearly and wanted to try to imitate it.
- Tell students that knowing what motivates them will help them create their own, unique poem.
- Explain that job one is finding a poet—then students must decide on the subject.

Note to Teacher: Suggest students visit the library or explore online to find more work from the poet they are interested in. Point out that this may help in pinning down that poet's style.

Activity: Hunting a Subject   10 minutes

- Explain to students that while they may be taking their style or structure from an existing poem, they will have to find their own subject—matching the style of the poet they've chosen.
- Filling in the Venn diagram on Activity Page 5.6 will help students settle on what they want their poem to be about.
- Make clear to students that their poems need not match the poet they choose for length. For example, if students choose Alfred Lord Tennyson, they might wish to write a few stanzas of a longer work in his style—just so long as the poem works on its own.

SUPPORT: For students baffled by how to find a poet's style, explain that it's often more obvious than it seems—it's easy to overthink style!

- Give the example of William Carlos Williams.
- Explain that it's not just blank <u>verse</u> that distinguishes his work but that it's the way he brings small moments to life. Tell students if they manage to do that, then they will be writing in Williams's style.
- Tell students this is true for all the poets they're considering—each one uses either rhyme or blank verse, but they all bring a personality to the work.
- The students' job is to find that personality—that unique way of expressing things—and put it into a poem of their own.

Wrap Up   10 minutes

Call on volunteers to share their ranking and discuss the reasons for their choices. Urge any students who decided to choose more contemporary poets to talk about what inspired them to do that. Ask: Did you have a favorite poet? Do you generally prefer the work of more recent poets?

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 5.1.

Spelling

- Have students take home Activity Page 5.4 to practice spelling words.

Writing

- If students did not complete Activity Pages 5.5 and 5.6 during the Writing lesson, have them complete them for homework.

Lesson 6

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: **Reading**	45 min	Small Group: "The Gift of the Magi"	*Realms of Gold,* Volume 2 Steps to Annotate a Poem Poster Activity Pages 1.2, 6.1, 6.2
DAY 2: **Morphology**	15 min	Practice Greek and Latin Roots *fero, sequor, solvo, specto, strictus, syn, teneo, valeo*	Roots Anchor Chart Activity Page 6.3
Writing	30 min	Write a Poem: Draft	*Realms of Gold,* Volume 2 Activity Page 6.4
Take-Home Material	*	Reading, Grammar, Writing	*Realms of Gold,* Volume 2 Activity Pages 6.1, 6.3, 6.4

Primary Focus Objectives

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

Reading

Analyze the use of irony in a short story. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.6, RL.7.10)

Writing

Draft a poem using techniques such as description to develop ideas. (W.7.3, W.7.3.b)

Use precise words and phrases, relevant descriptive details, and sensory language to convey ideas. (W.7.3.d)

Draft a poem. (W.7.4, W.7.5, W.7.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.2, L.7.3)

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.7.4, L.7.4.a, L.7.4.b, L.7.4.c, L.7.4.d, L.7.5, L.7.5.b, L.7.5.c, L.7.6)

ADVANCE PREPARATION

Reading

- Read in advance the biographical information about O. Henry found on pages 85–86 of this Teacher Guide.
- Write the purpose for reading on the board/chart paper: *Analyze the use of irony in "The Gift of the Magi."*

Writing, Grammar, Morphology, Spelling

- Display the Roots Anchor Chart from Lesson 4.

DAY 1

READING   45 minutes

Small Group: "The Gift of the Magi" [pages 84–90]

Review   5 minutes

- Review the literary devices of irony, paradox, and satire with students. Ask students to recall the definitions of irony (contradictory statements or situations that reveal a reality that is different from what appears to be true), paradox (a statement that appears to be contradictory or illogical at first but upon further reflection makes sense), and satire (the use of exaggeration, humor, or sarcasm to criticize something or someone).
- Ask students to recall how William Blake uses irony in "The Chimney Sweeper" (Version 2). (Possible answer: The boy says he is happy and dances and sings, but he is clearly not really happy, though he may pretend to be for fear of upsetting his parents and/or employer.)

Introduce the Story   10 minutes

- Tell students they will read "The Gift of the Magi."
- Remind students about the two types of conflict in literature: external and internal. Ask students to explain the difference. (In an external conflict, a character faces a force outside of themselves, and one character or force generally triumphs. During an internal conflict, the character must make a personal choice between two options.)
- Have students turn to page 84 in *Realms of Gold*, and ask them to identify the name of the author. Provide students with some biographical information about O. Henry.
- O. Henry (1862–1910) was an American author famous for his short stories, many of which had a twist or a surprise ending. ("The Gift of the Magi" is just one such story.) Born as

William Sydney Porter in North Carolina, he worked at various jobs as a young man: clerk in a drugstore, ranch hand in Texas, and bank teller. In 1894, Porter started a humorous weekly paper, *The Rolling Stone*. Just two years later, he was accused of embezzlement while working at a bank, after which he fled to New Orleans, then Honduras, then back to the United States when he learned that his wife was dying. There was much debate over his actual guilt, but he spent three years in a prison in Columbus, Ohio. During that time, Porter began his career as an author—writing short stories to support his young daughter. It was then he adopted the pen name Olivier Henry, shortened later to O. Henry. The newly named writer was prolific, with twelve stories published while he was still in prison. After a move to New York City in 1902, Porter often wrote romanticized adventures about the lives of ordinary people in New York. His stories were popular, and he was known for his wit and wordplay, as well as for his everyday characters. He continued to write, at one point writing a story every week for the *New York World*, a popular newspaper in the 1800s. Some of his stories have been made into films, including *The Unknown Quantity* and *O. Henry's Full House*, which included an adaptation of "The Gift of the Magi."

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *bulldoze*.

- Have students find the word on page 83 of the Reader.

- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.

- Explain the following:

  o The part of speech follows each word in an abbreviated format as follows: noun–*n*.; verb–*v*.; adjective–*adj*.; adverb–*adv*.

  o Alternate forms of the word appearing in the story may follow the definition. They may be a different part of speech from the original word.

- Have students reference Activity Page 6.1 while you read each word and its meaning, noting the following:

  o The page number (for the first occurrence of the word in the story) appears in bold print after the definition.

  o Words are listed in the order in which they appear in the story.

1. **bulldoze, *v*.** to use great force when dealing with someone or something (**bulldozing**) (**84**)

2. **imputation, *n*.** an accusation; a claim (**84**)

3. **predominate, *v*.** to be the strongest or main element (**predominating**) (**84**)

4. **beggar, *v*.** to defy because it is too extraordinary to be believed or described (**84**)

5. **mendicancy, *n*.** the practice of begging; the state or condition of being a beggar (**84**)

6. **appertain, *v*.** to be a part of (**appertaining**) (**85**)

7. **meretricious, *adj.*** flashy but with no real value (**87**)

8. **nimble, *adj.*** quick and light in movement; agile (**89**)

9. **tresses, *n.*** long locks of hair (**89**)

10. **dandy, *adj*.** excellent; outstanding (**90**)

Vocabulary Chart for "The Gift of the Magi"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	imputation beggar mendicancy appertain meretricious tresses	bulldoze predominate nimble dandy
Spanish Cognates for Core Vocabulary		
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases	flung to the breeze on the sly patent fact had me going	

Read the purpose for reading from the board/chart paper:

Analyze the use of irony in "The Gift of the Magi."

Establish Small Groups

Before reading the selections, divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 6.2 together. This is an excellent time to make notes in your anecdotal records.

- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 6.2. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 6.2 correctly. You may choose to do one of the following to address this:

  o   Collect the pages, and correct them individually.

  o   Provide an answer key for students to check their own or a partner's work after they have completed the activity page.

  o   Confer with students individually or as a group at a later time.

Read the Story   25 minutes

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand.

"The Gift of the Magi"

[pages 84–85]

Inferential Who were the magi? [If necessary, direct students' attention to the footnote on page 84.] Why do you think the author gave his story this title?

  o   The magi were the three wise men of the East who brought gifts to the infant Jesus in Bethlehem. Students may speculate that the title foreshadows that the story will be about the giving of a precious gift of some kind.

SUPPORT: "The Gift of the Magi" was written in 1905. Della's $1.87 would be worth about $60 today. She and her husband pay rent of $8 per week for their apartment; that is the equivalent of about $250 per week today. We later learn that Jim earns $20/week at his job; that is the equivalent of about $630 per week today. We learn later in the story that Della and Jim live in New York City. Today, the median household income in New York City is about $64,000; Jim earns the equivalent of about $33,000 annually.

Inferential How are the first two sentences in the story's second paragraph an example of irony?

  o   The author says Della has very little money to buy Christmas gifts so "there was clearly nothing" for her to do but sit on the couch and cry, which she does. There are

obviously many things Della could do—as the audience will soon learn. The author does not literally mean that Della has no alternatives. It is also not a terrible tragedy not to have a lot of money to purchase gifts.

CHALLENGE: Ask students if they think there is any symbolic meaning to the couple's last name. (Students may suggest that the name—Young—suggests that Della and Jim are young themselves and possibly quite innocent as well.)

Note to Teacher: Students may be troubled by Della's reflection on page 85 that she is "owned" by Jim. Explain that this is a figure of speech meant to emphasize the bond between Della and Jim—but also explain that it is an expression that would be found offensive today.

[page 86]

SUPPORT: The Queen of Sheba and King Solomon are biblical characters. According to the books 1 Kings and 2 Chronicles, the queen visited Israel's King Solomon "to prove him with hard questions," which Solomon—who had a reputation for being wise—answered to her satisfaction. They exchanged extravagant gifts, and she returned to her homeland. The allusion suggests how much the watch and hair mean to Jim and Della—even if they cannot compare in value to the riches of a king or queen.

Turn and Talk: What might Della's hair symbolize? What about Jim's gold watch? Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner. (Possible answer: Della's hair might symbolize youth or feminine beauty; Jim's gold watch might symbolize wealth and success.)

SUPPORT: The abbreviation *Mme.* is French for "Madame." The name *Sofronie* means beautiful or wise.

Inferential Who is Mme. Sofronie? What is ironic about her name?

o   Mme. Sofronie sells "hair goods of all kinds" and operates a store one flight up from Della's apartment. Her name is ironic because the name means beautiful or wise but she is depicted as rather coarse and common. One might expect a French lady to speak in a more sophisticated way than, "Take yer hat off and let's have a sight at the looks of it."

[pages 87–89]

Inferential Identify a paradox in the second paragraph on page 87. In what way is the author being sarcastic in this paragraph?

o   The author says that generosity and love can cause *ravages*, or damages. This seems paradoxical because one does not usually think of love as a destructive force. He is being sarcastic when he says that the act of charitable love has consequences that cannot be overcome—then gives as an example the difficulties of styling short hair as opposed to long hair.

Inferential How is the second paragraph on page 88 an example of irony?

o   The text calls Jim a "poor fellow" who is "burdened with a family" at the young age of twenty-two. But the author clearly does not consider Jim to be a poor fellow. Jim has a loving wife who has made a huge sacrifice for him—and who is even making his dinner as he comes home from work. The author does not actually pity Jim in the least.

SUPPORT: Some of your students may benefit from the following supports:

- Explain to students that the term *idiocy* at the bottom of page 88 is considered ableist and offensive today.

- Della's comment that perhaps the hairs of her head were numbered is an allusion to Luke 12:7 in the Bible: "But even the very hairs of your head are numbered. Fear not therefore: ye are of more value than many sparrows." In this passage, Jesus is reminding his disciples how much God loves them—which connects to Della's assertion that "nobody could ever count [her] love for [Jim]."

- Explain to students the concept that women easily grow "hysterical," as suggested on page 89, is today considered sexist and offensive.

[page 90]

Inferential What is ironic about the gifts Jim and Della have bought for each other?

- o In a literal sense, neither has any use for the gifts: Jim no longer has a watch, so he cannot use the chain; Della cut her hair, so she cannot use the combs. The irony is that the gifts are even more precious to the recipients than they would have been, due to the extreme sacrifice Jim and Della made to purchase them.

Inferential Find examples of irony in the final paragraph. How does the final paragraph connect to the story's title?

- o The author says his story is uneventful and calls Jim and Della "foolish children." He clearly does not think they are foolish at all; he thinks they are wise and their story very significant. Their sacrifice was not "unwise," as the text states; it was worth more, the author suggests, than the gifts the magi gave the baby Jesus.

Evaluative Now that students have finished the story, ask again if they think Della's hair and Jim's watch have symbolic meaning. Have their answers changed?

- o Possible answers: Della's hair might symbolize the loving sacrifice she made; Jim's gold watch could be a symbol of the priceless love he has for his wife.

Discuss the Story and Wrap Up the Lesson   5 minutes

Remind students of the purpose for reading:

> Analyze the use of irony in "The Gift of the Magi."

If necessary, give students one or two minutes to finish Activity Page 6.2.

To wrap up, discuss the following:

Inferential Describe the ways O. Henry uses irony in "The Gift of the Magi."

- o Possible answer: One way O. Henry uses irony in the story is to create anticipation and surprise at the end of the story. When readers learn Della has sold her hair to buy Jim a gift, they anticipate that the story will end with Della's joy at being able to give her husband such an expensive present. The ending undermines that expectation.

MORPHOLOGY   15 minutes

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

Practice Greek/Latin Roots   15 minutes

- Remind students that in Lesson 2 they learned about the roots *fero, sequor, solvo, specto, strictus, syn, teneo,* and *valeo*.

- Use the chart below to review with students the meaning of the roots and to give them additional examples of words that contain the roots.

Root	Meaning	Example Word
fero	wild, fierce	feral
sequor	to follow	consequence
solvo	to loosen	dissolve
specto	to watch, look	speculate
strictus	tight	restrict
syn	together	symphony
teneo	to hold	tenant
valeo	to be strong	valid

- Help students see the connection between the root and word meanings.

  o A feral animal is a wild, not domesticated, animal.

  o A consequence is something that follows from something else as a result.

  o To dissolve something is to liquify it.

  o To speculate is to look into the future or the realm of what might be possible.

  o To restrict is to hold something tightly.

  o A symphony is musical notes or instruments joining together in harmony.

  o A tenant pays rent to hold a property.

  o A valid argument is a strong one, and an invalid is a person who is not strong.

CHALLENGE: As time allows, invite students to work in pairs to think of additional words with these roots and to speculate about how the meanings of the words might be connected to the meanings of the roots. Have students verify their connections using a dictionary. Allow pairs to share their findings with the class.

- Have students turn to Activity Page 6.3. Briefly review the directions, and do the first item together. Tell students to complete the activity page in class or for homework.

<table>
<tr><td>WRITING</td><td align="right">30 minutes</td></tr>
</table>

Write a Poem: Draft

Review Structure   5 minutes

- Point out that poems are <u>structured</u> differently from narrative writing.

- Review the different types of poetic structure—blank <u>verse</u> versus rhyming—and some common rhyme schemes and how they are coded—ABA BCB etc.

- Provide the example of William Carlos Williams's "The Red Wheelbarrow." Explain that while nothing rhymes here, the poem has a <u>rhythm</u>—and a sparseness—that marks Williams's style.

- Make clear that a poem doesn't need to rhyme but that poems are generally a more compressed form than novels or short stories—creating intense emotion or insight through economy of words.

Note to Teacher: Make clear that students needn't copy a poet's rhyme scheme exactly but should find inspiration in the effect the poet is trying to create.

Find Your Feet   10 minutes

- To help students discover rhythm in written words, help them to "find the feet" in a <u>line</u> of poetry. The foot is a group of syllables that contains a single stressed syllable. The most common poetic foot in English is the <u>iamb</u>.

- Explain that an iamb is two syllables, where the first syllable is unstressed and the second is stressed—as in "toDAY." Write the following iambic line on the board/chart paper: "toDAY/ i HAD/ a ROT/ten DAY."

- Tell students the line has four iambs, or pairs of unstressed and stressed syllables. Note that the lowercase syllables are unstressed and the capitalized ones are stressed. Then read the phrase aloud with the class.

- Make clear that when writing with iambs, it's a good idea to have the same number of iambs per line but that the poet need not make the number exact or even use the same kind of feet in a single poem—though it is easier to get a pleasing result this way.

Activity: Find Your Structure   10 minutes

- Explain to students that Activity Page 6.4 will provide them with an example for one approach to finding structure for their poem by showing how the Writing Model was created.

- Make clear that this example generally only works with blank verse. For rhyming poems, working line by line is the simplest approach—deciding on a structure of your own or copying the rhyme scheme of your chosen poet.

- Point out that this is a practice poem. If students decide to use this technique for their own poem, they will need to come up with new content and page breaks—a new poem entirely—for their assignment.
- As students work, circulate around the room, monitoring students' progress and providing guidance and support as needed.

Note to Teacher: There are a number of good rhyming dictionaries available in print and online. Make clear that poets often make use of these—just as they use a thesaurus when they're stuck for a rhyme. Use this link to download the CKLA Online Resources for this unit, where a link to a rhyming dictionary can be found: https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources.

Wrap Up   5 minutes

Have volunteers who have finished their activity page poems read them aloud, as inspiration for the class as they work on finishing their own poems.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 6.1.
- Have students read "Macavity: The Mystery Cat" (pages 7–8 of the Reader) for homework. Students will analyze the multiple presentations of the poem in the next reading lesson.

Morphology

- Have students take home Activity Page 6.3 and complete it for homework.

Writing

- If students did not complete Activity Page 6.4 during the Writing lesson, have them complete it for homework.

Lesson 7

Lesson	Time	Activity	Materials
DAY 1: **Reading**	45 min	Whole Group: "Macavity: The Mystery Cat"	*Realms of Gold,* Volume 2 Copies of "Macavity: The Mystery Cat" Steps to Annotate a Poem Poster Audio and video recordings of "Macavity: The Mystery Cat" Activity Pages 1.2, 7.1, 7.2 Crayons or colored pencils
DAY 2: **Grammar**	15 min	Introduce Semicolons, Colons, and Dashes	Semicolon-Colon-Dash Chart Activity Page 7.3
Writing	30 min	Write a Poem: Draft	Activity Page 7.4
Take-Home Material	*	Reading, Grammar, Writing	Activity Pages 7.1, 7.3, 7.4
Optional End-of-Unit Comprehension Check	*		Activity Page PP.2

Primary Focus Objectives

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

Reading

Compare and contrast a written text to its audio, filmed, staged, or multimedia version. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.7, RL.7.10)

Writing

Draft a poem using techniques such as description to develop ideas. (W.7.3, W.7.3.b)

Use precise words and phrases, relevant descriptive details, and sensory language to convey ideas. (W.7.3.d)

Draft a poem. (W.7.4, W.7.5, W.7.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of standard English grammar, capitalization, punctuation, and spelling when writing. (L.7.1, L.7.1.c, L.7.2, L.7.2.a)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading

- Read in advance the biographical information about poet T. S. Eliot found on page 96 of this Teacher Guide.
- Prepare to play an audio recording of the poem and a video of a stage performance to share with students. Use this link to download the CKLA Online Resources for this unit, where the specific links to these materials can be found: https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources.
- Make copies of "Macavity: The Mystery Cat" (pages 7–8).
- Write the purpose for reading on the board/chart paper: *Compare and contrast multiple presentations of "Macavity: The Mystery Cat."*

Writing, Grammar, Morphology, Spelling

- Prepare and display the Semicolon-Colon-Dash Chart on page 101 of this Teacher Guide.

DAY 1

READING   45 minutes

Whole Group: "Macavity: The Mystery Cat" [pages 7–8]

Review   5 minutes

- Review *irony* with students. Ask students to recall the definition of irony (contradictory statements or situations that reveal a reality that is different from what appears to be true).
- Ask students to recall how O. Henry uses irony in "The Gift of the Magi." (Possible answer: One way O. Henry uses irony in the story is to create anticipation and surprise at the end of the story. When readers learn Della has sold her hair to buy Jim a gift, they anticipate that the story will end with Della's joy at being able to give her husband such an expensive present. The ending undermines that expectation.)

Introduce "Macavity: The Mystery Cat"   10 minutes

- Tell students the whole group will examine the poem, "Macavity: The Mystery Cat." Tell students that they will also listen to an audio performance of the poem and watch a stage performance.

- Have students turn to page 7 in *Realms of Gold*, and ask them to identify the name of the poet. Provide students with some biographical information about T. S. Eliot.

  o T. S. Eliot (1888–1965) was a British American poet, playwright, literary critic, and editor. Born in Missouri and educated at Harvard University, Eliot became a pioneer of Modernism in the late 1800s and early 1900s, which evolved from the Romanticism of the 1800s and is characterized by experimentation in style, diction, and use of verse. Dense poems such as "The Love Song of J. Alfred Prufrock" (1915), "Gerontion" (1919), and "The Waste Land" (1922) are filled with allusions to history, philosophy, and literature. Eliot typically tackled subjects such as the barrenness of city life, the meaninglessness of hectic activity, immoral attitudes and loss of faith, and snobbery in the upper classes.

  o After having traveled throughout Europe during much of the 1910s and 1920s, Eliot became a British citizen in 1927. His later poems such as "Ash Wednesday" reflect on his conversion to the Church of England in the 1920s. "Macavity: The Mystery Cat" is certainly one of Eliot's lighter works, taken from his 1939 book of children's poetry, *Old Possum's Book of Practical Cats*. In 1981, the Broadway musical *Cats*—based on verses from Eliot's book—became an international sensation.

  o To honor a lifetime of innovation in poetry, Eliot was awarded both the Order of Merit and the Nobel Prize in Literature in 1948.

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *defy*.

- Have students find the word on page 7 of the Reader.

- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.

- Explain the following:

  o The part of speech follows each word in an abbreviated format as follows: noun–*n*.; verb–*v*.; adjective–*adj*.; adverb–*adv*.

  o Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech from the original word.

- Have students reference Activity Page 7.1 while you read each word and its meaning, noting the following:

  o The page number, stanza number, and line number (for the first occurrence of the word in the selection) appears in bold print after the definition.

o   Words are listed in the order in which they appear in the selection.

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**)

Vocabulary Chart for "Macavity: The Mystery Cat"		
Vocabulary Type	**Tier 3** **Domain-Specific Words**	**Tier 2** **General Academic Words**
Core Vocabulary	bafflement levitation fakir by-street larder	defy fiend depravity rifle operations
Spanish Cognates for Core Vocabulary		
Multiple-Meaning Core Vocabulary Words		rifle operations
Sayings and Phrases		

Read the purpose for reading from the board/chart paper:

> Compare and contrast multiple presentations of "Macavity: The Mystery Cat."

Read "Macavity: The Mystery Cat"   25 minutes

Distribute copies of "Macavity: The Mystery Cat" to students. Have students annotate the poem as you ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose. Direct students' to Activity Page 7.2, and ask them to add details to the activity page as the class discusses the poem, listens to the audio recording, and watches the video performance.

Remind students to consult the Steps to Annotate a Poem Poster and/or Activity Page 1.2 as needed.

"Macavity: The Mystery Cat"

SUPPORT: The poem makes a number of allusions, mainly regarding government agencies charged with policing and capturing criminals. Scotland Yard is the headquarters of the London police department in England; the Flying Squad is a division of Scotland Yard charged with investigating robberies. The Foreign Office refers to a department of the British government analogous to the U.S. State Department. The Admiralty was a department of the British government responsible for commanding the Royal Navy. The Secret Service (also known as the Secret Intelligence Service or MI6) is the foreign intelligence service of Britain and supports the country's national security. Napoleon Bonaparte (1769–1821) was a French emperor and military leader.

[page 7, Stanzas 1–3]

Inferential What is Macavity's nickname? Why do you think he has this nickname?

o He is called the "Hidden Paw." He probably has this nickname because he has not been caught and is never around at the scene of the crime.

Inferential Find examples of repetition in stanzas 1–3. How does this repetition impact your understanding of the poem? How do the italicization and punctuation affect the depiction of Macavity's character?

o The sentence "*Macavity's not there!*" repeats frequently, emphasizing that the cat is too clever to be caught. The italicization and exclamation points make Macavity's stealth seem even more incredible—the speaker seems almost awestruck that Macavity is never there when a crime occurs. In addition, the repetition of Macavity's name throughout the poem itself highlights the fact that Macavity alone is the mastermind of the criminal operation.

Evaluative Does Macavity remind you of a real cat? Explain.

o Students' answers will vary. Many will focus on the sly yet playful nature of cats and relate that to the playful nature of the poem. Real cats are also very nimble and light on their feet, seemingly defying the law of gravity—just like Macavity.

SUPPORT: Levitation is a feat often associated with fakirs, who are considered by many to be mystical holy men endowed with supernatural powers.

Literal What is Macavity's physical description in stanza 3? Find a <u>simile</u> in this stanza.

- o Macavity is described as a tall, thin ginger (orange) cat with sunken eyes, a "deeply lined" brow, and a "highly domed" head. His coat is describes as "dusty," and his whiskers are "uncombed." His head moves from side to side "like a snake"—this is the simile—and he often appears to be asleep when he is actually awake.

[page 7 Stanza 4]

Note to Teacher: Point out to students that the poem is written in complete sentences. In Grammar lessons, students are learning about semicolons, colons, and dashes—all of which are found in this poem. Break down stanza 4 for students into sentences, and model how to paraphrase it. (Possible paraphrase: Macavity is unique. He's a devil in the shape of a cat and has no morals at all. You may sometimes see Macavity around town, but when a crime has been committed, he is nowhere to be found.)

Now divide the remaining three stanzas among groups of students, and give each group a few moments to paraphrase their stanzas. Ask volunteer groups to share. More than one group can have the same stanzas; allow groups to compare their paraphrasing.

When students have shared their work, ask them the following question: How did breaking the stanza into sentences and paraphrasing help you understand the poem? (Students' answers will vary.) Possible paraphrases for each stanza follow:

[pages 7–8 Stanza 5]

Possible paraphrase: On the surface, Macavity does not seem so bad. The only bad thing people sometimes accuse him of is cheating at cards. The police have no record of him. Anytime food or jewels are stolen or another dog has been strangled or the glass on the greenhouse is broken, Macavity is never around.

[page 8 Stanza 6]

Possible paraphrase: When government agencies lose important papers, they sometimes find a few in the hallway, but there is no reason to look into the matter because Macavity is not around. Sometimes the police suspect Macavity, but he is far from the scene of the crime doing innocent things like sleeping, grooming himself, or doing math problems.

[page 8 Stanza 7]

Possible paraphrase: No cat is as dishonest or as charming as Macavity. Anytime a crime is committed, he always has plenty of excuses to show that he isn't guilty. Some think that other bad cats, like Mungojerrie and Griddlebone, are just taking orders from Macavity.

Note to Teacher: At this point, play the audio recording of the poem, and have students listen. Use this link to access the Online Resources, where a link to the audio recording of "Macavity: The Mystery Cat" may be found: <u>https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources</u>. Then ask the following questions: Does Macavity sound like you imagined? Does the recording make you change the way you visualize Macavity? (Students' responses will vary.) Have students make additions to Activity Page 7.2 as needed.

Turn and Talk: Ask students how adding sound impacts their understanding of the poem. Have students turn to a partner and talk about their thoughts and ideas, then invite a few students to share what they discussed with their partner.

Note to Teacher: Now have students watch the stage performance of the poem. Use this link to access the video of the stage performance of "Macavity: The Mystery Cat": https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources. Then ask the following question: How does this performance compare to your vision of Macavity? (Students' responses will vary.) Have students make additions to Activity Page 7.2 as needed.

Think-Pair-Share: Ask students if they agree or disagree with the way Macavity is depicted in the performance. Also ask how seeing the performance impacts their understanding of the poem. After they have had time to reflect independently, ask students to pair with a partner and share their thinking. Invite a few students to share what they discussed with their partner.

Discuss the Poem and Wrap Up the Lesson   5 minutes

Remind students of the purpose for reading:

> Compare and contrast multiple presentations of "Macavity: The Mystery Cat."

To wrap up, ask the following question:

Evaluative In this lesson, you saw and heard several presentations of "Macavity: The Mystery Cat." In what ways were the presentations similar? How were they different? Which did you like best? Why? Support your answer with details you recorded on Activity Page 7.2.

o   Students' responses will vary, but they should use details from their annotations to answer the question. Allow several students to share their thoughts and discuss their different perspectives.

DAY 2

GRAMMAR   15 minutes

Punctuation

Introduce Semicolons, Colons, and Dashes   15 minutes

- Remind students that they learned in previous grades about punctuation marks that are used to combine sentences or parts of sentences to show how ideas are related. Ask students to give an example of how punctuation can be used to connect ideas.

- In this lesson, students will learn about joining sentences and parts of sentences with semicolons, colons, and dashes.

- Direct students' attention to the Semicolon-Colon-Dash Chart you prepared in advance. Explain the uses of semicolons, colons, and dashes, using the following as a reference.

  o   In the previous unit, students learned that independent clauses can be combined using a comma and a conjunction. Independent clauses can also be combined using a semicolon alone. The semicolon shows that the two ideas are logically related.

- *Ben didn't like his job. It was too monotonous.*

- *Ben didn't like his job; it was too monotonous.*

o Semicolons are also used instead of commas to separate items in a list if one or more of the items in the list contain commas:

- *We went to the beach, the race, and the gym.*

- *We went to the beach, which was fun; the race, which was exciting; and the gym, which was tiring.*

o Colons are used only after an independent clause. They are used to introduce lists or information that clarifies or elaborates on the independent clause:

- *There are four seasons: spring, summer, fall, and winter.*

- *My favorite season is winter: I love snow and cold weather.*

- *She needs only one thing to be happy: a good book.*

o A dash is used to set off nonessential phrases and clauses or to indicate a dramatic break in thought or interjection.

Punctuation	Purpose	Example
semicolon	to join independent clauses without a conjunction	Ben didn't like his job; it was too monotonous.
	to separate items in a list that contain commas	We went to the beach, which was fun; the race, which was exciting; and the gym, which was tiring.
colon	to introduce a series of elements	There are four seasons: spring, summer, fall, and winter.
	to signal further clarification	She needs only one thing to be happy: a good book.
dash	to set off nonessential phrases and clauses	The results—which were surprising—confused the scientists.
	to indicate a dramatic break in thought or an interjection	I am leaving—never to return! Then—who knows why?—he got very angry.

SUPPORT: Punctuation when independent clauses are joined can seem more complicated than it is. Independent clauses can be joined either with a comma and a conjunction or with a semicolon.

However, if the second clause begins with a transition word, phrase, or clause set off with a comma, then the word, phrase, or clause will still be set off when the clauses are joined:

- o   I went to the library. However, I could not find books by Poe.

- o   I went to the library; however, I could not find books by Poe.

- Have students turn to Activity Page 7.3. Briefly review together the directions and the first completed example. Tell students to complete the next item. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

WRITING   30 minutes

Write a Poem: Draft

Develop Your Poem   5 minutes

- Remind students that they know which poet whose work they will be imitating and that they have given thought to the poem's structure.

- Explain that students will now write a draft of their poem. Remind students every poet has their own approach to writing; for some, the focus *is* the structure—finding words that fit a given rhyme scheme. For others, the focus is the words themselves or the sound of certain rhymes or the feel of certain rhythms.

- Tell students that while every aspect of a poem is important, where they start the writing process is up to them.

Pair and Share   10 minutes

To get a little inspiration for their poems—and possibly some ideas—have students pair up to share the practice poems they wrote for Activity Page 6.4. Explain that poetry originated as a form meant to be read aloud—in a time when few people were able to read and write. Tell students reading their practice poems aloud will help them spot things that can be improved—and there's always room for improvement!

Activity: Explore Figurative Language   10 minutes

- Explain that sometimes a single image can shape the writing around it and that such images are created by figurative language.

- Make clear that figurative language is powerful because it can evoke exaltation or despair by drawing a likeness between two very unlike things. Figurative language can expose the core of a reality.

- Students will use their work from Activity Page 7.4 to complete their drafts.

- As students write, circulate around the room, monitoring students' progress and providing guidance and support as needed.

SUPPORT: While some students may find writing a poem challenging, others might have strong likes and dislikes—a student might find Tennyson's predictable pattern comforting and even exciting, while William Carlos William's wheelbarrow leaves them cold. For these students, suggest parody as an option. Tell them the following:

- Sometimes a poet's style may succeed so well it becomes almost a trademark. Robert Service's <u>ballad</u> is famous for its "storytelling" style, but it's so well-known for some readers that it can feel like too much.

- Often a poet whom others love might strike you as annoying or impossible to understand—if you can figure out what annoys you and put that into a poem of your own, that's parody.

- Remember that a parody must mimic the original poet's style; that's where the humor comes from.

Wrap Up   5 minutes

Have volunteers share with the class some of the figurative language that they came up with in completing Activity Page 7.4.

Take-Home Material

Reading

- Have students review the core vocabulary words on Activity Page 7.1.

Grammar

- Have students take home Activity Page 7.3 and complete it for homework.

Writing

- If students did not complete Activity Page 7.4 during the Writing lesson, have them complete it for homework.

Lesson 8

AT A GLANCE CHART			
Lesson	**Time**	**Activity**	**Materials**
DAY 1: **Grammar**	15 min	Introduce Precise Language	"The Red Wheelbarrow" Poster Precise Word Choice Chart Activity Page 8.1
Writing	30 min	Write a Poem: Share, Evaluate	Activity Pages 8.2, 8.3
DAY 2: **Spelling**	15 min	Practice Spelling Words	Activity Page 8.4
Writing	30 min	Write a Poem: Revise	Activity Page 8.3
Take-Home Material	*	Grammar, Writing	Activity Pages 8.1, 8.4

Primary Focus Objectives

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

Writing

Write a poem using techniques such as description to develop ideas. (W.7.3, W.7.3.b)

Use precise words and phrases, relevant descriptive details, and sensory language to convey ideas. (W.7.3.d)

Review how the writing assignment will be marked. Conduct a peer review of student drafts. Revise drafts on the basis of feedback. (W.7.4, W.7.5, W.7.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of standard English grammar, capitalization, punctuation, and spelling when writing. (L.7.1, L.7.1.c, L.7.2, L.7.2.a, L.7.3, L.7.3.a)

Spell correctly. (L.7.2.b, L.7.6)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Writing, Grammar, Morphology, Spelling

- Prepare and display "The Red Wheelbarrow" Poster found below on this.
- Prepare and display the Precise Word Choice Chart found on page 106 of this Teacher Guide.

DAY 1

GRAMMAR · 15 minutes

Precise Language

Introduce Precise Language · 15 minutes

- Remind students they learned about the importance of using precise language to write clearly. Ask students to give an example of a precise word choice and explain how it makes meaning clearer.
- Direct students' attention to the poster with "The Red Wheelbarrow" by William Carlos Williams.

So much depends

upon

a red wheel

barrow

glazed with rain

water

beside the white

chickens
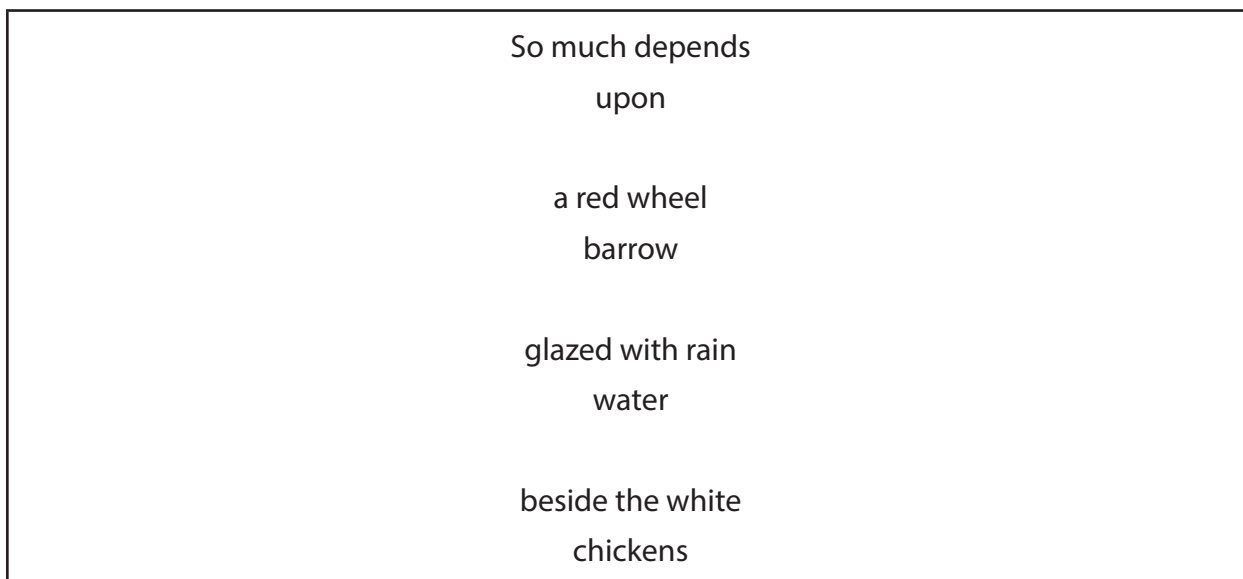
o Point out the qualities of the word *glazed*.

– *Glazed* is specific. Williams might have chosen a more general word like *wet* or *covered*, but he chose one with a more specific meaning.

- *Glazed* is exact. *To glaze* means to coat with glass or another shiny, transparent material like melted sugar.

- *Glazed* is easy to visualize. The wheel barrow is not actually glazed; it is wet. But the word *glazed* conveys a strong visual impression of the wet wheelbarrow, suggesting that it is glossy and shiny.

- *Glazed* also has specific <u>connotations</u> or associations. Ceramic pottery and enamel jewelry are often glazed, as are doughnuts and other pastries. These are all works of handicraft intended to produce objects of beauty or tasty treats. The word *glazed* turns the ordinary wheelbarrow into a work of art, something to be enjoyed.

- Now direct students' attention to the Precise Word Choice Chart you prepared in advance. Referencing the chart, show students examples of general and more precise word choices.

  o Explain that the choice of a more specific term depends on what one wants to communicate. For example, *oak* indicates species, *sapling* size and age, and *shade tree* size and function.

  o Explain that more specific word choices can also have connotations or associations that writers need to take into account. For example, *mansion* has positive associations, but *hovel* has negative ones.

Type of Word	General	Precise
Nouns	tree	oak, conifer, sapling, shade tree
	cat	kitten, Siamese, tabby, tom
	building	high-rise, mansion, hovel, two-flat
Verbs	walk	stroll, tiptoe, slither, skip
	put	position, bedeck, strew, arrange
	have	own, feature, boast, sport
Adjectives	small	compact, ant-size, microscopic, discreet
	nice	convenient, attractive, kind, entertaining
	bad	inaccurate, offensive, incompetent, unattractive

CHALLENGE: As time allows, challenge students to work with a partner to think of additional pairs of general and more precise words. Ask students to consider what the more precise words convey in meaning or association. Have pairs share their findings with the class.

- Have students turn to Activity Page 8.1. Briefly review together the directions and the first completed item. Tell students to complete the next item on the page. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

Write a Poem: Share, Evaluate

Introduce the Rubric and Peer Review Checklist   10 minutes

- Review that the main purpose of this narrative is to write a poem inspired by the work of a poet in *Realms of Gold,* Volume 2 or the selections in Lesson 2.

- Have students turn to the Poetry Rubric on Activity Page 8.2, and go over each of the categories with them. Explain that students will use the rubric to evaluate their poems and determine where they need to revise and edit.

- Introduce the Poetry Peer Review Checklist on Activity Page 8.3. Explain that students will use this checklist to help review a classmate's poem. Read through the instructions on both sides of the checklist, and make sure students understand what they are to do.

Conduct a Peer Conference   20 minutes

- Have students find a partner and exchange essays. They should use the Poetry Rubric and Poetry Peer Review Checklist to evaluate one another's poems.

- When students have completed their review of their peer's poem, provide them an opportunity to confer with one another to discuss the suggestions recorded on the Poetry Peer Review Checklist on Activity Page 8.3. Students will use the checklist in the next Writing lesson to revise their poem.

Note to Teacher: You may choose to have students conduct the conference face-to-face in class or via the Internet for homework.

SUPPORT: Encourage students to make their remarks constructive—first drafts are called this for a reason. There is bound to be room for improvement. Explain that the strength of a poem lies in the rhyme or <u>rhythm</u> of the <u>lines</u>, as well as the poet's use of precise language and descriptive language—such as words that paint pictures or invoke sensory experience. Suggest questions to consider as students revise.

- When I read the poem aloud, do the line breaks create rhythm?

- Does the writer use sensory language? What are some examples?

- Is there a resemblance in style to the topic poet? How?

- Is there a resemblance in content to the topic poet? How?

- Does the poem create distinct images or emotions? What are some examples?

- If the poem rhymes, does the rhyme scheme work?

DAY 2

SPELLING   15 minutes

Practice Spelling Words   15 minutes

- Tell students they will practice writing spelling words.

- Remind students that each of the spelling words contains one of the following roots: *fero, sequor, solvo, specto, strictus, syn, teneo,* or *valeo.*

- Have students turn to Activity Page 8.4. Explain that they will work with a partner to create sentences for each of these words.

   o Their sentences should include a variety of uses of semicolons, colons, and dashes and at least one example of precise language.

   o Remind students that precise language is specific and exact, appeals to the senses, and/or has connotations that support its use in a sentence.

- Tell students that they will complete their spelling assessment during the next lesson.

WRITING   30 minutes

Write a Poem: Revise

Revise   30 minutes

- Remind students that great writing is often born in revision. Say: Sometimes the first or even second draft only hints at what you really wanted to say; at times rewriting with a different approach is called for.
- Urge students to take the time now to get their poem exactly how they want it.
- Explain that as students revise, they may continue working with a partner, reading their poems aloud and making revisions.
- Have students use the Poetry Peer Review Checklist on Activity Page 8.3 to revise their drafts.
- Instruct students to begin revising and complete their revisions for homework.

Note to Teacher: If computer resources are available to your students, have them type their final drafts. Discuss computer editing tools such as spelling and grammar checkers. Explain that while these tools are helpful, it is still important for students to understand how to spot and correct their own errors.

SUPPORT: Encourage students to read their poems aloud. This exercise will often reveal any issues with rhyme or rhythm.

Take-Home Material

Grammar

- Have students take home Grammar Activity Page 8.1 and complete it for homework.

Spelling

- Have students take home Activity Page 8.4 to practice spelling words.

Writing

- If students did not complete revising their poems during the Writing lesson, have them do so for homework.

Lesson 9

Lesson	Time	Activity	Materials
DAY 1: **Grammar**	15 min	Practice Punctuation and Precise Language	Editing for Precise Language Poster Activity Page 9.1
Writing	30 min	Write a Poem: Edit	Activity Page 9.2
DAY 2: **Spelling**	15 min	Spelling Assessment	Activity Page 9.3
Writing	30 min	Write a Poem: Publish	Writing Journal
Take-Home Material	*		Activity Pages 9.1, 9.2

Primary Focus Objectives

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

Writing

Write a poem using techniques such as description to develop ideas. (W.7.3, W.7.3.b)

Use precise words and phrases, relevant descriptive details, and sensory language to convey ideas. (W.7.3.d)

With some guidance and support from peers and adults, develop and strengthen writing by editing. (W.7.4, W.7.5, W.7.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of standard English grammar, capitalization, punctuation, and spelling when writing. (L.7.1, L.7.1.c, L.7.2, L.7.2.a, L.7.3, L.7.3.a)

Spell correctly. (L.7.2.b)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

Writing, Grammar, Morphology, Spelling

- Prepare and display the Editing for Precise Language Poster found on page 111 of this Teacher Guide.

DAY 1

GRAMMAR   15 minutes

Punctuation and Precise Language

Practice Punctuation and Precise Language   15 minutes

- Remind students they learned about semicolons, colons, and dashes in Lesson 7 and precise language in Lesson 8. In this lesson, students are going to practice using these things.

- Semicolons, colons, and dashes are used to show the relationship between sentences and parts of sentences. Review these punctuation marks, referring to the chart below.

semicolon ;	joins independent clauses
	in a list, separates items that contain commas
colon :	after an independent clause, introduces a list, examples, or additional information related to the clause
dash —	sets off nonessential phrases and clauses
	introduces a dramatic break in thought

- Explain the following:
  - o Semicolons are used to join independent clauses and to separate items that contain commas in a list.

  - o Colons are used after independent clauses to introduce lists, examples, or other additional information related to the clause.

  - o Dashes are used to set off nonessential clauses and phrases or to show a dramatic break in thought.

- Emphasize the idea that precise language makes communication clearer and more effective through the use of terms that are specific and exact, that appeal to the senses, and that are rich in connotative meaning.

- Now direct students' attention to the Editing for Precise Language Poster you prepared in advance. Display the paragraph below on a poster or on the board. Then edit the paragraph aloud as indicated.

Editing for Precise Language Poster

Original:

I love my pet. She is very pretty and fun to hold. Lying on the bed, she looks really cute.

Edited:

- o Replace the general word *pet* with the more specific *Siamese cat*.

- o Give an exact description of the cat's coloration.

- o Use language that appeals to the senses by describing what the cat feels like when she is being held.

- o Use words like *princess* and *throne* with connotations that fit the impression the cat makes lying on the bed.

- o Sample edited text: I love my **Siamese cat**. She has **bright blue eyes and white, shadowy fur, with darker fur on her face, ears, feet, and tail**. I like to hold her because she feels **soft and warm and I can feel the vibration of her purring against my arm**. When she is lying on the bed, she looks **like a princess sitting on a throne**.

- • Have students turn to Activity Page 9.1. Briefly review together the directions and the first completed item. Tell students to complete the next item. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

WRITING   30 minutes

Write a Poem: Edit

Edit   30 minutes

- • Review with students the use of clear, precise language, punctuation in poetry, and the morphology for the unit.
- • Have students edit their drafts using the Poetry Editing Checklist on Activity Page 9.2 and then write their final copy. Students may finish editing their final drafts for homework.

Note to Teacher: Students may finish editing their drafts for homework.

SPELLING   15 minutes

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

Assessment   15 minutes

- Have students turn to Activity Page 9.3 for the spelling assessment.
- Using the following list, read the words one at a time in the following manner: Say the word, use it in a sentence, and then repeat the word.
- Tell students that at the end you will review the list once more.
- Remind students to pronounce and spell each word syllable by syllable.

1. ferocity	Mice are not known for their <u>ferocity</u>.
2. sequence	The story was told in chronological <u>sequence</u>.
3. solvent	Water is a good <u>solvent</u> for some materials.
4. resolve	Did the intervention <u>resolve</u> the conflict?
5. spectator	Are you a contestant or merely a <u>spectator</u>?
6. inspection	Cars receive an annual emissions <u>inspection</u>.
7. conspicuous	A monkey in a marching band would be <u>conspicuous</u>.
8. strict	We maintain <u>strict</u> standards of purity and cleanliness.
9. synonym	*Walking stick* is a <u>synonym</u> for *cane*.
10. sympathy	Kind people have <u>sympathy</u> for others.
11. tenacity	Ticks are well known for their <u>tenacity</u>.
12. valor	People demonstrate their <u>valor</u> in many ways.

- After reading all of the words, review the list slowly, reading each word once more.
- Have students write a compound sentence using a semicolon and two spelling words.
- Remind students to check their work for appropriate structure, capitalization, and punctuation.
- Collect all spelling assessments to grade later. Use of the template provided below is highly recommended to identify and analyze students' errors.

Spelling Assessment Analysis Chart												
Student	1. ferocity	2. sequence	3. solvent	4. resolve	5. spectator	6. inspection	7. conspicuous	8. strict	9. ssynonym	10. sympathy	11. tenacity	12. valor

- Students might make the following errors:
  - sequence: using "quince" or "quense" for /quens/
  - spectator: using "er" for /er/
  - synonym: using "sin" for /sin/; using "nim" for /nim/
  - sympathy: using "sim" for /sim/
  - valor: using "er" for /er/
- Also, examine the sentence for errors in structure, capitalization, and punctuation.
- Although any of the above student-error scenarios may occur, misspellings may be due to many other factors. You may find it helpful to use the analysis chart to record any student errors. For example:
  - Is the student consistently making errors on specific vowels? Which ones?
  - Is the student consistently making errors at the ends of the words?
  - Is the student consistently making errors in multisyllable words but not single-syllable words?

WRITING   30 minutes

Write a Poem: Publish

Publish   30 minutes

Explain that publishing can take several different forms. Tell students that, for example, writing can be published by printing and distributing the written copies to an <u>audience</u>, or it can also be published by reading it aloud to a group of people or to a single individual. Choose or have students vote on one of the following publishing methods for their poems. These can be done as time allows or as part of a Pausing Point.

- Create a classroom "library" by making student poems available in print in the classroom or online. Invite students to "check out" and read their classmates' work.
- Have students read aloud their poems to the class or in small groups. You may wish to form groups of students who chose the same or similar poets to imitate. Invite students to compare and contrast their poems.

Take-Home Material

Grammar

- Have students take home Activity Page 9.1 and complete it for homework.

Lesson 10

AT A GLANCE CHART			
Lesson	**Time**	**Activity**	**Materials**
DAY 1: Unit Assessment	35 min	Unit Assessment	Activity Page 10.1
Unit Feedback Survey	10 min	Unit Feedback Survey	Activity Page 10.2

ADVANCE PREPARATION

- Erase or cover any morphology and grammar charts displayed in the classroom prior to the assessment.

UNIT ASSESSMENT   35 minutes

- Make sure each student has a copy of Activity Page 10.1. You may have collected this activity page from students at the beginning of the unit.

- Tell students they will read two selections, answer questions about each, and respond to a writing prompt. In the next sections, they will answer grammar and morphology questions evaluating the skills they have practiced in this unit.

- Encourage students to do their best.

- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.

- Circulate around the room as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers.

Reading Comprehension

The reading comprehension section of the Unit Assessment contains two literary selections and accompanying questions. The first selection is a literary text by Edgar Allan Poe about a man who marries a beautiful woman named Eulalie to overcome his sadness. The second selection, also by Edgar Allan Poe, is another literary text about a stolen letter being used to blackmail a woman and the detective who works to find it.

These texts were created using guidance from the Common Core State Standards (CCSS) and recommendations from Student Achievement Partners (achievethecore.org). These texts are considered worthy of students' time to read and meet the expectations for text complexity at Grade 7. The texts feature core content and domain vocabulary that students can draw on in service of comprehending the text.

The questions pertaining to these texts are aligned to the CCSS and are worthy of students' time to answer. Questions have been designed so they do not focus on minor points in the text, but rather, they require deep analysis. Thus, each item might address multiple standards. In general, the selected-response items address Reading standards, and the constructed-response item addresses Writing standards. To prepare students for CCSS-aligned assessments, such as those developed by the Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced, some items replicate how technology may be incorporated in those assessments, using a paper-and-pencil format.

UNIT ASSESSMENT ANALYSIS

Quantitative and Qualitative Analysis of Text

The texts used in the reading comprehension assessment, "Eulalie–A Song" and "The Purloined Letter," have been profiled for text complexity using the quantitative measures described in the Common Core State Standards for English Language Arts, Supplement to Appendix A, "New Research on Text Complexity," (corestandards.org/resources). Both selections fall within the Common Core Grades 7–8 Band.

Reading Comprehension Item Annotations and Correct Answer and Distractor Rationales

*To receive a point for a two-part question, students must correctly answer both parts of the question.

Item	Correct Answer(s)	Standards
1 *Literal*	B	RL.7.1, RL.7.4, RL.7.5
2 *Literal*	C	RL.7.1, RL.7.4, RL.7.5
*3 Part A *Literal*	A	RL.7.1, RL.7.4, L.7.5
*3 Part B *Inferential*	It builds on lines 1 and 2, which describe the speaker's loneliness and pain, to further emphasize how drab and empty his life was before he met Eulalie.	RL.7.1, RL.7.2, RL.7.4, L.7.5
4 *Literal*	D	RL.7.1, RL.7.2, RL.7.4, RL.7.5, L.7.5
5 *Inferential*	C	RL.7.1, RL.7.2, RL.7.4, RL.7.5

6 *Inferential*	Possible answer: Eulalie's eyes are brighter and more beautiful than the stars in the sky. Even the beauty of moonlight cannot compare to the beauty of a loose curl of Eulalie's hair.	RL.7.1, RL.7.4, L.7.4, L.7.5
***7 Part A** *Evaluative*	D	RL.7.1, RL.7.2
***7 Part B** *Inferential*	Possible answer: The first three lines describe the speaker's loneliness and unhappiness. Once the speaker meets Eulalie, however, the remaining eighteen lines sweep away that feeling and replace it with imagery praising Eulalie's beauty and expressing the speaker's joy and gratitude, which drive away the speaker's despair. The pair are true soul mates. The speaker says now that Eulalie is in his life, he will never again experience doubt and pain; even Astarté, the goddess of love, blesses their relationship.	RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.5
8 *Literal*	A	RL.7.1, RL.7.6
***9 Part A** *Literal*	A	RL.7.1, RL.7.3
***9 Part B** *Inferential*	Possible answer: Paris is an important city, so it is not surprising that powerful people of "exalted station" live there—exactly the kind of people who might be vulnerable to blackmail. In addition, the quiet library setting, where Dupin and the narrator are relaxing, establishes that Dupin is an intelligent and thoughtful person—just the kind of person the police might consult for advice about a crime. The room is dark—very fitting for a mystery story.	RL.7.1, RL.7.3, RL.7.9
***10 Part A** *Inferential*	C	RL.7.1, RL.7.2
***10 Part B** *Inferential*	Underline the words "the paper gives its holder a certain power in a certain quarter where such power is immensely valuable" and "this fact gives the holder of the document an ascendancy over the illustrious personage whose honor and peace are so jeopardized."	RL.7.1, RL.7.2
11 *Inferential*	A	RL.7.1, RL.7.4, L.7.5

12 *Inferential*	A	RL.7.1, RL.7.4, L.7.4, L.7.5
*13 Part A *Inferential*	B	RL.7.1, RL.7.4, L.7.5
*13 Part B *Inferential*	Possible answer: The paragraphs contain several paradoxes. A paradox is a statement that appears to be contradictory or illogical at first but upon further reflection makes sense. For example, it seems illogical to say that a mystery is "*too* plain" (that is, too obvious), yet sometimes the most difficult puzzles to solve are those that are right before our eyes. Circle the words "Simple and odd," "the affair *is* so simple, and yet baffles us altogether," "Perhaps it is the very simplicity of the thing which puts you at fault," and "Perhaps the mystery is a little *too* plain."	RL.7.1, RL.7.4, L.7.5
14 *Inferential*	Possible answer: The narrator seems reliable because he does not seem to be trying to convince the audience of anything in particular; he is objectively telling the story as it happened. He is actually very good at providing information. When the Prefect enters the scene, for example, the narrator asks questions that help establish the plot. The audience can trust the narrator because he seems like an ordinary person who is just as interested as the Prefect in solving the mystery.	RL.7.1, RL.7.6

Writing Prompt Scoring

The writing prompt addresses CCSS W.7.4, L.7.2, L.7.5, and L.7.6.

Score	4	3	2	1
Criteria	Student writes a clear, coherent response. Response includes all the following: a comparison of the use of figurative language and textual evidence. Response has no errors in grammar, spelling, and punctuation.	Student writes a mostly clear response. Response includes most of the following: a comparison of the use of figurative language and textual evidence. Response has minimal errors in grammar, spelling, and punctuation.	Student writes a response that has some omissions in a comparison of the use of figurative language and textual evidence. Response has a number of errors in grammar, spelling, and punctuation.	Student writes a response that has many omissions in a comparison of the use of figurative language and textual evidence. Response has many errors in grammar, spelling, and punctuation.

Grammar Answer Key

The Grammar section addresses CCSS L.7.1, L.7.2, and L.7.3.

1. ;

2. :

3. — —

4. ; ;

5. :

6. —

7. Sample Response: hike

8. Sample Response: warm

9. Sample Response: ripple

10. Sample Response: drift lazily

11. Sample Response: dot

12. Sample Response: stretches

Morphology Answer Key

The Morphology section addresses CCSS L.7.3 and L.7.4.

1. <u>solv</u>ent; to loosen

2. <u>fero</u>city; fierce

3. in<u>spect</u>ion; to watch

4. <u>sequ</u>ence; to follow

5. re<u>solv</u>e; to loosen

6. <u>spect</u>ator; to watch

7. <u>syn</u>onym; together

8. <u>strict</u>; tight

9. con<u>spic</u>uous; to watch

10. <u>sym</u>pathy; together

11. <u>ten</u>acity; to hold

12. <u>val</u>or; to be strong

UNIT FEEDBACK SURVEY   10 minutes

At the conclusion of the unit, have students complete the Unit Feedback Survey on Activity Page 10.2. Make sure students know that you respect their opinions and will take seriously all constructive feedback. Please take time to review and react to students' responses and comments. Consider how you might teach the next unit differently to improve learning and students' experiences.

Pausing Point

Culminating Activities

The following activities are offered should you choose to pause at one or two points during the teaching of this unit. During that time, we recommend that you use one or more of the Culminating Activities described below or an activity you create.

End-of-Unit Comprehension Check

Use the first day of the Pausing Point to administer the optional assessment of general comprehension acquired by reading poetry and short stories. Make sure each student has a copy of Activity Page PP.2. You may have collected this activity page from students at the beginning of the unit.

- Allow students as much time as they need to complete the assessment during the first Pausing Point day. In most cases, this assessment will take approximately thirty to forty-five minutes.
- Tell students to read and answer the questions about *Realms of Gold,* Volume 2. Encourage students to do their best and to review their work once they have finished.
- Circulate around the room as students complete the assessment to ensure that everyone is working individually.

Pausing Point to Address Assessment Results

Please use the final two days of this unit to address results of the Unit Assessment (for reading comprehension, grammar, and morphology) and spelling assessment. Use each student's scores on the Unit Assessment to determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

Remediation

Reading Comprehension

It is important to understand that poor performance on the Reading Comprehension section of the Unit Assessment may be attributable to any number of factors. To ascertain which remediation efforts will be most worthwhile, it is highly recommended that you ask any student who performed poorly on this section to read at least one of the assessment passages aloud to you orally, one on one. If the student frequently misreads words in the text, this is indication of a more global decoding problem that may require further assessment and remediation by a reading specialist outside the context of the regular classroom.

If the student does not misread words but reads haltingly, a lack of fluency may impede comprehension. If so, remediation efforts should be targeted at building fluency.

Once the student finishes reading the passage(s) aloud, ask the comprehension questions orally. Analyze whether the student makes errors on the same questions answered incorrectly on the written assessment, as well as the type of questions answered incorrectly. Does the student have difficulty answering particular types of questions? If so, guided rereading of specific chapters in a small-group setting with other students who are struggling may be helpful. Choose chapters that were not already used for small-group instruction, and provide specific guidance as to how to use clues in the text to arrive at the correct answer.

Grammar, Morphology, and Spelling

For additional practice with the grammar, morphology, and spelling skills taught in this unit, you may wish to have students complete the Grammar and Morphology/Spelling Pausing Point activity pages provided in the Activity Book (PP.3–PP.5).

If students demonstrate a need for remediation in the foundational grammar and morphology skills required for the lessons in Grade 7, consult the CKLA Grade 6 Skills Strand materials for additional grammar and morphology lessons and activities. Alternatively, for students who demonstrate a general proficiency in grammar and morphology but who demonstrate a need for remediation in connection with specific skills covered in this unit, you may provide a more targeted remediation by reteaching only the lessons for those skills.

Writing

Redirect students to Activity Page 8.2 (Poetry Rubric), Activity Page 9.2 (Poetry Editing Checklist), and their completed poem. Provide time during the Pausing Point for students to revise and rewrite their poem using all of the above tools. The Poetry Rubric and Poetry Editing Checklist are included in the Teacher Resources section of this Teacher Guide for your reference.

If possible, meet briefly with each student to review their plans for revision and provide additional guidance.

Evaluate students' work after revisions are complete using the Poetry Rubric and Poetry Editing Checklist. Meet briefly with each student to provide feedback.

Enrichment

If students have mastered the skills in *Poetry and Short Stories*, their experience with the unit concepts may be enriched by the following activities. Please preview in advance any third-party resources (i.e., links to websites other than the Core Knowledge Foundation) to determine suitability for the students with whom you work.

- Have an "open mic night" in the classroom during which student volunteers are invited to read aloud their original poems to the class. Provide a microphone, if possible. Review performer and audience etiquette before the event using Activity Page E.1.

- Like "The Charge of the Light Brigade," Robert Southey's poem "The Battle of Blenheim" is based on an actual battle—in this case, a 1704 battle of the War of the Spanish Succession. Make a copy of the poem, which can be found in the Online Resources at https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources and read the poem and then use Activity Page E.2 to compare/contrast its theme, tone, and literary devices to those of Tennyson's poem.

- Edgar Allan Poe's story "The Tell-Tale Heart" and O. Henry's story "The Gift of the Magi" have been adapted many times in film and animation. Many of these films and animations are readily available see the CKLA Online Resources for this unit at at https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources. Ask students to watch one of these and use Activity Page E.3 to compare/contrast it with the story in *Realms of Gold*, Volume 2. Students should conclude their analysis by explaining which version they found most entertaining and why.

- "The Chimney Sweeper" poems are based on societal conditions in England during the Industrial Revolution. Ask interested students to create a multimedia presentation about child workers during the Industrial Revolution. Presentations should include both visual and audio effects and connect to lines and images in the poems. Students can use Activity Page E.4 to list the sources they used to create their presentations.

- Watch a video of selected scenes from the musical *Cats*. Use this link to download the CKLA Online Resources for this unit, where links to versions of the musical can be found: https://www.coreknowledge.org/free-resource/ckla-unit-5-Poetry/OnlineResources.

Teacher Resources

In this section you will find:

- Glossary for *Poetry and Short Stories*

- The Writing Process

- Poetry Writing Model

- Poetry Rubric

- Poetry Peer Review Checklist

- Poetry Editing Checklist

- Proofreading Symbols

- Activity Book Answer Key

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

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

The Writing Process

Plan ← **Share**

Draft →

Share

Evaluate

Revise

→ **Edit**

Publish
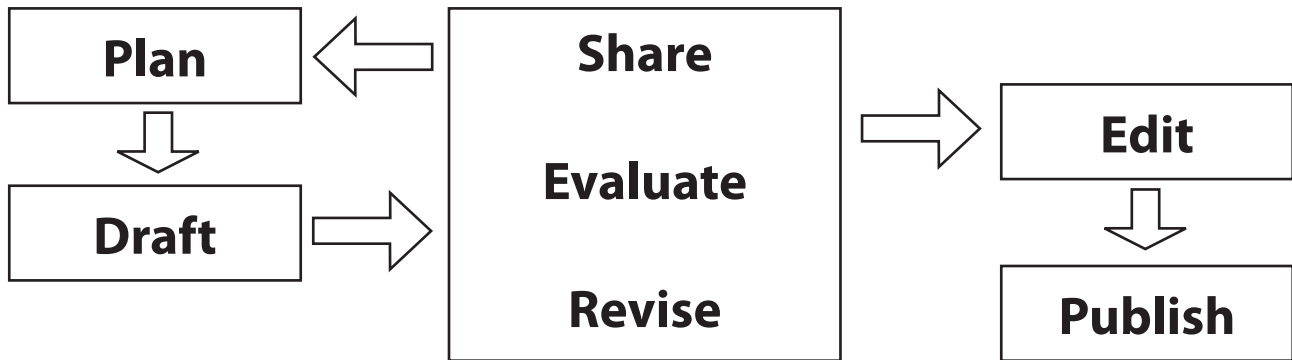
Poetry Writing Model

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.

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.

Poetry Peer Review Checklist

Complete this checklist as you read the draft of the poem 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:		

Poetry Editing Checklist

Poetry Editing Checklist	After reviewing for each type of edit, place a check mark here.
Vocabulary	
• I have used precise figurative language. • I have used precise sensory language.	
Format	
• 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	
• I have used semicolons, colons, and dashes correctly.	
Spelling	
• I have correctly spelled words when using the roots *fero, sequor, solvo, spector, strictus, syn, teneo* and *valeo*.	
Punctuation	
• I have employed end marks (periods, question marks, exclamation points), commas, and quotation marks to the best of my ability.	

Proofreading Symbols

Symbol	Meaning
$\wedge$	Insert
⊙	Insert period
$\wedge$	Insert comma
$\vee$	Insert apostrophe
#	Insert space
¶	New paragraph
no ¶	No new paragraph
◡	Close up the space
b cap	Capitalize
B lc	Make lowercase (small letter)
ℓ	Delete
rwd.	Reword
←	Move according to arrow direction
ℯⅈⅉtr	Transpose
[	Move to the left
]	Move to the right
a	Add a letter

NAME: _____

DATE: _____

2.4 | ACTIVITY PAGE

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?

   The story begins in the modest apartment of Mr. and Mrs. Loisel. They live in France (specifically, Paris, as we later learn) in the late 1800s. The reference to "the little Breton" (someone from northwest France) and the characters' names (Loisel, Ramponneau) sound French. In addition, the author, Guy de Maupassant, was a French writer who lived in the 1800s.

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

   Mrs. Loisel experiences an internal conflict: she is embarrassed by her middle-class life and wishes to live the grand, upper-class life she thinks she should have been born into. It was an "error of destiny" that she was born into a family of clerks. She complains of having no dowry or any way of "becoming known" and nothing with which to "adorn herself" (dress beautifully). She feels she was "born for all delicacies and luxuries" but instead lives in a poor, shabby apartment with worn and faded furniture.

---

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

   Literally, a clerk is simply a low-level office employee. In the story, it is a term of derision that implies poverty and unimportance—the opposite of what the main character thinks of and wants for herself.

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

   Her friend is rich and lives luxuriously; this contrasts with Mrs. Loisel's circumstances so greatly that it makes her cry for days.

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?

   Mrs. Loisel seems vain and arrogant. She looks down on her husband and despairs of her humble life, which she thinks is beneath her. She craves attention from others. She seems materialistic and dreams of fine clothing and jewelry. By contrast, Mr. Loisel seems quiet and simple. He is highly satisfied, for example, with "the good potpie" dinner, while his wife dreams of "elegant dinners" and "shining silver." Mrs. Loisel seems to think mostly of herself, while Mr. Loisel tries hard to please his wife. He thinks she will be pleased with the invitation to the Ramponneaus' party; instead, she is upset because she has nothing nice to wear.

NAME: _____

DATE: _____

2.4 CONTINUED | ACTIVITY PAGE

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

   He turns pale because the dress his wife wants costs a lot of money. In addition, he had been saving to purchase a gun to go hunting with friends. He feels conflicted between his wife's desires and his own.

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?

   She complains that she has no jewels. At first, Mr. Loisel suggests that she purchase some flowers, but his wife rejects this idea as "humiliating." They then propose to borrow some jewelry from her friend Mrs. Forestier.

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

   She chooses a diamond necklace.

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

   Mrs. Loisel basked in the glow of admiration and attention, dancing the night away. By contrast, her husband fell asleep (along with many other husbands). This further emphasizes Mrs. Loisel's need for attention and her love for all things "upper-class"

---

while also confirming Mr. Loisel's plainness and—perhaps—somewhat dull nature.

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

    The "poverty" of her wrap symbolizes her actual station and contrasts noticeably with the "elegance" of the ball costume, which is a symbol of her desires. Mrs. Loisel feels this conflict deeply and does not want to be noticed by the others at the party, lest she become embarrassed.

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?

    She has lost Mrs. Forestier's necklace. This creates an external conflict between Mrs. Loisel and her friend—she needs to return the necklace but cannot because it is lost.

NAME: _____

DATE: _____

2.4 CONTINUED — ACTIVITY PAGE

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

A replacement will cost forty thousand francs, though the jeweler agrees to sell it for thirty-six thousand francs. Mr. Loisel had eighteen thousand francs that his father had given him; he borrowed the rest (an additional eighteen thousand francs).

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

They lived in extreme poverty and worked extra jobs to earn and save enough money to pay off their debt. To save money, Mrs. Loisel sent away her maid and did all the cooking, cleaning, and washing herself. It took ten years of hard work to pay off the debt.

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

Mrs. Loisel's appearance has changed since they last saw each other; she is no longer young and pretty but is older and beaten down.

---

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

The necklace she borrowed from her friend was not actually a diamond necklace; it was a fake not worth more than five hundred francs (about $2,900). The replacement necklace she and her husband bought cost thirty-six thousand francs.

NAME: _____

DATE: _____

2.5 ACTIVITY PAGE

Guided Questions for "Frog and Rabbit"

Answer the following questions in complete sentences.

1. What is the setting for this story?

The story is set in the country (both Frog's and Rabbit's garden) at some indeterminate time in the past ("about time-and-a-half ago").

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?

Frog and Rabbit live next door to each other. They both like to hop (they are "hopping buddies"), and they garden together, growing vegetables. They also take turns making breakfast for each other. But they are not good friends because Rabbit eats all the breakfast food, no matter who cooks—thus creating an external conflict between the two characters.

---

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

Possible answer: Repeating the words over and over emphasizes Rabbit's greed—and his sloppy eating—making it easier to understand Frog's annoyance.

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

Possible answer: Frog banged loudly on his door ("BLIM! BLAM! BLIM!"), as if in anger. He also might know that his greedy antics at breakfast every morning have been making Frog increasingly angry.

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

He seems a little surprised and might be wondering why Frog is making this offer.

NAME: _____

DATE: _____

2.5 CONTINUED ACTIVITY PAGE

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

Possible answer: Frog seems clever; he has a well-thought-out plan. Rabbit seems

skeptical at first but then smiles as he imagines himself being able to eat all he wants

without Frog there to fuss at him. This reveals Rabbit's greed and willingness to take

advantage of Frog, as does his repeated comment, "That's fine."

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

Rabbit grins because he thinks he's going to be able to eat a big meal the next

morning. Frog grins because his plan to teach Rabbit a lesson about being greedy

seems to be working out.

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

He cooks a vegetable stew, using all the different vegetables from the garden.

---

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

Rabbit remarks with satisfaction that he didn't have to cook the meal and that

he can eat all he wants because Frog is not there to object. The repetition and

capitalization of the word *GULP* (along with the exclamation points) further stress

Rabbit's greed.

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

His stomach begins to hurt because he has been so greedy and eaten the entire pot

of stew.

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

The repeating letters ("r-r-rumbled," "gr-gr-grumbled") and variations on a word

("Barrp," "BURRP") mimic the sounds a growling, upset stomach might make. The

repetition of the word *greedy* strongly emphasizes this character trait of Rabbit's.

NAME: _____

DATE: _____

2.5 CONTINUED ACTIVITY PAGE

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

Rabbit admits he should not have been so greedy. Ever since Frog played the trick

on Rabbit, all rabbits just take tiny nibbles of their food rather than gulping it down.

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

In the story, Rabbit literally did swallow Frog. The connotative meaning of the

phrase is a temporary hoarseness that makes one sound like a frog.

NAME: _____

DATE: _____

3.2 ACTIVITY PAGE

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:

Students' summaries will vary but should state the main points of the poem: The

speaker's love for Annabel Lee began years ago, when they were children "in a kingdom

by the sea." Their love was so beautiful and intense that even the angels were envious.

But Annabel Lee became sick and eventually died from a chill, which the speaker

believes was caused by the jealous angels. Annabel Lee's relatives came and placed her

body in a tomb. Nevertheless, the speaker says that nothing can ever separate him from

his true love—he feels so strongly about this that every night he visits her tomb and

sleeps beside her.

NAME: _____

DATE: _____

3.2 CONTINUED | ACTIVITY PAGE

Second read

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.

Students' comments will vary, but they should note such things as the regular and

irregular rhyme schemes and the tension they create, reflecting the speaker's obsessions.

Many of the rhymes in the poem are based on the /ee/ sound in Annabel's last name,

"Lee" (/lee/), reinforcing thoughts of her. The poem repeats many words and phrases

(for example, "was a child," "kingdom by the sea," "sepulchre," "sea," "love") and also

repeats sounds (for example, alliteration of the /m/ sound in stanza 1's *many, maiden,*

and *may*). Of course, the name of Annabel Lee is also stated over and over. This

emphasizes how much Annabel Lee stays on the speaker's mind constantly.

Third read

Answer the following questions about "Annabel Lee."

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

    Possible answer: The tone is nostalgic and somewhat mournful. The short lines and

    repetition of quiet consonant sounds such as /l/ and /n/ create a tone of quiet yet

    serious elegance. The poem describes almost a fairly-tale kind of love between the

    speaker and Annabel Lee. The speaker cannot get Annabel Lee—and his love for

    her—out of his mind. The repetition of words and sounds captures the speaker's

    feeling of being haunted by the memory of his beloved. The repetition helps convey

    the speaker's obsession with her. The rhythmic pattern of the poem (alternating

    longer lines with shorter lines) creates a gentle singsong effect, much like the rising

    and falling of the sea upon the shore (setting). The musical effect highlights the

    gentle, almost childlike love the speaker feels for Annabel Lee.

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

    Possible answer: The quietly sad tone of regret for a lost love contrasts with the fact

    that Annabel Lee is dead. It especially contrasts with the ending, when we learn

    that the speaker actually lies beside the dead body of his beloved every night. The

    hushed tone is quite at odds with the horrifying reality.

NAME: _____

DATE: _____

3.2 CONTINUED | ACTIVITY PAGE

3. Why does Poe create this contrast?

    Possible answer: The poem begins almost like a fairy tale, with two young lovers

    living together "in a kingdom by the sea." It ends with a brokenhearted speaker who

    sleeps beside his lost love's grave every night. Perhaps Poe is saying that, despite

    the speaker's claim that love is eternal and that his soul is forever entwined with

    Annabel Lee's, the finality of death—and the speaker's consequent instability—is

    inescapable.

NAME: _____

DATE: _____

3.3 | ACTIVITY PAGE

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?

    The speaker is a friend of Sam McGee's. He was apparently the leader of the group

    of prospectors—in stanza 4, Sam refers to the speaker as "Cap."

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

    The rhyme scheme of the overall poem is AABB, though this varies in the poem's

    prologue and epilogue, where the scheme is ABCBDEFE. The poem also uses much

    internal rhyme (for example, in stanza 2, line 1 the words *McGee* and *Tennessee*

    rhyme). The use of both iambic and anapestic meter makes the narrative lope along

    regularly.

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

    Possible answer: The rhyme helps makes the tale playful and entertaining. The

    rhyming is very regular, which adds great interest to the tale. The story would not

    be as engaging if it did not contain rhyme.

---

4. Does anything foreshadow the "twist"?

Possible answer: The prologue refers to "strange things" and "queer sights,"

suggesting that the audience is about to hear something unusual. The prologue also

says that some of these strange things "would make your blood run cold," meaning

that they are frightening. The line "he looked ghastly pale" in stanza 6 possibly

foreshadows the ending when we see Sam's ghost in the fire.

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

Images of light/dark include "midnight sun," "the long, long night, by the lone

firelight," and the contrast of the bright fire and the dark smoke's "inky cloak."

Funny/lighthearted verses include Sam's comment that "he'd sooner live in Hell"

than be cold and the ending when Sam's ghost sits in the fire and says it's the first

time he's been warm since he left Tennessee. Menacing/foreboding verses include

the line about Sam looking "ghastly pale" and lines about Sam's "corpse" and the

speaker's "horror-driven" search for a place to cremate him.

---

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

The rhymes and rhythms in the poem are so very regular and singsong-like that

they begin to seem comic. There is almost no variance in the meter as well. The

lines are also rather long. The speaker seems to be very intent on telling the story

but lopes along in a teasing sort of way. The speaker is taking his time telling the

tale, as if to draw out the surprise ending. This sly, humorous effect contrasts with

the plot, which involves the serious matter of Sam McGee's death and cremation.

One would expect a story about death to have a more somber tone.

7. What themes are present in the poem?

Possible answers: One theme is the importance of friendship and keeping one's

word. Cap promised Sam that he would cremate his body, and even though the job

was difficult, Cap kept his promise. Another potential theme concerns the dangers

of nature: the cold is a constant threat to all the men searching for gold. A final

theme might be that one's mind can play tricks when one is in a difficult situation,

as Cap was in with Sam (did he really see Sam's ghost in the fire?).

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
The narrator says he "heard all things in the heaven and in the earth" and "heard many things in hell."	Students' comments will vary but should highlight the narrator's mental instability and unreliability.

Use the space below to take notes on how the narrator's traits affect the plot, especially the resolution.

Students' comments will vary, but they should understand that the narrator's mental

instability—combined with his guilt over the murder—caused him to believe he could

hear the old man's beating heart. This ultimately led to his breakdown and confession at

the end of the story.

NAME: _____

DATE: _____

4.2 ACTIVITY PAGE

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.

Students' first impressions will vary but should note the contrast between fire/ice and

desire/hatred.

_____

_____

_____

_____

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.

   Frost links desire to fire and hate to ice. Students may suggest that desire is often felt

   or described as an intense, burning sensation. By contrast, one meaning of cold is

   "lacking affection or warmth of feeling," and hatred is also linked to cold in many

   expressions, such as "cold as ice" or "coldhearted."

_____

_____

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?

   Possible answer: The rhyme scheme for lines 1–4 is ABAA; for lines 5–9, the

   rhyme scheme is BCBCB. In lines 5–9, no lines end in a rhyme for the words *fire*

   or *desire*, suggesting that the poem's focus has shifted to something else (namely, ice

   and hatred).

   _____

   _____

Third read

Answer the following questions about "Fire and Ice."

1. What message does Frost convey in this poem?

   Possible answer: Frost highlights the destructive power of emotions in the poem.

   Uncontrolled desire or uncontrolled hate are both to be avoided. If we let our

   emotions rule us, they will destroy us and everything around us.

   _____

   _____

NAME: _____

DATE: _____

4.2 CONTINUED ACTIVITY PAGE

_____

_____

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

   Possible answer: Fire and ice are common objects with which everyone is familiar,

   so they make effective symbols for desire and hate, respectively. The poem is

   divided very neatly between lines 1–4, which deal with fire/desire, and lines 5–9,

   which deal with ice/hatred, to effectively compare and contrast the two destructive

   emotions.

   _____

   _____

NAME: _____

DATE: _____

4.3 ACTIVITY PAGE

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.

Students' first impressions will vary but should note the contrast between green

and gold.

_____

_____

_____

_____

Second read

Answer the following questions about "Nothing Gold Can Stay."

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

   Possible answer: Gold symbolizes youth and beauty. Eden symbolizes something

   beautiful that did not last forever.

   _____

   _____

---

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

Possible answer: The first four lines describe how new leaves emerge as yellow or

gold before developing into green leaves—but this is quite temporary ("only so

an hour"). The second half describes what happens after that initial birth—when

newness begins to fade and ultimately declines.

Third read

Answer the following questions about "Nothing Gold Can Stay."

1. What message does Frost convey in this poem?

Possible answer: The message is about the transience of beauty and youth and the

grief of age and mortality.

---

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

Possible answer: Gold is beautiful, but it is also rather rare. Similarly, the Garden

of Eden was perfect and beautiful but ultimately "sank to grief." These are effective

symbols for the impermanence or fleetingness of youth. The poem is structured so

that the first half celebrates youth/beauty and the second half mourns its loss.

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

   sequor; something that follows from something else

3. solve

   solvo; untie or unknot

4. spectacle

   specto; something to look at

5. constrict

   strictus; to tighten around

---

6. synthesize

   syn; to make something new by putting other things together

7. tenacious

   teneo; holding on tightly

8. valiant

   valeo; bold

9. feral

   fero; wild

10. circumspect

    specto; careful

11. syndrome

    syn; a group of things appearing together

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4.4 TAKE-HOME
CONTINUED

12. absolve

solvo; to free from something

_____

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

13. Sample response: A syndrome is a group of symptoms that commonly appear

together.

_____

14. Sample response: I just couldn't seem to shake off my tenacious cold.

_____

_____

NAME: _____
DATE: _____

5.2 ACTIVITY PAGE

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?

Students will likely speculate that the poem is about people who clean or sweep

chimneys.

_____

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

Students' paraphrases will vary. The basic story is that the speaker's mother died at

a young age and his father sold him into the chimney sweep profession. A new boy

named Tom Dacre arrived one day and cried when his hair was shaved off. That night,

Tom dreamed of dead chimney sweepers in coffins. Angels unlocked the coffins,

setting the sweepers free. The clean, happy children rose to heaven to play in the

clouds. The angel tells Tom that God will care for him if he is good. The next day, Tom

and the speaker wake up and return to their dirty work. The speaker says that if they

all work hard, nothing bad will happen.

_____

---

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.

The many possible answers might include: the speaker's pronunciation of "sweep"

as "'weep" connotes sorrow; the symbolism of Tom's white hair (goodness and

innocence) turning black with soot (the evils of uncontrolled industrialization); the

irony of the speaker suggesting that Tom's shaved head is actually a good thing (it

really is not); the simile that compares Tom's hair to lamb's wool (and the symbolism

of a lamb—and thus Tom and all the chimney sweeps—being something innocent);

the ordinary names of the children (Tom, Dick, Joe), which connotes a "universal"

quality that emphasizes how many chimney sweeps there are in the world; the images

of the black coffins (the color black—for evil—resurfacing); the metaphor of coffins

as chimneys; the contrasting imagery of the bright angel/key and the black coffins;

the contrast between the images of nature in the dream and city/work images of real

life; the satire of the idea of a caring God (when He clearly is not taking care of the

children); and the irony of saying that if you do your duty no harm will come to you

(again, the children's lives belie that).

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5.2 ACTIVITY PAGE
CONTINUED

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

The speaker takes a matter-of-fact—and almost innocent—attitude toward his

situation. He remains optimistic, telling Tom that it is not a problem that his hair has

been cut off and believing that everything will work out fine if they simply go about

their work. God is seen as a loving father who will surely take care of the children.

By contrast, Blake is angry that the children are living in such horrible conditions

and forced to do such dangerous work. The use of irony and satire emphasizes the

children's plight and is intended to shame society into preventing such abuses.

_____

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

Students may suggest that the poet wants to call attention to the miserable lives of

chimney sweeps.

_____

_____

_____

_____

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

Possible answers include: the theme of the tragedy of lost childhood, driven by

industry/greed (the speaker, after all, is "sold" into the chimney sweep profession).

Blake hopes to convey the scandal of putting children into such dangerous positions

when they should be happily playing; the suffering created by society's cruel

indifference to the children; and the hypocrisy of religion that would keep the

children in this miserable state instead of trying to help them. The poem relates to

Romanticism in that it expresses strong emotion; Blake deeply feels the pain of these

children and wants the audience to feel it too.

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?

Students will likely speculate that the poem is about people who clean or sweep

chimneys.

_____

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

Students' paraphrases will vary. The basic story is that a small child is crying in the

snow. When asked here his parents are, the child replies that they are in church

praying. The child goes on to say that he used to be happy and played in green fields,

but his parents punished him and made him sing a song of misery. Because he seems

happy, his parents think they have done nothing wrong to hire him out as a chimney

sweep and continue to praise God and other authorities who seem to profit from the

pain of boys like him.

_____

---

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.

The many possible answers might include: the speaker's pronunciation of

"sweep" as "'weep," connotes sorrow; the color black as a symbol of uncontrolled

industrialization; the passer-by as a symbol of society; the "clothes of death" as a

symbol of the child's mistreatment; God, priests, and kings as symbols of uncaring

society; and the irony of parents leaving their suffering child alone in the snow while

they go to pray.

_____

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

The speaker is angry and bitter. He states that the authorities—particularly his parents

and the Church—believe they have done him no harm because he tries to be happy.

He is aware that he is being exploited and that his situation is unjust. In this, the

speaker's tone mirrors Blake's perspective.

_____

---

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

Students may suggest that the poet wants to call attention to the miserable lives of

chimney sweeps.

_____

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

Possible answers include: the theme of the horrors of childhood poverty and social

inequality; the abandonment and exploitation of children (by parents, the Church,

and society); and the hypocrisy of society—and particularly of religious leaders—

who permit and even seem to encourage such a situation. The poem relates to

Romanticism in that it expresses strong emotion. Blake wants to convey the deep pain

of these children and wants the audience to feel it too.

_____

NAME: _____

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6.2 ACTIVITY PAGE

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.

   Students may suggest that Della is rather poor but frugal (several details confirm this), that she is given to a bit of self-pity and drama (she flings herself onto the couch in tears because she has so little money to spend on gifts), and that she is in a loving marriage.

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?

   The first conflict we learn is that Della has little money at hand—she lives in a cheap apartment—but agonizes over what to get her husband as a Christmas gift. This is an internal conflict. Later, she has a momentary internal conflict over whether or not to cut her hair. After she cuts her hair, she has yet another conflict—this time external— when she worries whether or not Jim will still think she is pretty. An external conflict both Jim and Della face is their poverty, which prevents them from buying one another a suitable gift.

---

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.

   Among the many examples of irony and paradox are: the author's statement that "there was clearly nothing" for Della to do about her predicament; the reference to Jim as "a poor fellow" when he clearly has a loving wife; the reference to Jim as "lord of the flat" to describe his meager existence; and the fact that Jim and Della both sell their prized possessions to buy gifts that the recipients can no longer use. One paradox is the statement that there is no difference between having eight dollars or a million.

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?

   The audience has been conditioned throughout the story to expect a delighted and grateful reaction from Jim when he receives his gift from Della. He is delighted but for an entirely different reason than the audience—and Della—could have anticipated. The author did this to create extra enjoyment and interest for the audience.

NAME: _____

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6.2 CONTINUED ACTIVITY PAGE

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?

   The author uses the last paragraph to drive home the importance of sacrificial love— though couching it ironically by calling Jim and Della "foolish children" for their actions. The paradox is that the sacrifice is more valuable than the gifts themselves would have been. By connecting Jim and Della's sacrifice to the magi/Jesus, the author suggests that the kind of love Jim and Della have is almost divine.

NAME: _____

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6.3 TAKE-HOME

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

Match each word with its antonym.

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

NAME: _____

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7.2 ACTIVITY PAGE

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?

   Students' answers will vary.

   _____

   _____

   _____

   _____

   _____

2. What does Macavity sound like?

   Students' answers will vary.

   _____

   _____

   _____

   _____

   _____

3. How does Macavity move?

   Students' answers will vary.

   _____

   _____

   _____

   _____

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

   Students' answers will vary.

NAME: _____

DATE: _____

7.3 TAKE-HOME

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.

   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."

    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.

    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.

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

    _____

NAME: _____
DATE: _____

8.1 TAKE-HOME

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 _____ Sample response: oak branch

3. game _____ Sample response: ultimate frisbee

4. hit _____ Sample response: pummel

5. like _____ Sample response: adore

6. cut up _____ Sample response: dice

7. colorful _____ Sample response: purple-spotted

8. large _____ Sample response: towering

9. interesting _____ Sample response: eye-catching

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

Answers are samples. Positive associations may be subjective and different for everyone.

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

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

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

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

13. At dawn, the clouds were lightly <u>brushed</u> with pink.
    Sample response: the brushstroke of an artist

14. In the fall, the hillside became a <u>patchwork</u> of red, yellow, and gold.
    Sample responses: sewing, quiltmaking

15. The Milky Way was <u>sprinkled</u> across the night sky.
    Sample response: decorating pastry with sugar

NAME: _____
DATE: _____

8.4 TAKE-HOME

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. Sample response: The ferocity of the lion was scary; we wanted to run away.

2. Sample response: Put the following numbers in sequence from least to greatest: 3, 6, 1.

3. Sample response: You can remove the stain with a solvent—try alcohol.

4. Sample response: We need to resolve this issue; however, we need to be diplomatic.

5. Sample response: The spectators had one thing in common: enthusiasm.

6. Sample response: Submit your bicycle for a safety inspection—quickly!

7. Sample response: Your green polka-dotted baseball cap makes you conspicuous.

8. Sample response: The strict rules feel as confining as a boa constrictor.

9. Sample response: A more precise synonym for *job* is *assignment*.

10. Sample response: A friend's sympathy is like a drizzle of fine, cooling raindrops on a hot day.

11. Sample response: The salesperson had the tenacity of bubblegum stuck to my shoe.

12. Sample response: Climbing that tall chestnut tree to rescue those three tortoise-shell kittens was an act of valor.

NAME: _____

DATE: _____

9.1

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.

   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.

   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.

   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.

   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.

   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 <u>walked</u> into history class twenty minutes late, as if it were completely normal.

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

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

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

9. Alexandra <u>walked</u> quietly to her desk, hoping not to be noticed.

   Alexandra tiptoed quietly to her desk, hoping not to be noticed.

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

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

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

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

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

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

13. The teacher's <u>intense</u> gaze made the new students a little nervous.

    The teacher's owl-like gaze made the new students a little nervous.

14. Outside, the <u>top</u> of a tree swayed majestically in the wind.

    Outside, the crown of a tree swayed majestically in the wind.

NAME: _____

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9.3

Spelling Assessment

Write the spelling words as your teacher calls them out.

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

---

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: _____

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10.1 CONTINUED ASSESSMENT

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?

   It builds on lines 1 and 2, which describe the speaker's loneliness and pain, to further

   emphasize how drab and empty his life was before he met Eulalie.

   _____

   _____

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.

   Possible answer: Eulalie's eyes are brighter and more beautiful than the stars in the

   sky. Even the beauty of moonlight cannot compare to the beauty of a loose curl of

   Eulalie's hair.

   _____

   _____

   _____

   _____

   _____

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?

   Possible answer: The first three lines describe the speaker's loneliness and

   unhappiness. Once the speaker meets Eulalie, however, the remaining eighteen lines

   sweep away that feeling and replace it with imagery praising Eulalie's beauty and

   expressing the speaker's joy and gratitude, which drive away the speaker's despair.

   The pair are true soul mates. The speaker says now that Eulalie is in his life, he will

---

NAME: _____

DATE: _____

10.1 CONTINUED ASSESSMENT

never again experience doubt and pain; even Astarté, the goddess of love, blesses their

relationship.

_____

NAME: _____

DATE: _____

10.1 CONTINUED ASSESSMENT

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?

    Possible answer: Paris is an important city, so it is not surprising that powerful people

    of "exalted station" live there—exactly the kind of people who might be vulnerable

    to blackmail. In addition, the quiet library setting, where Dupin and the narrator are

    relaxing, establishes that Dupin is an intelligent and thoughtful person—just the kind

    of person the police might consult for advice about a crime. The room is dark—very

    fitting for a mystery story.

---

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."

---

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.

    Possible answer: The paragraphs contain several paradoxes. A paradox is a statement that

    appears to be contradictory or illogical at first but upon further reflection makes sense.

    For example, it seems illogical to say that a mystery is "too plain" (that is, too obvious), yet

    sometimes the most difficult puzzles to solve are those that are right before our eyes.

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

Possible answer: The narrator seems reliable because he does not seem to be trying

to convince the audience of anything in particular; he is objectively telling the story

as it happened. He is actually very good at providing information. When the Prefect

enters the scene, for example, the narrator asks questions that help establish the

plot. The audience can trust the narrator because he seems like an ordinary person

who is just as interested as the Prefect in solving the mystery.

Reading Comprehension Score: _____ of 14 points.

NAME: _____   **10.1** CONTINUED   ASSESSMENT

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 <u>walk</u> on the beach. Sample response: hike

8. The sand feels <u>good</u> on my feet. Sample response: warm

9. The waves <u>move slowly</u> toward the shore. Sample response: ripple

10. In the distance, clouds <u>move slowly</u> above the horizon. Sample response: drift lazily

11. The tiny sails of faraway boats <u>are on</u> the horizon. Sample response: dot

12. A long dock <u>goes out</u> over the water. Sample response: stretches

Grammar Score: _____ of 12 points.

NAME: _____   **10.1** CONTINUED   ASSESSMENT

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   <u>solv</u>ent; to loosen

2. ferocity   <u>feroc</u>ity; fierce

3. inspection   in<u>spec</u>tion; to watch

4. sequence   <u>sequ</u>ence; to follow

5. resolve   re<u>solv</u>e; to loosen

6. spectator   <u>spec</u>tator; to watch

7. synonym   <u>syn</u>onym; together

8. strict   <u>strict</u>; tight

9. conspicuous   con<u>spic</u>uous; to watch

10. sympathy   <u>sym</u>pathy; together

11. tenacity   <u>ten</u>acity; to hold

12. valor   <u>val</u>or; to be strong

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

NAME: _____   **PP.1**   ASSESSMENT

DATE: _____

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

Match the literary element with the correct description.

_b_ 1. alliteration   a. a reference to another work of literature or piece of art or a historical event

_g_ 2. connotation   b. the repetition of initial consonant sounds in multiple words

_e_ 3. personification   c. the repetition of consonant sounds in the same line

_c_ 4. consonance   d. the use of two or more phrases or clauses that have the same grammatical structure

_a_ 5. allusion   e. the act of giving human qualities to a nonliving or nonhuman object

_d_ 6. parallelism   f. the repetition of vowel sounds in the same line

_f_ 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"?
   The soldiers in the poem know that they are likely riding to their deaths, but they do

   not want to disobey orders.

11. Describe the effect of rhythm and repetition in "The Charge of the Light Brigade."
   The rhythm (particularly the dactylic dimeter) and repetition create a sense of tension

   and urgency throughout the poem. They suggest the galloping of the horses in to

   battle, emphasize the disorder on the battlefield, and reinforce the soldiers' sense of

   duty and determination.

NAME: _____
DATE: _____

PP.1 CONTINUED   ASSESSMENT

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
   introduces the characters and setting and establishes a problem or conflict;

   (2) the middle of a short story
   is where a series of events occur, including attempts by the character to resolve

   the conflict;

   (3) the end of a short story
   identifies the resolution of the conflict or how the problem is solved.

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?
   The stanza mixes anapests (two unstressed syllables followed by a stressed syllable)

   with iambs (an unstressed syllable followed by a stress). Mixing the two creates an

   irregular and tense tone. As the poem is set along the sea, the meter also mimics the

   coming and going of the sea along the shore.

NAME: _____
DATE: _____

PP.1 CONTINUED   ASSESSMENT

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.

The use of personal pronouns such as *I* and *my* reveals that the narrator speaks from

the first-person point of view. The narrator does not seem reliable. The punctuation

of these lines makes the narrator's speech seem halting and rather crazed, as does

the use of exclamation points. The narrator is also quite determined to convince the

audience that he is not "mad." However, he says that he "heard all things in the heaven

and in the earth" and that he "heard many things in hell," suggesting that he is, in fact,

mentally ill. A healthy person does not hear voices in this way.

> *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?

The repeated words *some say* emphasize that there is doubt about how the world

will end.

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

The words *favor* and *fire* both begin with the /f/ sound, making this an example of

alliteration. The /f/ sound mimics the sizzling sound of a fire, emphasizing the image.

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

Fire and ice are common objects with which everyone is familiar, so they make

effective symbols for desire and hate, respectively. "Fire and Ice" is divided very neatly

between lines 1–4, which deal with fire/desire, and lines 5–9, which deal with ice/

hatred, to effectively compare and contrast the two destructive emotions.

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?

The word *'weep* is a dialect form of the word *sweep*, which is what the speaker does as

a chimney sweep. The connotation is with the word *weep*, meaning to cry.

Activity Book Answer Key

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

Irony is a contradictory statement or situation that reveals a reality that is different

from what appears to be true. The line might be ironic because the boy says he is

happy and dances and sings, but he is clearly not happy—as the poem's last line makes

clear, he and the other sweeps are miserable.

9. Which word **best** describes the tone of "The Chimney Sweeper" (Version 2)?
   A. resigned
   B. hopeful
   C. bitter *(circled)*
   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. *(circled)*
    B. She is excited about Christmas.
    C. She is unhappily married.
    D. She can be very emotional. *(circled)*

---

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

The author says Della has very little money to buy Christmas gifts so "there was

clearly nothing" for her to do but sit on the couch and cry, which she does. There are

obviously many things Della could do—as the audience will soon learn. The author

does not literally mean that Della has no alternatives. It is also not a terrible tragedy

not to have a lot of money to purchase gifts.

12. What conflict is established in this excerpt?

Tomorrow is Christmas Day, but Della has saved only $1.87 to buy Christmas

presents.

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. *(circled)*
    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. *(circled)*
    D. It contains an allusion to a historical event.

15. Paraphrase this stanza.

Possible answer: Macavity is a mysterious cat with the nickname "the Hidden Paw."

He commits crimes, but the police are constantly confused by his ability to disappear

without a trace.

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

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.

_5_ A semicolon is used to join two independent clauses (complete sentences).

_2_ 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.

_4_ A colon is used after a complete sentence to introduce a list.

_6_ A colon is used after a complete sentence to introduce additional information related to the sentence.

_1_ Dashes are used to set off descriptive information about a person.

_3_ A dash is used to show a dramatic break in thought.

PP.4 ACTIVITY PAGE

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.

PP.5 ASSESSMENT

**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

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