

Unit 8

Realms of Gold, Volume 3

Teacher Guide



Core Knowledge®

GRADE 8 Core Knowledge Language Arts®





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Teacher Guide

GRADE 8

Core Knowledge Language Arts®



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ISBN: 978-1-68380-973-9

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Alignment to the Common Core State Standards

The following chart indicates which lessons in the *Realms of Gold, Volume 3* unit address content from the Common Core State Standards (CCSS).

Unit 8: <i>Realms of Gold, Volume 3</i>		Lessons							
		1	2	3	4	5	6	7	8
Reading Standards for Literature									
Key Ideas and Details									
STD RL.8.1	Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓	✓	✓	✓			
STD RL.8.2	Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	✓	✓	✓	✓	✓			
STD RL.8.3	Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.				✓				
STD RL.8.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	✓	✓	✓	✓	✓			
STD RL.8.5	Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	✓	✓	✓	✓	✓			
STD RL.8.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.			✓	✓	✓			
STD RL.8.7	Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.		✓			✓			
STD RL.8.8	(Not applicable to literature)								
STD RL.8.9	Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.	✓	✓	✓	✓	✓			
Range of Reading and Level of Text Complexity									
STD RL.8.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.	✓	✓	✓	✓	✓			
Reading Standards for Informational Text									
STD RI.8.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.					✓			

Unit 8: <i>Realms of Gold</i> , Volume 3		Lessons							
		1	2	3	4	5	6	7	8
STD RI.8.2	Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.					✓			
STD RI.8.3	Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).					✓			
STD RI.8.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.					✓			
STD RI.8.5	Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.					✓			
STD RI.8.6	Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.					✓			
STD RI.8.7	Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.					✓			
STD RI.8.8	Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.					✓			
STD RI.8.9	Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.					✓			
STD RI.8.10	By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.					✓			
Writing Standards									
Text Types and Purposes: Argument									
STD W.8.1	Write arguments to support claims with clear reasons and relevant evidence.								
STD W.8.1.a	Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.								
STD W.8.1.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.8.1.c	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.								
STD W.8.1.d	Establish and maintain a formal style.								
STD W.8.1.e	Provide a concluding statement or section that follows from and supports the argument presented.								

Unit 8: <i>Realms of Gold</i> , Volume 3		Lessons							
		1	2	3	4	5	6	7	8
Text Types and Purposes: Informative/Explanatory									
STD W.8.2	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.8.2.a	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.								
STD W.8.2.b	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.								
STD W.8.2.c	Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.								
STD W.8.2.d	Use precise language and domain-specific vocabulary to inform about or explain the topic.								
STD W.8.2.e	Establish and maintain a formal style.								
STD W.8.2.f	Provide a concluding statement or section that follows from and supports the information or explanation presented.								
Text Types and Purposes: Narrative									
STD W.8.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.								
STD W.8.3.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.8.3.b	Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.								
STD W.8.3.c	Use a variety of transition words, phrases, and clauses to convey sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events.								
STD W.8.3.d	Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.								
STD W.8.3.e	Provide a conclusion that follows from and reflects on the narrated experiences or events.								
STD W.8.4	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.8.5	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 8.)						✓	✓	✓

Unit 8: <i>Realms of Gold</i> , Volume 3		Lessons							
		1	2	3	4	5	6	7	8
STD W.8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.								✓
Research to Build and Present Knowledge									
STD W.8.7	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.								
STD W.8.8	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.8.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.								
STD W.8.9.a	Apply grade 8 Reading standards to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”).								
STD W.8.9.b	Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).								
Range of Writing									
STD W.8.10	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.8.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacherled) with diverse partners on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly.	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.8.1.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.8.1.b	Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.8.1.c	Pose questions that connect the ideas of several speakers and respond to others’ questions and comments with relevant evidence, observations, and ideas.	✓	✓	✓	✓	✓	✓	✓	✓

Unit 8: <i>Realms of Gold</i> , Volume 3		Lessons							
		1	2	3	4	5	6	7	8
STD SL.8.1.d	Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.8.2	Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.8.3	Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.8.4	Present claims and findings, emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.								
STD SL.8.5	Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.								
STD SL.8.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 8 Language standards 1 and 3 on page 53 for specific expectations.)	✓	✓	✓	✓	✓	✓	✓	✓
Language Standards									
Conventions of Standard English									
STD L.8.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	✓	✓	✓	✓	✓	✓	✓	✓
STD L.8.1.a	Explain the function of verbals (gerunds, participles, infinitives) in general and their function in particular sentences.								
STD L.8.1.b	Form and use verbs in the active and passive voice.						✓	✓	
STD L.8.1.c	Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.						✓	✓	
STD L.8.1.d	Recognize and correct inappropriate shifts in verb voice and mood.*						✓	✓	
STD L.8.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	✓	✓	✓	✓	✓	✓	✓	✓
STD L.8.2.a	Use punctuation (comma, ellipsis, dash) to indicate a pause or break.	✓	✓	✓	✓	✓	✓	✓	✓
STD L.8.2.b	Use an ellipsis to indicate an omission.								
STD L.8.2.c	Spell correctly.	✓	✓	✓	✓	✓	✓	✓	✓
Knowledge of Language									
STD L.8.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	✓	✓	✓	✓	✓	✓	✓	✓

Unit 8: <i>Realms of Gold</i> , Volume 3		Lessons							
		1	2	3	4	5	6	7	8
STD L.8.3.a	Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).								
STD L.8.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 8 reading and content</i> , choosing flexibly from a range of strategies.	✓	✓	✓	✓	✓	✓	✓	✓
STD L.8.4.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.8.4.b	Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., precede, recede, secede).						✓	✓	
STD L.8.4.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.8.4.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.8.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	✓	✓	✓	✓	✓	✓	✓	✓
STD L.8.5.a	Interpret figures of speech (e.g. verbal irony, puns) in context.	✓	✓	✓	✓	✓			
STD L.8.5.b	Use the relationship between particular words to better understand each of the words.	✓	✓	✓	✓	✓	✓	✓	✓
STD L.8.5.c	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).	✓	✓	✓	✓	✓			
STD L.8.6	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.	✓	✓	✓	✓	✓	✓	✓	✓
Reading Standards for Literacy in History/Social Studies									
Key Ideas and Details									
STD RH.6-8.1	Cite specific textual evidence to support analysis of primary and secondary sources.					✓			
STD RH.6-8.2	Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.					✓			
STD RH.6-8.3	Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).					✓			
STD RH.6-8.4	Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.					✓			

Unit 8: <i>Realms of Gold</i> , Volume 3		Lessons							
		1	2	3	4	5	6	7	8
STD RH.6-8.5	Describe how a text presents information (e.g., sequentially, comparatively, causally).					✓			
STD RH.6-8.6	Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).					✓			
STD RH.6-8.7	Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.					✓			
STD RH.6-8.8	Distinguish among fact, opinion, and reasoned judgment in a text.					✓			
STD RH.6-8.9	Analyze the relationship between a primary and secondary source on the same topic.								
Range of Reading and Level of Text Complexity									
STD RH.6-8.10	By the end of grade 8, read and comprehend history/ social studies texts in the grades 6–8 text complexity band independently and proficiently.					✓			
Reading Standards for Literacy in Science and Technical Subjects									
STD RST.6-8.1	Cite specific textual evidence to support analysis of science and technical texts.								
STD RST.6-8.2	Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions.								
STD RST.6-8.3	Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.								
STD RST.6-8.4	Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to <i>grades 6–8 texts and topics</i> .								
STD RST.6-8.5	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to an understanding of the topic.								
STD RST.6-8.6	Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text.								
Integration of Knowledge and Ideas									
STD RST.6-8.7	Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table).								
STD RST.6-8.8	Distinguish among facts, reasoned judgment based on research findings, and speculation in a text.								
STD RST.6-8.9	Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic.								
STD RST.6-8.10	By the end of grade 8, read and comprehend science/ technical texts in the grades 6–8 text complexity band independently and proficiently.								

Unit 8: <i>Realms of Gold</i> , Volume 3		Lessons							
		1	2	3	4	5	6	7	8
Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects									
STD WHST.6-8.1	Write arguments focused on discipline-specific content.								
STD WHST.6-8.1.a	Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.								
STD WHST.6-8.1.b	Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources.								
STD WHST.6-8.1.c	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.								
STD WHST.6-8.1.d	Establish and maintain a formal style.								
STD WHST.6-8.1.e	Provide a concluding statement or section that follows from and supports the argument presented.								
STD WHST.6-8.2	Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.								
STD WHST.6-8.2.a	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.								
STD WHST.6-8.2.b	Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.								
STD WHST.6-8.2.c	Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.								
STD WHST.6-8.2.d	Use precise language and domain-specific vocabulary to inform about or explain the topic.								
STD WHST.6-8.2.e	Establish and maintain a formal style and objective tone.								
STD WHST.6-8.2.f	Provide a concluding statement or section that follows from and supports the information or explanation presented.								
STD WHST.6-8.3	(See note; not applicable as a separate requirement) Note: Students' narrative skills continue to grow in these grades. The Standards require that students be able to incorporate narrative elements effectively into arguments and informative/explanatory texts. In history/ social studies, students must be able to incorporate narrative accounts into their analyses of individuals or events of historical import. In science and technical subjects, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations or technical work that others can replicate them and (possibly) reach the same results.								

Unit 8: <i>Realms of Gold</i> , Volume 3		Lessons							
		1	2	3	4	5	6	7	8
Production and Distribution of Writing									
STD WHST.6-8.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.								
STD WHST.6-8.5	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.								
STD WHST.6-8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.								
Research to Build and Present Knowledge									
STD WHST.6-8.7	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.								
STD WHST.6-8.8	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 WHST.6-8.9	Draw evidence from informational texts to support analysis reflection, and research.								
Range of Writing									
STD WHST.6-8.10	Write routinely over extended time frames (time for 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.								

Introduction

Unit 8: *Realms of Gold*, Volume 3

Welcome

This introduction includes the necessary background information to teach the selections from *Realms of Gold*, Volume 3. **For detailed information about the CKLA approach to instruction, including reading, writing, grammar, morphology, speaking and listening, differentiation of instruction, and resources available in Grade 8 CKLA, see the Introduction to CKLA on pages 10–20 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, grammar, and morphology. **Unit 8 contains eight 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.** Lesson 9 contains a Unit Assessment that assesses all of the skills taught in the unit. The Unit Assessment at the end of the unit will require one forty-five-minute session.

This unit contains two Pausing Points that may be used for differentiated instruction and have been included on the Pacing Guide on page 13. Following the completion of *Realms of Gold*, Volume 3 lessons, several culminating activities are suggested from which teachers may choose.

It is recommended that you spend no more than nineteen instructional days total on this unit. Please refer to the Pacing Guide on page 13 for guidance.

Why *Realms of Gold*, Volume 3 Is Important

This unit focuses on examining poetry, short stories, essays, and speeches. In terms of literary skills, students will focus on sound, structure, meaning, tone, conflict, diction, figurative language, and the speaker’s viewpoint in these genres.

Students will read selections from *Realms of Gold*, Volume 3 by various authors.

It is important for students to study poetry as a genre 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 also exposes them 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.

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 this poem influence meaning or tone?

Students will also read several short stories in this unit. They will learn that short stories are a genre that can vary widely in form and subject. Short stories are an excellent way to introduce students to new words, places, and ideas. They 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 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.

In addition to poems and short stories, students will read several essays and speeches in this unit. These are nonfiction works that generally contain arguments, explanations, and/or opinions about a particular topic that are intended to inform, persuade, explain, or entertain an audience. Students will learn about the different sections of essays and understand that, although essays and speeches share many characteristics, there are important differences between the two genres. In this unit, students will have an opportunity to watch clips from several famous speeches.

Note to Teacher: If you find that time constraints prevent you from teaching all of the poems or text selections assigned in each lesson, you may adopt an alternative strategy to cover the content. You may ask students to annotate one poem only in each lesson, or you may choose to omit one text selection from certain lessons. Decide before teaching the lesson which texts to focus on—we recommend including those texts most likely to be engaging for your students.

Teaching and Discussing Sensitive Topics

This unit discusses several topics—such as race and racism, sexism, climate change, social injustice and inequality, violence and the threat of violence, and death—that 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, while 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 described below can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>

Embrace Race This organization provides free resources, including video clips, blog posts, and “tip sheets,” for talking with students about race, racism, and how to make changes. There are live and recorded video clip conversations with individuals who have experience and expertise in talking with students about race. You can register for upcoming conversations, as well as watch previously recorded clips.

Facing History and Ourselves This organization provides several free resources, including teaching strategies, to support history education that helps students and educators to think and talk about historical injustices and the relationship between history and our lives.

Civil Rights Teaching This organization offers lesson materials and readings that promote various interpretations of the civil rights movement and frame it as the long-term efforts of many committed activists and other participants. These resources challenge ideas of civil rights as the product of a few gifted leaders and instead promote it as a movement made up by many people fighting for a common cause.

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.

Advance Preparation for Unit 8

To prepare to teach this unit, be sure to read the **author biographies that precede each poetry lesson. Also consult the Advance Preparation resources for each lesson.** The CKLA Online Resources for this unit will also provide preparation resources on the types of texts in this collection as well as additional information about the writers and historical context. The specific links to the websites cited in this unit can be found here: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>

Pacing Guide

The following is an overview and pacing guide to teaching the lessons of this unit.

Lesson 1		Lesson 2		Lesson 3
Day 1	Day 2	Day 3	Day 4	Day 5
Core Connections 45 min Core Connections: Review Prior Knowledge	Reading 45 min Read-Aloud: Sonnet 43 “How do I love thee?” and Sonnet 18 “Shall I compare thee . . . ? Homework: “Neither a borrower nor a lender be”	Reading 45 min Whole Group: “Buffalo Bill ‘s,” “Apparently with No Surprise,” “I Dwell in Possibility,” and “The Gift Outright” Homework: “Spring and Fall”	Reading 45 min Partners: “Ozymandias,” “Do Not Go Gentle into That Good Night,” “My Heart Leaps Up,” and “The Lake Isle of Innisfree” Homework: “Lucy Gray or, Solitude”	Reading 45 min Small Group: “Frederick Douglass” and “Ballad of Birmingham” Homework: “I Am Accused of Tending to the Past” and “Theme for English B”

Lesson 3	Lesson 4		Lesson 5	
Day 6	Day 7	Day 8	Day 9	Day 10
Reading 45 min Small Group: “Mending Wall” and “A Supermarket in California”	Reading 45 min Small Group: “I Was My Own Route,” “Flight,” and “No Place on the Map” Homework: “English Con Salsa”	Reading 45 min Small Group: “The Bet” and “An Honest Thief”	Reading 45 min Close Reading: “The Hill We Climb” and “A Wreath for Emmett Till”	Reading 45 min Whole Group: “Inaugural Address” and “The World is Waking Up”

Lesson 6		Lesson 7		Lesson 8
Day 11	Day 12	Day 13	Day 14	Day 15
Language 15 min Grammar Introduce Correcting Inappropriate Shifts in Mood and Voice	Language 15 min Morphology Introduce Roots <i>ago/</i> <i>acta, brevis, verbum,</i> and <i>port</i>	Language 15 min Grammar Practice Correcting Inappropriate Shifts in Mood and Voice	Language 15 min Morphology Practice Roots <i>ago/acta,</i> <i>brevis, verbum,</i> and <i>port</i>	Writing 45 min Write a Sonnet: Edit and Polish
Writing 30 min Write a Sonnet: Plan	Writing 30 min Write a Sonnet: Plan	Writing 30 min Write a Sonnet: Draft	Writing 30 min Write a Sonnet: Share, Evaluate, Revise	

Lesson 8	Lesson 9
Day 16	Day 17
Writing 45 min Write a Sonnet: Publish	Unit Assessment 35 min Unit Feedback Survey 10 min

Pausing Points	
Day 18	Day 19
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 *Realms of Gold*, Volume 3. 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 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 8, students will review the characteristics of poetry, short stories, essays, and speeches and will learn how to annotate a poem.

Reading

Realms of Gold, Volume 3

Unit 8 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 13–17 of the Unit 1 Teacher Guide.

This unit is one of eight CKLA Grade 8 units. It uses a Reader. It includes complex text and prepares students in Grade 8 for the increased vocabulary and syntax demands aligned texts will present in later grades. Students will be reading poems, short stories, essays, and speeches. Some selections will be read for homework, and others will be read and discussed in class.

The CKLA Grade 8 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 3 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 will write and publish a poem.

For detailed information about the CKLA approach to Writing and the writing process, see pages 17–18 of Introduction to CKLA in the Unit 1 Teacher Guide.

Grammar

In this unit, students will work on grammar skills involving correcting inappropriate shifts in voice and mood.

Students are expected to apply these grammar skills to oral activities, the unit writing project, and other writing throughout Grade 8.

Morphology

In this unit, students will study Greek and Latin roots including *ago/acta*, *brevis*, *verbum*, and *port*.

Students are expected to apply these morphology skills to oral activities, the unit writing project, and other writing throughout Grade 8.

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 19 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 19–20 of Introduction to CKLA in the Unit 1 Teacher Guide.**

Activity Book

The Unit 8 Activity Book provides additional practice for students in reading comprehension, writing, grammar, 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 Student Resources, which include a glossary of words in the Unit 8 reading selections and resources for the unit writing project.

For detailed information about resources in the Activity Book, see pages 12–13 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, information is included about the following:

- Glossary for *Realms of Gold*, Volume 3
- Pronunciation Guide for *Realms of Gold*, Volume 3
- The Writing Process
- Write a Sonnet Rubric
- Write a Sonnet Peer Review Checklist

- Write a Sonnet Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

Online Resources

This unit provides links to free Online Resources to support and enrich teaching. You will see references to these resources at point of use throughout the unit. Use this link to download the CKLA Online Resources for this unit, where the specific links for each lesson may be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>

Recommended Resources

The following resources are available from Core Knowledge:

- CKLA Grade 6, Unit 8 *Poems from Realms of Gold*, Volume 1
- CKLA Grade 7, Unit 5 *Realms of Gold*, Volume 2

The following resources should also be considered to support the teaching of poetry. They include the Poetry Foundation's archive of poems and resources to guide students in writing and analyzing poetry. Links can be found in the Online Resources for this unit: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>

You should consider various times throughout the day when you might infuse the curriculum with 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 edition, 2020. ISBN: 978-0062662811
- Alexander, Kwame, Chris Colderley, and Marjory Wentworth. *Out of Wonder: Poems Celebrating Poets*. Candlewick, 2017. ISBN: 978-0763680947
- Alexander, Kwame. *The Undefeated*. Versify, 2019. ISBN: 978-1328780966
- Collins, Billy. *Whale Day and Other Poems*. Random House Trade Books, 2021. ISBN: 978-0399589775
- Gorman, Amanda. *Call Us What We Carry*. Viking Books, 2021. ISBN: 978-0593465066
- Harris, Chris. *I'm Just No Good at Rhyming: And Other Nonsense for Mischievous Kids and Immature Grown-Ups*. Little, Brown Books, 2020. ISBN: 978-0316427104
- Hesse, Karen. *Out of the Dust*. Scholastic, 2009. ISBN: 978-0590371254
- Hughes, Langston. *I, Too, Am America*. Simon & Schuster, 2012. ISBN: 978-1442420083
- Marti, José. *José Martí Reader: Writings on the Americas*. Ocean Press, 2006. ISBN: 978-1920888749

- 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 and resources have been identified to support culturally responsive, inclusive, and accurate teaching of the material in this unit. Use this link to download the CKLA Online Resources for this unit, where the specific links to the resources below may be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>

Embrace Race This organization provides free resources, including video clips, blog posts, and “tip sheets” for talking with students about race, racism, and how to make changes. There are live and recorded video clip conversations with individuals who have experience and expertise in talking with students about race. You can register for upcoming conversations, as well as watch previously recorded clips.

Facing History and Ourselves is a nonprofit international educational and professional development organization with the mission to engage students of diverse backgrounds in an examination of racism, prejudice, and anti-Semitism in order to promote the development of a more humane and informed citizenry.

Learning for Justice provides free resources for social justice and antibias education to help teachers and schools supplement curriculum, inform teaching practices, and create inclusive school communities where all students are valued. Below are some of the specific resources provided on the Learning for Justice website.

- **Social Justice Standards** provide a roadmap for antibias education.
- **Let’s Talk** facilitates discussions about race, racism, and other difficult topics with students to provide strategies and facilitate difficult conversations about race and racism that you can also use to build competency when discussing other types of discrimination such as gender bias, ableism, and religious or anti-LGBT persecution.
- **Teaching the Movement** provides resources for teaching about the civil rights movement in the United States.
- **Critical Practices** offers practical strategies for accomplishing academic and social-emotional goals side by side.
- **Civil Rights Done Right** is a set of resources and curriculum improvement strategies to support educators in cultivating a deeper understanding of civil rights history.

Lesson 1

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Core Connections	45 min.	Review Prior Knowledge	<i>Realms of Gold</i> , Volume 3 Copies of an annotated poem to distribute to students Copies of “We Real Cool” Online recordings of favorite poems (optional) Activity Pages 1.2, 1.3
DAY 2: Reading	45 min.	Read Aloud: Sonnet 43 “How do I love thee?” and Sonnet 18 “Shall I compare thee . . . ?”	<i>Realms of Gold</i> , Volume 3 Copies of Sonnet 43 “How do I love thee?” and Sonnet 18 “Shall I compare thee . . . ?” Steps to Annotate a Poem poster Activity Pages 1.2, 1.4, 1.5, 1.6, 1.7 (optional)
Take-Home Material	*	Core Connections Reading	Activity Pages 1.1, 1.4, 1.8, 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 poems, short stories, essays, and speeches and learn how to annotate a poem.

Reading

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)

Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. (RL.8.2)

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. (RL.8.4)

Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. (RL.8.5)

Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. (RL.8.9)

By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently. (RI.8.1)

Writing

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.8.1.b)

Come to discussions prepared; ask questions during discussion, offer feedback, and absorb new information. (SL.8.1.a, SL.8.1.c, SL.8.1.d)

Ask and answer questions about the text. (SL.8.1, SL.8.2)

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced. (SL.8.3)

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (SL.8.6)

Language

Follow standard English rules for writing, including punctuation and spelling; speaking or listening. (L.8.1, L.8.2, L.8.2.b, L.8.2.c, L.8.3)

Use a range of strategies, including a glossary to clarify the meaning of vocabulary words, and other unknown words. (L.8.4.c, L.8.4.d)

Demonstrate understanding of figurative language. (L.8.5, L.8.5.a, L.8.5.b, L.8.5.c)

Determine the meaning of domain-specific words. (L.8.6)

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, and morphology. They may appear in directions, assessments, activity pages, and discussion questions, among other places.

These words are underlined the first time they appear in each lesson. 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.

Note to Teacher: As there are many academic terms used in this unit, you may wish to create a poster or several posters featuring these words to display in the classroom. Additionally, a version of the vocabulary list has been provided on Activity Page SR.8 for students to refer to throughout the unit.

1. **allusion, n.** a reference to something from literature, art, or history
2. **audience, n.** the readers of a text
3. **ballad, n.** a narrative, rhythmic verse that may be sung
4. **blank verse, n.** poetic verse without a regular rhyme scheme but with a consistent metrical pattern, typically iambic pentameter
5. **character, n.** a person in a story or poem
6. **conflict, n.** a struggle between characters or a problem characters are trying to overcome; opposing actions between people or forces
7. **couplet, n.** two corresponding lines of verse
8. **diction, n.** choice of words
9. **event, n.** an important occurrence
10. **figurative language, n.** language that goes beyond the literal meaning to get a message or point across
11. **form, n.** a method of arrangement in a poem
12. **free verse, n.** poetic verse without regular meter or rhythm
13. **genre, n.** a category of literature, music, or art
14. **iamb, n.** one short, unstressed syllable followed by one long, stressed syllable
15. **line, n.** one row of poetry
16. **literary device, n.** a technique an author uses to produce a specific effect
17. **lyric poetry, n.** short poems, often with songlike qualities, that express the speaker's personal emotions and feelings
18. **metaphor, n.** a figure of speech that makes a comparison by directly relating one thing to another
19. **meter, n.** a repeating rhythmic pattern
20. **mood, n.** the overall feeling of a text, usually created by the author's use of figurative language and imagery
21. **narrator, n.** a person who tells a story
22. **octet, n.** an eight-line stanza, often with various rhyme schemes

23. **point of view, *n.*** the perspective from which a narrative is told; what the narrator sees in relation to the events of the story
24. **personification, *n.*** the act of giving human qualities to a nonliving or nonhuman object
25. **quatrain, *n.*** a four-line stanza, often with various rhyme schemes
26. **repetition, *n.*** the act of presenting again
27. **resolution, *n.*** the part of a story where the conflict or problem is resolved
28. **rhyme, *n.*** a shared end sound between two words
29. **rhyme scheme, *n.*** a repeated pattern of shared end sounds among words at the ends of poetic lines
30. **rhythm, *n.*** an established pattern in a poem
31. **sestet, *n.*** a six-line stanza, often with various rhyme schemes
32. **setting, *n.*** the time and place in which a story occurs
33. **simile, *n.*** a figure of speech comparing two unlike things, using the words *like* or *as*
34. **speaker, *n.*** the narrative voice of a poem
35. **stanza, *n.*** a grouping of lines that focuses on one idea
36. **structure, *n.*** the arrangement of words, lines, and stanzas in a poem; the characters, setting, and events that make up a story
37. **symbol, *n.*** something in a story or poem that stands for something else
38. **tercet, *n.*** a three-line stanza, often with various rhyme schemes
39. **theme, *n.*** the message conveyed by a poem
40. **tone, *n.*** the speaker's attitude toward the subject
41. **verse, *n.*** a line of patterned or metrical writing

Spanish Cognates for Academic Vocabulary in *Realms of Gold*, Volume 3

<i>alusión</i>	<i>repetición</i>
<i>audiencia</i>	<i>rima</i>
<i>balada</i>	<i>símil</i>
<i>conflicto</i>	<i>tema</i>
<i>metáfora</i>	<i>verso</i>
<i>personificación</i>	

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 Resources for this unit, where the specific links to annotated poems can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>
- Make copies of the poem “We Real Cool” by Gwendolyn Brooks on page 2. Be prepared to discuss the poem in class and to help students annotate the poem.

Note to Teacher: You will provide students a printout 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

Note to Teacher: If you find that time constraints prevent you from teaching all of the poems or text selections assigned in each lesson, you may adopt an alternative strategy to cover the content. You may ask students to annotate one poem only in each lesson, or you may choose to omit one text selection from certain lessons. Decide before teaching the lesson which texts to focus on—we recommend including those texts most likely to be engaging for your students.

- Read in advance the biographical information about Elizabeth Barrett Browning and William Shakespeare in this lesson’s Reading strand.
- Make copies of the poems Sonnet 43 “How do I love thee?” (page 3) and Sonnet 18 “Shall I compare thee . . . ?” (page 23). Be prepared to discuss the poems in class.
- Write the purpose for reading on the board/chart paper: *To understand and describe the structure of sonnets.*

DAY 1

CORE CONNECTIONS

45 minutes

Introduce the Literary Genres

10 minutes

- Explain to students that the texts they will be reading in Unit 8 belong to genres, or categories, of writing. In this unit, students will read poetry, short stories, essays, and speeches.
- Review some characteristics of poetry:
 - 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, meter and rhythm,

and figurative language. Poetry often connects to emotions and uses constructs of language to do so.

- o Tell students that they will read several different types of poems in this unit, such as sonnets, ballads, narratives, and free verse. Students will learn more about these different poetic structures as they encounter them. Students will also learn a bit about the authors of the poems they will be reading.
- Review some characteristics of short stories:
 - o Short stories are much shorter and less elaborate than novels but share similar elements, such as characters, setting, conflict, events, resolution, and theme.
 - 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 conflict; (2) the middle is where a series of events occurs, including attempts by the characters to resolve the conflict; and (3) the end identifies the resolution of the conflict or how the problem is solved.
 - o Remind students that the text they read in CKLA Grade 8 Unit 1, *Us, In Progress* by Lulu Delacre, is a collection of short stories.
- Review some characteristics of essays:
 - o Essays are works of nonfiction that contain arguments, explanations, descriptions, observations, or opinions about a particular topic. An essay revolves around a particular theme and is intended either to inform, to persuade, to explain, or to entertain.
 - o Essays contain three main sections: (1) an introduction, which states the purpose of the essay and captures the reader's attention; (2) the body, which supports and provides details about the main idea; and (3) the conclusion, which summarizes all the arguments and restates the main idea.
 - o Remind students that they read some essays in CKLA Grade 8 Unit 5, *A More Perfect Union: Voices for Civil Rights in America*.
- Review some characteristics of speeches:
 - o Speeches are much like essays, in that they are intended to inform, persuade, explain, or entertain. However, a speech is a spoken presentation addressed to a specific audience at a specific time and place. An essay is a written work that communicates with a general audience.
 - o Though people often read famous speeches years after they have been presented (for example, Lincoln's Gettysburg Address), speeches are meant to be spoken out loud and heard by a live audience. For this reason, speeches often have greater emotional appeal than essays. Speakers can use their tone of voice, facial expressions, and body language to communicate their ideas.
 - o Remind students that they read and listened to some speeches in CKLA Grade 8 Unit 5, *A More Perfect Union: Voices for Civil Rights in America*.

Note to Teacher: Students who have used Core Knowledge Language Arts in earlier grades will already have had an introduction to these genres and most of the terms related to the genres. Students who do not have this background will benefit from extra attention given to these terms

when they arise in this unit's lessons. Ask students to refer to the Academic Vocabulary list on Activity Page SR.8 for definitions, and refer to the posters you have prepared when introducing or reviewing an academic vocabulary term in a lesson.

Introduce Analyzing Poetry

30 minutes

- Tell students that in the first part of this unit, they will be reading poems. 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.
 - 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.
 - As you review the annotated poem and Activity Page 1.2, tell students that an annotation requires reading a poem several times. After annotating a poem, students should be able to answer the following questions:
 - What is the poem's theme?
 - What strategies does the author use to convey the theme?
 - What is the poem's mood or tone?
 - What strategies does the author use to convey mood/tone?
 - How do the diction and figurative language impact the poem?
 - How is the poem impacted by its form, structure, rhythm, and rhyme scheme?

Note to Teacher: Remember that you can refer to the poster of academic vocabulary you have displayed in the classroom when introducing and discussing these terms.

- 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-8-Poetry/OnlineResources>
- Now tell students that they are going to practice annotating a poem from the Reader by Gwendolyn Brooks titled “We Real Cool” (page 2).
 - Gwendolyn Brooks (1917–2000) was a Black poet, author, and teacher. She was the first Black author to win a Pulitzer Prize. Brooks's poems typically discuss the daily lives of ordinary people—particularly Black people—and frequently reflect the civil rights activism of the 1950s and 1960s.
- Read aloud “We Real Cool” 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 “We Real Cool” 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.
- 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 the use of rhyme and meter, diction, theme, form or structure, repetition, narration, and mood or tone. 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 the following:
 - o *Who are the speakers? How would you describe them?* (The speakers are seven pool players at the Golden Shovel, which is apparently the name of a pool hall. They appear to be high-school-aged boys who skip—or perhaps have dropped out of—school and stay out late getting into trouble.)
 - o *What is the poem’s conflict?* (Possible answer: The conflict is between the young, rebellious speakers and society’s expectations for them.)
 - o *How do the poem’s rhymes, meter, and diction impact the poem’s mood?* (The rhymes are simple, and every word in the poem is a single syllable, creating a terse, edgy, matter-of-fact mood. The short lines and repetition and words like *lurk*, *strike*, *sin*, *gin*, and *die* all contribute to the sense of danger. The speakers use slang but do not use proper grammar, indicating their lack of education and/or contempt for “traditional” societal standards. The jazzy-sounding meter creates a modern, urban mood. The line breaks—ending each line with the word *we*—propel the poem forward, as if the conclusion is inevitable and cannot be stopped.)

Note to Teacher: Point out that Brooks is using a technique called *enjambment*, in which the end of a line flows straight into the beginning of the next.

- o *What is the poem’s theme?* (Possible answers: A main theme is the cost of rebellion. The speakers are wasting their lives by skipping school and causing trouble. On the other hand, the speakers may be legitimately trying to make people question the way society is organized—especially against young people like the speakers—and demand social change. Or perhaps the brevity of life [“we die soon”] justifies skipping school and indulging in simple pleasures, especially since the young men’s lives seemingly hold no promise.)

Wrap Up

5 minutes

Think-Pair-Share: Have students think about Gwendolyn Brooks’s point of view toward the speakers in “We Real Cool.” 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 introduce them to a different kind of poetic structure than the one Gwendolyn Brooks uses.

Read-Aloud: Sonnet 43 “How do I love thee?” and Sonnet 18 “Shall I compare thee . . . ?”
[pages 3 and 23]

Introduce the Reader

5 minutes

- Ensure each student has a copy of the Reader, *Realms of Gold*, Volume 3.
- Read the title with students, and explain that this Reader is an anthology, or collection, of different genres told from different 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.
- Have students identify where to find the authors’ names for each selection in the Reader.
- Give students a few moments to peruse the selections and authors. Ask students which selections they hope to read during this unit and why.
- Ask students to share any other thoughts they have about the Reader.

Introduce the Selections

10 minutes

- Tell students you will read aloud the poems Sonnet 43 “How do I love thee?” and Sonnet 18 “Shall I compare thee . . . ?” Students should follow along in their books as you read.
- Tell students that in this lesson they will be comparing and contrasting the structure of sonnets. Review with students sonnet structure:
 - A sonnet is a poem of fourteen lines using any number of rhyme schemes. The poems students will read today include an Italian sonnet and an English sonnet.
 - Sonnets are written in iambic pentameter; that is, five pairs of unstressed and stressed (accented) syllables. In other words, each line of a sonnet contains ten syllables, with emphasis typically on every other syllable.
 - Use this link to download the CKLA Online Resources for this unit, where additional information about sonnets and iambic pentameter can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>
- Have students turn to pages 3 and 23 in *Realms of Gold*, Volume 3, and ask them to identify the names of the poets. Provide students with some biographical information about Elizabeth Barrett Browning and William Shakespeare.
 - Elizabeth Barrett Browning (1806–1861) was one of the most popular poets of the Victorian era. She came from a wealthy family and spent her childhood in rural England, where she was educated at home and began writing at a young age. She fell ill in her teens and suffered from poor health for the rest of her life. In 1836, Elizabeth and her family moved to London, where she began to establish herself as a writer and poet. Her second volume, *Poems* (1844), caught the attention of poet Robert Browning.

The two were married in 1846. Elizabeth Barrett Browning is known mainly for her love poetry, particularly those from *Sonnets from the Portuguese* (1850), which she wrote for her husband. This volume, one of the most widely known collections of English lyric poetry, contains her most famous piece, “How do I love thee?” Critics admire her use of imagery and use of the Italian (or Petrarchan) sonnet format—which divides the fourteen lines into two sections (one with eight lines and one with six).

- o William Shakespeare (1564–1616) was an English playwright, actor, and poet. He lived during a time when the arts were flourishing in England. Queen Elizabeth I and her successor, King James I, sponsored Shakespeare’s work, allowing him to write and produce more than thirty plays and more than a hundred poems. Shakespeare may be the most famous playwright and poet who ever lived. His works were very popular when he was living and remain popular today. All of Shakespeare’s poems used a variation of the sonnet format—which divides the fourteen lines into three quatrains and a concluding couplet. This format is called the English or Shakespearean sonnet. This structure allows more space to be devoted to building up a theme than the Italian/Petrarchan form and is followed by just two lines to conclude or resolve the poem in a rhyming couplet.

Core Vocabulary

- Preview the core vocabulary words before reading the selections.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *thee*.
- Have students find the word on page 3 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: pronoun—*pron.*; 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 than 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, stanza number, and line number (for the first occurrence of the word in the selection) appear in bold print after the definition.
 - o Words are listed in the order in which they appear in the selection.

Sonnet 43 “How do I love thee?”

1. **thee, pron.** archaic form of the objective *you* (3, s. 1, l. 1)
2. **strive, v.** to make a great effort to achieve something (3, s. 1, l. 7)

Sonnet 18 “Shall I compare thee . . . ?”

- 3. **art, v.** archaic form of *are* (23, s. 1, l. 2)
- 4. **temperate, adj.** mild; pleasant; gentle (23, s. 1, l. 2)
- 5. **hath, v.** archaic form of *has* (23, s. 1, l. 4)
- 6. **thy, pron.** archaic form of *your* (23, s. 1, l. 9)
- 7. **thou, pron.** archaic form of the subjective *you* (23, s. 1, l. 10)

Vocabulary Chart for Sonnet 43 “How do I love thee?” and Sonnet 18 “Shall I compare thee . . . ?”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	thee art hath thy thou	strive temperate
Spanish Cognates for Core Vocabulary		
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

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

To understand and describe the structure of sonnets.

Read the Selections

25 minutes

Sonnet 43 “How do I love thee?”

Distribute copies of Sonnet 43 “How do I love thee?” 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.

Note to Teacher: You may wish to have students complete Activity Page 1.7 after reading both selections, in addition to or in lieu of discussing the questions in class.

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.

[Stanza 1]

Literal Like all Italian sonnets, this poem is fourteen lines with a particular rhyme scheme for the octet, or the first eight lines. What is that rhyme scheme?

- o The rhyming pattern for this type of sonnet is ABBAABBA.

Inferential What metaphor does the speaker use in the first eight lines to describe her deep feelings of romantic love?

- o The speaker uses language that compares her love to a spiritual love of God, or a love of ideals associated with God, such as “Grace” and in fact “ideal Grace.” She mentions loving “freely,” as men strive for “Right.” The language of “depth and breadth and height” is a Biblical allusion.

SUPPORT Ephesians 3:17–19 reads, “That ye, being rooted and grounded in love, may be able to comprehend with all saints what is the breadth, and length, and depth, and height; and to know the love of Christ, which passeth knowledge, that ye might be filled with all the fullness of God.” (King James Version)

Literal An Italian sonnet also has a specific rhythm, or use of meter. Each line contains five sets of how many beats? What is this called?

- o Each line contains five sets of two beats each, with the first beat unstressed and the second beat stressed. This gives a pleasing rhythm known as iambic pentameter.

Inferential From this poem, it’s easy to see the speaker is in love; does she think this love will last a lifetime?

- o Absolutely; beyond question the poet expresses the essential idea that her love will last a lifetime and (“if God choose”) beyond death. She ends the sonnet by saying that, if God chooses, she shall love the person in question “better” after death.

Inferential Consider the tone of the poem in relation to the subject. In addition to the language already mentioned, consider the statement, “I love thee with the breath, / Smiles, tears, of all my life!” Do you think the tone fits the subject?

- o Hyperbole such as this is very fitting for the subject of romantic love; most (or many) students, if they have ever experienced feelings such as the ones conveyed here, might agree. In fact, some may argue that the language is just literal, not hyperbole, when describing such feelings. Other students may disagree completely or in part, depending on their life experiences and emotional development.

Inferential The last six lines of the poem, the sestet, indirectly answer the first eight lines; this is a necessary and understood component of this type of sonnet. How is the sestet in “How do I love thee?” an answer to the first eight lines?

- o Browning sets up the octet to describe the speaker’s love for a person in spiritual, otherworldly terms; the speaker’s love is literally undying. In the sestet, the reader has clues that her love for this person has, in fact, sprung to some degree from an earlier spiritual and religious faith. It may even be a replacement for an earlier “childhood’s faith.” Also consider the partial explanations in other phrases: “I love thee with a love I seemed to lose / With my lost saints” and “I love thee with the passion put to use / In my old griefs.”

Sonnet 18 “Shall I compare thee . . . ?”

Distribute copies of Sonnet 18 “Shall I compare thee . . . ?” to students. Read the poem aloud two or three times as students follow along either on the copy or in their Readers as they 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 1.6, 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.

[Stanza 1]

Note to Teacher: As they read, have students compare the structure of this poem to that of Browning’s poem.

Inferential How does Shakespeare use imagery and diction in the first three lines of this poem to conjure up a vision of something warm, beautiful, and pleasant?

- o The structure of a sonnet indicates that the first eight lines should suggest a question that’s answered in the final six lines. In this poem, the first line is literally a question that suggests a person being compared to summer—a season that is almost universally understood as warm, beautiful, and pleasant. In the third line, the speaker refers to the “darling buds of May.” This language brings to mind the blossoming of flowers; the use of the word “darling” is important because it is also a term of endearment, used even in that period.

Inferential How does the structure of this Shakespearean sonnet allow more time to build up the theme of the poem than the structure of “How do I love thee?”

- o An English, or Shakespearean, sonnet has fourteen lines just like an Italian sonnet. The difference is that the first twelve lines, divided into three quatrains, are used to set up and elaborate on the main idea. A question is suggested, and the last two lines, the concluding couplet, answer the question set up in the first twelve lines.

Inferential Every person grows older and eventually dies; how does Shakespeare insist that his loved one will not die?

- o The answer is in the rhyming couplet and not suggested before that; his loved one will not die as long as this poem is read. The poem is a memorial, giving a kind of immortal life to the loved one by keeping alive the memory of the person and their beauty in youth. It’s an image suggesting both physical beauty and a calm (“temperate”) nature.

Inferential In comparing this presumably young person to the most beautiful days of spring and summer, Shakespeare uses similes and metaphors and finds them all to be inadequate. How does the poem progress in such a way that the reader begins to feel some significant suspense?

- o The comparisons to nature, alongside the insistence that the summer, or youth, of the person will not fade into the fall or winter of life, make it seem pressing to imagine how such a thing can be in the natural world. Unlike in the poem “How do I love thee?” there is no suggestion of a spiritual or eternal realm. This leaves open only the idea that the loved one will be remembered by others in some way as a type of immortality.

Literal Beginning around the middle of the sonnet, where does Shakespeare use alliteration to bring literary beauty or reinforce the content of what is being said?

- o In line 8, there is “chance” and then “changing.” In line 11 there is “shall” and “shade.” The word “shall” is also used in line 9 to insist that the “eternal summer” of the loved one will never “fade.” Lines 13 and 14, the rhyming couplet, use “long” and then “long lives” and “life.”

Note to Teacher: If necessary, remind students that *alliteration* is the repetition of sounds or syllables, especially initial consonants.

Inferential The central theme in “How do I love thee?” and in “Shall I compare thee . . . ?” is romantic love. What are some ways the two poems differ in emphasis when feelings of love are described?

- o “How do I love thee?” deals strictly with the feelings of the lover, and those feelings are described in spiritual and eternal language. In “Shall I compare thee . . . ?” the focus is on the beauty and temperament (calm, or “temperate”) of the one beloved.

Think-Pair-Share: Have students stop and think about the focus of “How do I love thee?” compared to the focus of “Shall I compare thee . . . ?” After they 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.

Discuss the Selections and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

To understand and describe the structure of sonnets.
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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. 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.

Use the following questions to discuss the selections.

1. **Literal** What are some similarities between the structure of “How do I love thee?” and “Shall I compare thee . . . ?”
 - o Both poems are sonnets and include fourteen lines. Both are written in iambic pentameter. The rhyme and meter of both poems is very rigid.
2. **Literal** What are some differences between the structure of “How do I love thee?” and “Shall I compare thee . . . ?”
 - o “How do I love thee?” is an Italian sonnet. It divides the fourteen lines into two sections (one with eight lines and one with six). The rhyme scheme is ABBAABBA CDCDCD. “Shall I compare thee . . . ?” is an English sonnet. It divides the fourteen lines into three quatrains and a concluding couplet. The rhyme scheme is ABAB CDCD EFEF GG.
3. **Inferential** How does the structure of each type of sonnet contribute to the point of view taken by the speaker?
 - o Possible answer: In an Italian sonnet, the problem or topic is introduced and elaborated on in a full octet before being answered and resolved in a full-bodied way by the sestet. Because an English sonnet uses three quatrains, the topic can be examined from three different perspectives or approaches before the couplet wraps everything up with a conclusive statement. With only a couplet to close it out, an English sonnet may leave some questions unanswered.

TAKE-HOME MATERIAL

Reading

- Distribute copies of Letter to Family on Activity Page 1.1 for students to share with their families.
- Have students take home the glossary on Activity Page SR.1 for use as a reference during this unit.
- If students did not complete Activity Page 1.7 during the Reading lesson, have them complete it for homework.
- Have students read “Neither a borrower nor a lender be” by William Shakespeare (page 24) and complete Activity Page 1.8 for homework.

Lesson 2

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Whole Group: "Buffalo Bill 's," "Apparently with No Surprise," "I Dwell in Possibility," and "The Gift Outright"	<i>Realms of Gold</i> , Volume 3 Activity Page 1.8 (for review) Steps to Annotate a Poem poster Copies of "Buffalo Bill 's," "Apparently with No Surprise," "I Dwell in Possibility," and "The Gift Outright" Activity Pages 1.2, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6 (optional)
DAY 2: Reading	45 min	Partners: "Ozymandias," "Do Not Go Gentle into That Good Night," "My Heart Leaps Up," and "The Lake Isle of Innisfree"	<i>Realms of Gold</i> , Volume 3 Activity Page 2.7 (for review) Steps to Annotate a Poem poster Copies of "Ozymandias," "Do Not Go Gentle into That Good Night," "My Heart Leaps Up," and "The Lake Isle of Innisfree" Equipment to play audio recording and an accompanying video of Dylan Thomas Activity Pages 1.2, 2.8, 2.9, 2.10, 2.11, 2.12, 2.13 (optional)
Take-Home Material	*	Reading	Activity Pages 2.7, 2.14 Activity Pages 2.8, 2.14, SR.1

Primary Focus Objectives

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

Reading

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)

Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. (RL.8.2)

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. (RL.8.4)

Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. (RL.8.5)

Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. (RL.8.7)

Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. (RL.8.9)

By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently. (RI.8.10)

Writing

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.8.1.b)

Come to discussions prepared; ask questions during discussion, offer feedback, and absorb new information. (SL.8.1.a, SL.8.1.c, SL.8.1.d)

Ask and answer questions about the text. (SL.8.1, SL.8.2)

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced. (SL.8.3)

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (SL.8.6)

Language

Follow standard English rules for writing, speaking, reading, and listening. (L.8.1, L.8.2, L.8.2.a, L.8.2.c, L.8.3)

Use a range of strategies to clarify the meaning of unknown words. (L.8.4, L.8.4a, L.8.4.c L.8.4.d)

Demonstrate understanding of figurative language. (L.8.5, L.8.5.a-c)

Determine the meaning of domain-specific words. (L.8.6)

ADVANCE PREPARATION

Reading

- Be prepared to discuss the homework assignment on Activity Page 1.8.
- Read in advance the biographical information about E. E. Cummings, Emily Dickinson, and Robert Frost in this lesson's Reading strand.

- Make copies of the poems “Buffalo Bill ’s” (page 7), “Apparently with No Surprise” (page 8), “I Dwell in Possibility” (page 9) and “The Gift Outright” (page 12). Be prepared to discuss the poems in class.
- Students may be troubled by the implication in “The Gift Outright” that the United States somehow always “belonged” to white Europeans. Consider comparing Frost’s poem to “The Theft Outright,” by Native American poet Heid E. Erdrich. A link to this poem may be found in the Online Resources for this unit: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>
- Write the purpose for reading on the board/chart paper: *To analyze and describe the structure of different poems and explain how it contributes to meaning and style.*

DAY 1

READING

45 minutes

Whole Group: “Buffalo Bill ’s,” “Apparently with No Surprise,” “I Dwell in Possibility,” and “The Gift Outright” [pages 7, 8, 9, and 12]

Review

5 minutes

- Review the previous lesson’s homework (Activity Page 1.8). Explain that the homework selection is an example of blank verse. Blank verse is similar to free verse in that it does not have a rhyme scheme; however, blank verse is typically written in iambic pentameter, while free verse has no consistent metrical pattern.
- Call on one or two students to share their answers to the questions.

Introduce the Selections

10 minutes

- Tell students the whole group will read the poems “Buffalo Bill ’s,” “Apparently with No Surprise,” “I Dwell in Possibilities,” and “The Gift Outright.”
- Have students turn to pages 7, 8, 9, and 12 in *Realms of Gold*, and ask them to identify the names of the poets. Provide students with some biographical information about E. E. Cummings, Emily Dickinson, and Robert Frost.
 - o Edward Estlin Cummings (1894–1962), better known as E. E. Cummings, and sometimes as e. e. cummings or e e cummings, was an American poet and painter. His inventive and experimental poems are well known for their unusual punctuation and structure. Cummings was born in Cambridge, Massachusetts, and educated at Harvard University, where he was introduced to avant-garde poets such as Gertrude Stein and Ezra Pound. Cummings’s earliest poems were published in the 1920s, though he did not gain popularity until the 1940s and 1950s. His simple but playful use of language and inventive rhythms have been compared to jazz music, and his subjects include lyrical and joyful love poems, humorous character studies, and biting satires on society’s foibles and institutions. At the time of Cummings’s death, perhaps only Robert Frost exceeded his popularity among American readers.
 - o American poet Emily Dickinson (1830–1886) was born to a well-known family in Amherst, Massachusetts, where her grandfather helped found a local college and

her father was a prominent lawyer. Dickinson attended school in Amherst and was a student for one year at a nearby women's college, after which she returned to Amherst, where she lived the rest of her life. Dickinson lived a quiet life with her parents in the family home, rarely traveling or (after the early 1860s) even leaving the grounds of her house. But she was an avid reader and letter-writer. She began writing poems in the 1850s, experimenting with unusual rhymes, rhythms, and punctuation. Only seven of her poems were published in her lifetime. After her death, her family discovered almost 2,000 other poems. Most of Dickinson's poems are short, usually consisting of four-line stanzas written in terse and often slyly witty language. Her work explores themes such as love, death, and nature and is strongly influenced by her father's stern Calvinism (which she herself rejected). Along with Walt Whitman and Robert Frost, Dickinson is today considered one of the most "American" of poets.

- o Robert Frost (1874–1963), often considered one of the greatest American poets of the 1900s, was known for his themes 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 a Pulitzer Prize for his volume *New Hampshire*, which included perhaps his most famous work, "Stopping by Woods on a Snowy Evening." Frost's use of colloquial American speech and his realistic verse portraying ordinary people in everyday situations made him both popular and well-acclaimed, as he remains today. "The Gift Outright" dates from the 1930s but is best known for Frost's recital of the poem at the inauguration of President John F. Kennedy in 1961.

Core Vocabulary

- Preview the core vocabulary words before reading the selections.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *defunct*.
- Have students find the word on page 7 of the Reader.
- 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 line number (for the first occurrence of the word in the selection) appear in bold print after the definition.
 - o Words are listed in the order in which they appear in the selection

"Buffalo Bill 's"

1. **defunct**, *adj.* no longer existing; dead (7, s. 1, l. 2)

"Apparently with No Surprise"

2. **apparently**, *adv.* as far as one knows or can see (8, s. 1, l. 1)
3. **behead**, *v.* to cut off the head (**beheads**) (8, s. 1, l. 3)
4. **assassin**, *n.* a person who murders an important person, often for political or religious beliefs (8, s. 1, l. 5)

“I Dwell in Possibility”

5. **dwell**, *v.* to live in or at a specific place (9, s. 1, l. 1)
6. **prose**, *n.* written or spoken language in its ordinary form, without metrical structure (9, s. 1, l. 2)
7. **impregnable**, *adj.* unable to be captured or broken into (9, s. 2, l. 2)

“The Gift Outright”

8. **outright**, *adj.* without reservation; unlimited (12, title)
9. **withhold**, *v.* to refuse to give; to hold back (**withholding**) (12, s. 1, l. 8)
10. **forthwith**, *adv.* immediately; without delay (12, s. 1, l. 11)

Vocabulary Chart for “Buffalo Bill ’s,” “Apparently with No Surprise,” “I Dwell in Possibility,” and “The Gift Outright”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	beheads prose impregnable outright withholding forthwith	defunct apparently assassin dwell
Spanish Cognates for Core Vocabulary	<i>prosa</i>	<i>difunto</i> <i>asesino</i>
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases		

- Also point out that Activity Page 2.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

To analyze and describe the structure of different poems and explain how it contributes to meaning and style.

Read the Selections

25 minutes

“Buffalo Bill ’s”

Distribute copies of “Buffalo Bill ’s” to students. Have students first read the poem silently and annotate the page. Then ask individual students to take turns reading the poem aloud.

You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check 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/or Activity Page 1.2 as needed.

Note to Teacher: You may wish to have students complete Activity Page 2.6 after reading the selections, in addition to or in lieu of discussing the questions in class.

SUPPORT Buffalo Bill (born William Frederick Cody, 1846–1917) was an American soldier, hunter, and showman. His spectacular Wild West show—known as Buffalo Bill's Wild West and Congress of Rough Riders of the World—was famous around the world and became a symbol of the wild frontier spirit of America. At the time of his death, Cody was one of the most famous people in the world.

[Stanza 1]

Think-Pair-Share: Have students stop and think about the overall meaning of this short poem after reading it but before asking further questions. *What is the theme, and what is the speaker saying about it?* After they 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.

Literal What is the structure of this poem? Explain your answer.

- o The poem is an example of free verse, where formal rules of capitalization and punctuation are often not used. The poem has no rhyme scheme or metrical structure.

Inferential What is the main theme, and what is the speaker saying about it?

- o The theme is life and death, and this will be apparent to most students after reading the poem. Some students may comment on the word “defunct,” which is not typically used to describe death. In discussing Buffalo Bill and then suddenly mentioning Jesus, the speaker is saying that death is a fact of life for all mortal beings; anyone born must also die.

Inferential Why does the speaker use the word “defunct” to describe Buffalo Bill?

- o Most students will have some idea that Buffalo Bill was a legendary figure, though the details will likely be unclear to many. For the purposes of understanding the poem, it's important to know that Buffalo Bill was an actual historical figure, William Frederick Cody, just as Jesus of Nazareth, or Jesus Christ to Christians, was an actual person. The allusion to a hero figure in the very first line of the poem followed by the word “defunct” suggests not only that Buffalo Bill is dead but that the very ideas related to the legend of the man are also dead.

Inferential Cummings puts “defunct” on its own line. Then he uses a made-up compound word describing his horse in line 4 and describes the legendary actions of Buffalo Bill with more compound words in line 6. How does this diction enhance the meaning of the poem?

- o The compound words are typically read fast, suggesting speed, strength, and power. It gives the first half of the poem a tone of life lived at its peak.

Inferential How does placing the name *Jesus* on its own line, halfway through the poem, combine the first part of the poem with the second part?

- o Students' answers will vary. Many will suggest that Cummings is using the name *Jesus* as an interjection ("Jesus / [Buffalo Bill] was a handsome man"), thereby lamenting the death of Buffalo Bill and what he stood for.

Inferential Why does the speaker refer to death as "Mister Death"? What literary device is he using here?

- o Giving death this title is an example of personification and implies a certain feeling about death. We know that death is inevitable, but we typically think of the word *mister* as showing respect to a person to whom respect is due. Calling male adults "mister" was actually very common in the time and place of this poem. The word choice seems to imply that we must respect death in some way, that it must be acknowledged.

Inferential Why does the speaker use the phrase "blue-eyed boy"?

- o Students' answers may vary. Some students may suggest the term relates to the cold-eyed stare of death. Others may suggest that the phrase relates to Buffalo Bill and his status as a treasured or favorite son, and therefore quite a prize for death to have claimed.

SUPPORT A "blue-eyed boy" is an idiom used to describe someone who is treated as a favorite, especially by a boss or powerful person, or someone who is thought of as perfect or an ideal.

Inferential What is the effect of free verse on this poem?

- o Possible answer: It makes the poem feel conversational, yet the structure makes the speaker seem to be rushing his words, as if he can hardly believe what he is saying.

"Apparently with No Surprise"

Distribute copies of "Apparently with No Surprise" to students, and follow the same procedure you used with the previous selection. Direct students to Activity Page 2.3, and ask them to add details to the annotation page as the class discusses the poem.

[Stanza 1]

Literal How is the main theme of "Apparently with No Surprise" related to the main theme in "Buffalo Bill 's"?

- o The main theme in "Apparently with No Surprise" is life and death, just as the main theme in "Buffalo Bill 's" is life and death. Both poets present death as unavoidable yet emotionally problematic. The structure of the two poems is so different, however, that each may call forth different emotions in different people.

Inferential The reader is presented with personification of a flower. What choices in phrasing and what word choice in particular provide this personification?

- o The flower is happy, and despite this being an emotion most readers would not attribute to a flower, suspension of disbelief is easy. Flowers are beautiful; why not happy? They often make us happy. The very first line is clever in that it suggests the opposite of the apparent meaning; there is no "apparent" surprise as the flower is covered in frost (the frost "beheads it"—another word choice suggestive of a human

head). And yet, perhaps it is surprised, just not in a way that is apparent to a human observer. Or so the poet suggests.

Inferential Who or what is “the blonde Assassin”?

- o The blonde Assassin is the frost, which has killed (beheaded) the flower. This is another example of personification.

Inferential According to the speaker, what does God think about the flower’s death?

- o The speaker suggests a God who not only doesn’t care but is “approving” of such death.

Inferential How does the capitalization of certain words in the poem impact its meaning? How does the structure contribute to the poem’s mood? How would you compare this poem’s mood to the mood of “Buffalo Bill ’s”? Explain.

- o Possible answer: The apparently random capitalization calls attention to certain important words. The poem’s stately, terse rhythms contribute to the poem’s matter-of-fact mood toward death, much different than the frantic, breathless, almost unbelieving mood of “Buffalo Bill ’s.”

“I Dwell in Possibility”

Distribute copies of “I Dwell in Possibility” to students, and follow the same procedure you used with the previous selections. Direct students to Activity Page 2.4, and ask them to add details to the annotation page as the class discusses the poem.

[Stanzas 1–3]

Inferential How do the setting and theme of this poem reflect certain facts about the “setting” of the author’s life?

- o Dickinson led a relatively privileged life yet one that was mostly spent at a family home with her parents. She spent a great amount of time either inside that house or on the grounds of that home, immersing herself in the literature of that time. That she would choose to use the setting of a house to describe her life as a poet is not too surprising, but the metaphors are unique.

Inferential How is the metaphor in the very first line of the poem a strong beginning? Would a simile have had the same effect?

- o By stating that she “dwells in possibility,” the speaker has already suggested that her imagination is expansive, as expansive as possibility itself. The remaining lines, using the imagery of doors and windows and even visitors, would likely not have carried the same tone or even the same meaning if she had stated, for example, “I live in what’s possible, because what’s possible is like my house.”

Note to Teacher: Students who have read and discussed poems from *Realms of Gold*, Volumes 1 and 2 in Grade 6 and Grade 7 should be familiar with different types of rhyme. If necessary, remind students that a *slant rhyme* (or near rhyme) is a type of rhyming where words sound similar but do not rhyme exactly. An *eye rhyme* is a similarity between words in spelling but not in pronunciation (e.g., *love* and *move*). Poets often use these techniques to surprise readers and alter their expectations.

Literal Find an example of slant rhyme in the poem.

- o The quatrains (four-line stanzas) here are ballad stanzas, as in many of Dickinson's poems. The musical quality is apparent, yet slant rhyme causes just a bit of pause where traditional rhyme might move the reader along too quickly (in too singsong a fashion). In the first quatrain, there is slant rhyme using "prose" and "doors." The pause at "doors" is especially nice, as there are absolutely no doors on imagination—the theme of the poem.

Inferential Cedar trees are very large and grow rather quickly. How is the particular mention of cedar trees a carrier of meaning in the second quatrain?

- o Chambers of cedars suggests an imagination enclosed, not visible to outsiders and yet sprouting within the enclosure. This can be likened to the creative process, which is invisible, sometimes described as organic, and taking place within someone not easily swayed by externals. The cedars may be solitude or simply characteristics of an artist or poet not easily distracted by outside interference.

Inferential In this poem, how does the speaker feel about her work as a poet?

- o She describes it as a way to extend herself into far greater meanings; she literally describes her "occupation" as gathering "paradise" in her hands. There is a feeling of unbounded joy at the expansiveness of her ability to create.

CHALLENGE Ask students to consider how Dickinson's life might have inspired a poem with this kind of structure and this meaning. How might it also have inspired "Apparently with No Surprise"?

"The Gift Outright"

Distribute copies of "The Gift Outright" to students, and follow the same procedure you used with the previous selections. Direct students to Activity Page 2.5, and ask them to add details to the annotation page as the class discusses the poem.

SUPPORT Robert Frost read this poem at the inauguration of President John F. Kennedy on January 20, 1961. He intended to read a different poem, but the glare of the sun prevented him from doing so. Instead, Frost recited "The Gift Outright" from memory.

[Stanza 1]

Literal/Inferential What is the name of this poetic structure? Compare it to the Cummings and Dickinson poems. How does Frost's structure contribute to your understanding of the poem?

- o The poem is blank verse. It is unrhymed, like Cummings's poem, but like the Dickinson poems, it has a definite metrical structure (in this case, iambic pentameter). In that sense it is almost a hybrid of the two other structures. The poem reads a bit like stream of consciousness, echoing thoughts that often flow when something is new or where there is uncertainty. It's as if Frost is thinking up the poem as he goes along, much as early settlers had to figure things out as they went along.

Literal Which words, through repetition and alliteration, suggest powerful feelings about the land the British settlers came to?

- o Words that suggest powerful feelings about the land include *possessed* and *possessing*. Also the words and phrases *land*, *land's*, and *land of living* suggest

powerful feelings regarding the land. The land is also repeatedly described as “she,” echoing the ancient Native American understanding of the land as female, mother, and fruitful—the source of life.

Inferential A view unique to early non-native settlers is found in the second half of the poem. How does Frost suggest the settlers had to contend with something the native people did not contend with?

- o In this poem, Robert Frost expresses the viewpoint of early settlers who contended with a civilization that was not at all what they understood as civilization. There was a great deal of wilderness, which the native people lived with, but that was “unstoried, artless, unenhanced” in the view and in the actual experience of the European settlers who came to live here without the accumulated knowledge they would need to acquire. Frost expresses this several other ways, too, including in a line that suggests of the settlers they were “withholding from [the] land” and later “forthwith found salvation in surrender.”

Discuss the Selections and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

To analyze and describe the structure of different poems and explain how it contributes to meaning and style.

1. **Inferential** Which of the poems in this lesson have the most formal structure? Which has the least formal structure? Does Cummings’s style have anything in common with Dickinson’s?
 - o The Dickinson poems have the most formal structure, having both a metrical structure and a rhyme scheme. The Cummings poem lacks both. The Frost poem has a meter but no rhyme scheme. Both Cummings and Dickinson use unconventional capitalization and punctuation.
2. **Inferential** Use adjectives to describe the mood of each poem. Explain why you chose those words.
 - o Possible answers: Cummings—quick, fast-paced, informal; Dickinson—stately, rhythmic, peaceful; Frost—serious, flowing, simple
3. **Inferential** Compare and contrast Cummings’s view of America in “Buffalo Bill ’s” to Frost’s view in “The Gift Outright.”
 - o Possible answer: While Cummings seems to think the heroic, grand vision of America is dead, Frost seems to hold America and its history in reverence.

TAKE-HOME MATERIAL

Reading

- If students did not complete Activity Page 2.6 during the Reading lesson, have them complete it for homework.
- Have students read “Spring and Fall” by Gerard Manley Hopkins (page 15) and complete Activity Page 2.7 for homework.

ADVANCE PREPARATION

Reading

- Be prepared to discuss the homework assignment on Activity Page 2.7.
- Read in advance the biographical information about Percy Bysshe Shelley, Dylan Thomas, William Wordsworth, and W. B. Yeats in this lesson's Reading strand.
- Make copies of the poems "Ozymandias" (page 25), "Do Not Go Gentle into That Good Night" (page 26), "My Heart Leaps Up" (page 30), and "The Lake Isle of Innisfree" (page 31). Be prepared to discuss the poems in class.
- Find and prepare equipment to play a video or audio recording of Dylan Thomas reading "Do Not Go Gentle into That Good Night." Use this link to download the CKLA Online Resources for this unit, where an appropriate video can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>
- Write the purpose for reading on the board/chart paper: *To examine and describe how different themes are explored in several poems.*

DAY 2

READING

45 minutes

Partners: "Ozymandias," "Do Not Go Gentle into That Good Night," "My Heart Leaps Up," and "The Lake Isle of Innisfree" [pages 25, 26, 30, and 31]

Review

5 minutes

- Review the previous lesson's homework (Activity Page 2.7). If desired, briefly explain the concept of sprung rhythm, for which Gerard Manley Hopkins is well known. Sprung rhythm is intended to imitate the rhythm of natural speech. Use this link to download the CKLA Online Resources for this unit, where information about sprung rhythm can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>
- Ask students if they think the selection sounded more like a person speaking than a formal poem.
- Call on one or two students to share their answers to the questions and/or to offer any comparisons between the Hopkins poem and those previously read in class.

Introduce the Selections

10 minutes

- Tell students they will read the poems "Ozymandias," "Do Not Go Gentle into That Good Night," "My Heart Leaps Up," and "The Lake Isle of Innisfree" with a partner.
- Have students turn to pages 25, 26, 30, and 31 in *Realms of Gold*, Volume 3, and ask them to identify the names of the poets. Provide students with some biographical information about Percy Bysshe Shelley, Dylan Thomas, William Wordsworth, and W. B. Yeats.
 - Percy Bysshe Shelley (1792–1822) was a philosopher and one of the most important English Romantic poets. Shelley began writing poetry while a student at Eton College,

which he attended for six years beginning in 1804. His radical views on religion, atheism, and socialism—expressed not only in his poetry but also in his prose verse and essays—were highly controversial for the time. Romantic poets such as Shelley prized imagination, strong emotion, and nature over logic and reason. Shelley’s poetry is known for its powerful visual imagery, figurative language, and symbolism and often incorporates supernatural elements. “Ozymandias” is one of his best-known works. Shelley’s life was marked by poor health and criticism of his unconventional opinions. He drowned in a boating accident shortly before his thirtieth birthday. Shelley’s second wife, Mary Wollstonecraft Shelley, was an English novelist most famous for writing the gothic novel *Frankenstein*.

- o Welsh poet and author Dylan Thomas (1914–1953) was at odds from the then-current modernist movement pioneered by such figures as T. S. Eliot and Ezra Pound. His passionate, deeply personal poetry expresses intense emotion, particularly through the use of vivid metaphors, imagery, and sound. Thomas’s work is in the tradition of Romantic poets such as Percy Bysshe Shelley. A high school dropout, Thomas had written more than half of his collected poems by his late teens. In 1934, his first book, *18 Poems*, made him an immediate celebrity. Thomas’s theatrical public appearances and radio broadcasts—both in the United States and Great Britain—brought him widespread popularity. His most famous poem, “Do Not Go Gentle into That Good Night,” is one of the most well-known examples of the villanelle (a lyric poem written in five tercets and a closing quatrain, characterized by two refrain lines). Thomas’s early death—like that of Shelley—has come to symbolize the archetypical tragic artist whose life ended far too soon.
- o English poet William Wordsworth (1770–1850) is recognized as one of the fathers of the English Romantic movement. Breaking with earlier poetic traditions, Wordsworth and his friend and fellow English poet Samuel Taylor Coleridge published *Lyrical Ballads* (1798). The poetry in this volume sought to describe common life in common language through the character development of a speaker. As a result of this work, Wordsworth shifted away from his interest in long poems and began to write the short, lyrical poetry for which he is most well-known today. Wordsworth’s poems written from 1799 to 1808 are thought to be some of his greatest and include “My Heart Leaps Up,” which was published in Wordsworth’s *Poems, in Two Volumes* (1807).
- o William Butler Yeats (1865–1939) was an Irish poet, playwright, and prose writer. He is considered one of the greatest English-language poets of the 1900s, earning him the Nobel Prize for Literature in 1923. Yeats’s early poetry, such as “The Lake Isle of Innisfree,” was reminiscent of Romantic poetry and is characterized by its musical language, melancholy mood, and concern with Irish folklore. His style changed over the years, becoming increasingly modernist. Yeats abandoned elaborate language and began using more experimental verse forms and subjects. Often referred to as the “poet of old age,” many of Yeats’s greatest poems were written after he turned sixty. Yeats’s growing interest in mysticism, philosophy, politics, and the cycles of history combined with his continued fascination with Ireland to produce work examining the mysteries of life and death and the passage from birth to maturity to decline.

Core Vocabulary

- Preview the core vocabulary words before reading the selections.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *visage*.

- Have students find the word on page 25 of the Reader.
- Have students reference Activity Page 2.8 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) appear in bold print after the definition.
 - o Words are listed in the order in which they appear in the selection.

“Ozymandias”

1. **visage, *n.*** a person’s face (**25, s. 1, l. 4**)
2. **colossal, *adj.*** extremely large (**25, s. 1, l. 13**)
3. **boundless, *adj.*** unlimited; immense (**25, s. 1, l. 13**)

“Do Not Go Gentle into That Good Night”

4. **rave, *v.*** to speak wildly (**26, s. 1, l. 2**)
5. **fork, *v.*** to divide into two parts (**forked**) (**26, s. 2, l. 2**)

“My Heart Leaps Up”

6. **piety, *n.*** the quality of being religious or holy (**30, s. 1, l. 9**)

“The Lake Isle of Innisfree”

7. **wattles, *n.*** rods or stakes used for building (**31, s. 1, l. 2**)
8. **linnet, *n.*** a small songbird of the finch family (**31, s. 2, l. 4**)

Vocabulary Chart for “Ozymandias,” “Do Not Go Gentle into That Good Night,” “My Heart Leaps Up,” and “The Lake Isle of Innisfree”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	visage boundless wattles linnet	colossal rave forked piety
Spanish Cognates for Core Vocabulary		<i>colosal</i> <i>piedad</i>
Multiple-Meaning Core Vocabulary Words		rave forked
Sayings and Phrases		

- Also point out that Activity Page 2.8 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

To examine and describe how different themes are explored in several poems.

Read the Selections

20 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 their focus and progress. Use the prompts below with pairs who need extra support.

Distribute copies of all the poems to students. Have students first read the poems silently, using the copies as well as Activity Pages 2.9 through 2.12 to annotate them. Remind students to consult the Steps to Annotate a Poem poster and/or Activity Page 1.2 as needed. Then have students work together to complete Activity Page 2.13, discussing the poems and using their annotations as guides.

“Ozymandias”

SUPPORT In the ancient world, Ozymandias was another name for the Egyptian pharaoh Ramesses II (r. 1279–1213 BCE), also known as Ramesses the Great. He was one of the ancient world’s most powerful rulers. Ramesses II is often claimed to be the pharaoh mentioned in the biblical account of Moses and the freeing of the Jewish people from bondage in Egypt, though there is no historical evidence supporting this claim. In 1817, archeologists discovered the remains of a statue of Ramesses and sent fragments of it to the British Museum in London. Shelley published his poem the following year.

Note to Teacher: Point out to students that “Ozymandias” is a sonnet, written in loose iambic pentameter but with an atypical rhyme scheme (ABABACDC EDEFEF) that violates the rule that there should be no connection in rhyme between the octet and the sestet. There is also an extra E rhyme in the sestet. The poem also lacks a concluding couplet, as would be expected in an English sonnet.

[Stanza 1]

Inferential This is a sonnet. The first eight lines set a tone and give the reader a fairly full understanding of themes. Which two themes are apparent in these first eight lines?

- o Possible answer: The theme of death is perhaps the most obvious. There is also the theme of memorials after death; in this case, a ruler has created a memorial to himself. Parts of the memorial still stand, giving us insight into the character of this ruler. His character—powerful, commanding, frowning, with a “sneer of cold command”—suggests a second theme of legacy. What lives on after us? How will we be remembered, if we are remembered at all?

Inferential What is the “shattered visage”?

- o The shattered visage is what remains of the head from the statue of Ozymandias.

Inferential How does the setting contribute to the themes in “Ozymandias”?

- o “Ozymandias” is set in the desert, a place where life often struggles to exist; the desert is a natural setting for death, where it can come easily and quickly. So, the setting itself evokes death. It also contributes to the theme of a character who might be described as “dead inside” or as cold and barren. The desert is usually thought of as hot, but it can get very cold at night. There is one character in this sonnet, a dead ruler, who was apparently very cold and unfeeling in life.

Inferential What did Ozymandias think of himself? What are we to think of him now? Support your answer with words and images from the poem.

- o The monument is said to have been vast (large), suggesting that Ozymandias demanded a grand memorial to himself. He thought of himself as the greatest king who ever lived—the “king of kings.” He thought even the mightiest would despair when they compared themselves to him. The reality is communicated in words such as *antique*, *trunkless*, *shattered*, *lifeless*, *decay*, and *bare*.

“Do Not Go Gentle into That Good Night”

[Stanzas 1–3]

Literal This poem is a villanelle, which by definition will include two refrain lines. What are the refrain lines?

- o In the first three stanzas, the reader sees two lines that are each repeated twice so far: “Do not go gentle into that good night,” and “Rage, rage, against the dying of the light.”

Inferential What is the conflict in this poem?

- o The conflict is the desire to live contrasted with the inevitability of death.

Inferential How does the structure of the villanelle, and the refrain lines chosen, enhance the meaning in the poem? How do Thomas’s word choices in the first stanza convey feeling?

- o The repetition built into the structure and especially the particular refrain lines Thomas chose provide a feeling of deep emotion from the very first stanza. His word choices in the first stanza contribute to the feeling in the poem as well: he is insistent that even an old person “should burn” and “rave” at the end of life.

Literal In the second stanza, the speaker says that “wise men” do not go gentle into death; in the third stanza, he says that “good men” do not, or should not, go gently into death. Why?

- o Possible answer: Wise men and good men know there is always more to be done; they understand and have a deep desire to bring about, at the end, whatever they could not bring about during life. If the words of a wise man “had forked no lightning,” the suggestion is that attempts to convey wisdom had not been sufficiently successful. Similarly, a good man might have done more; his “frail deeds,” no matter how good they seemed in the span of life, might have been more.

[Stanzas 4–6]

Inferential What might the speaker have meant by “wild men who caught and sang the sun in flight” and learned too late that they “grieved it on its way”?

- o Some have taken this in a more literal way, as a reference to daredevils who ignored the dangers they took on, thus “grieving” time by facing death too soon. These lines can also be read to indicate very active people, lacking contemplation, chasing what they can never catch but learning that too late.

Inferential In the last stanza, the speaker makes it plain he is addressing his own dying father. Why would he say, “Curse, bless, me now with your fierce tears, I pray”? Why would he say both “curse” and “bless”?

- o It seems his father is nearing an inevitable and quickly approaching death. The suggestion that his father is “on the sad height” tells us that he is leaving earth, perhaps approaching heaven. The speaker is beseeching his father for one last communication before he leaves, whether it be cursing him for what kind of man he has been, or what kind of son, or blessing him, likely for the same reasons or for no reason at all.

Turn and Talk: Ask students what they think of the approach to death that Dylan Thomas has laid out in “Do Not Go Gentle into That Good Night.” 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.

Note to Teacher: If time permits, play the recording of Dylan Thomas reading his poem, which was referenced earlier in this lesson. Ask students how hearing the words of the poem spoken out loud impacts their understanding of the poem and Thomas’s message.

“My Heart Leaps Up”

[Stanza 1]

Inferential What are some themes of this poem? What does the rainbow symbolize?

- o Themes include childlike wonder, joy, life, aging, the importance of appreciating nature, awe, and the appreciation of beauty. The rainbow, in this context, seems quite literal, but it can also be seen as a symbol pointing to all the beauty in nature.

Inferential How does the structure of the poem contribute to the meaning in the first six lines?

- o The subject matter is simple and clear: a child, and now a man, sees a rainbow, and his heart “leaps up”—a clear indication of the joy at seeing it. The simplicity of the language, the repetition, and even the rhymes reinforce the clear and simple emotion being described. There is hyperbole in the sixth line—“Or let me die!”—an energetic, over-the-top expression of emotion common in young people.

Inferential How do the last three lines deepen the meaning of the first six?

- o The voice and tone change, and the voice is now that of an older person reflecting. The speaker in the poem is the man who was the child and who will grow old. He expresses his wish that he may always be able to experience the awe and wonder that he did in the past and still does to this day. He equates this appreciation to a form of “natural piety.”

Inferential Line 7 has been called perhaps the most important line in the poem. What is paradoxical about this line? How does the capitalization in this line enhance its meaning?

- o The line literally means that the child grows into the man. The paradox is that one does not usually think of a child being someone's "father." One would typically say that a man is father to a child. The capitalization of the words *Child* and *Man* suggest that Wordsworth wanted to place great emphasis on this paradox.

Note to Teacher: If necessary, remind students that a paradox is a self-contradictory statement that seems to defy logic but is nevertheless true. Poets use paradox to cause readers to stop and think.

"The Lake Isle of Innisfree"

SUPPORT The poem gets its title from a very small, uninhabited island that sits in Lough Gill, a lake in Yeats's home county of Sligo, Ireland.

[Stanzas 1 and 2]

Inferential This poem feels slow thanks to its repetitious phrasing. How many instances can you find in just the first two stanzas that are a variation on what the speaker intends to do? Count every mention of "I will . . ." and "I shall . . ." and "will I have there . . ." How many times does the speaker use the word *go*? How many times does he mention *peace*?

- o The speaker tells us three times that he intends to go to Innisfree. He "will arise and go," and "Nine bean-rows will [he] have," and he "shall have some peace there." He uses the word *go* twice and mentions the word *peace* twice.

SUPPORT The phrase "I will arise and go" appears in the biblical story of the prodigal son (Luke 15:18), as the son prepares to return home and repent of his bad behavior toward his father.

Inferential How do you imagine the speaker in this poem? Is this a child looking forward to a vacation? Does this sound like anyone you know? Why do you suppose the speaker wants to be alone?

- o Students' answers will vary. Some students may suggest the speaker sounds old and tired, or at least middle-aged and in need of rest.

Literal Find some examples of consonance in stanza 1, line 4.

- o The repetitions of the *l* and *d* sounds are examples of consonance.

Note to Teacher: If necessary, remind students that *consonance* is the repetition of consonant sounds in the same line.

[Stanza 3]

Inferential How does the structure of this poem contribute to its meaning? How does the structure and how do certain phrases bring forth different meanings regarding a relationship to nature?

- o Themes, or meaning, in this poem are somewhat different than in "My Heart Leaps Up." The structure contributes to themes of wanting peace and a desire to leave one place to go to another. We can guess what kind of place is being left, based on

the desire to be alone in a place that is quiet and beautiful. The steadiness of “lake water lapping with low sounds” is very different than noting the quick and passing appearance of a rainbow. This peaceful steadiness is also suggested in the phrase “always night and day.”

Inferential In what ways could this poem be called a Romantic poem?

- o The poem expresses a love of nature, a wish for solitude, and a profound spiritual longing—all ideas strongly rooted in Romanticism.

Discuss the Selections and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

To examine and describe how different themes are explored in several poems.

If necessary, remind students that a poem’s theme is the message the writer is trying to convey to the audience. Then use the following questions to lead a discussion: *What are some themes you have seen so far in the poems you have read in this unit? What are some similarities and differences in the ways they are explored?*

- o Partner students to discuss the questions.
- o After partners share ideas, have each pair join another pair to form a group of four. Have pairs share their ideas.
- o Have each group of four join another group to form a group of eight. Have those groups share their ideas with each other. Repeat until the whole class forms one discussion group.
- o Call on several students to share how their thinking changed over the course of the discussion. Have students cite specific passages in the text that inform their opinions.

TAKE-HOME MATERIAL (DAY 2)

Reading

- If students did not complete Activity Page 2.13 during the Reading lesson, have them complete it for homework.
- Have students read “Lucy Gray or, Solitude” by William Wordsworth (pages 27–29) and complete Activity Page 2.14 for homework.

Lesson 3

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Small Group: "Frederick Douglass" and "Ballad of Birmingham"	<i>Realms of Gold</i> , Volume 3 Activity Page 2.14 (for review) Steps to Annotate a Poem poster Copies of "Frederick Douglass" and "Ballad of Birmingham" Activity Pages 1.2, 3.1, 3.2, 3.3, 3.4, 3.5
DAY 2: Reading	45 min	Small Group: "Mending Wall" and "A Supermarket in California"	<i>Realms of Gold</i> , Volume 3 Activity Page 3.5 (for review) Steps to Annotate a Poem poster Copies of "Mending Wall" and "A Supermarket in California" Activity Pages 1.2, 3.6, 3.7, 3.8, 3.9, 3.10
Take-Home Material	*	Reading	Activity Page 3.5 Activity Page 3.10

Primary Focus Objectives

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

Reading

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)

Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. (RL.8.2)

Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. (RL.8.4)

Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. (RL.8.5)

Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. (RL.8.6)

Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. (RL.8.9)

By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently. (RI.8.1)

Writing

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.8.1.b)

Ask questions during discussion, offer feedback, and absorb new information. (SL.8.1.c, SL.8.1.d)

Ask and answer questions about the text. (SL.8.1, SL.8.1.a-d, SL.8.2)

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced. (SL.8.3)

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (SL.8.6)

Language

Follow standard English rules for writing, speaking, reading, or listening. (L.8.1, L.8.2, L.8.2.a, L.8.2.c, L.8.3)

Use a range of strategies to clarify the meaning of vocabulary words and other unknown words. (L.8.4, L.8.4.a, L.8.4.c, L.8.4.d)

Demonstrate understanding of figurative language. (L.8.5, L.8.5.a-c)

Determine the meaning of domain-specific words. (L.8.6)

ADVANCE PREPARATION (DAY 1)

Reading

- Be prepared to discuss the homework assignment on Activity Page 2.14.
- Read in advance the biographical information about Robert Hayden and Dudley Randall in this lesson's Reading strand.

- Make copies of the poems “Frederick Douglass” (page 57) and “Ballad of Birmingham” (pages 58–59). Be prepared to discuss the poems in class.
- Some students may be disturbed by the real-life events described in “Ballad of Birmingham.” Be prepared to deal with potential distress.
- Write the purpose for reading on the board/chart paper: *To analyze and describe how historical themes and topics are explored through poetry.*

DAY 1

READING

45 minutes

Small Group: “Frederick Douglass” and “Ballad of Birmingham” [pages 32–36, 57, and 58–59]

Review

5 minutes

- Review the previous lesson’s homework (Activity Page 2.14). Call on one or two students to share their answers to the questions.

Introduce the Selections

10 minutes

- Tell students they will read the poems “Frederick Douglass” and “Ballad of Birmingham” in small groups.
- Have students turn to pages 57 and 58 in *Realms of Gold*, Volume 3, and ask them to identify the names of the poets. Provide students with some biographical information about Robert Hayden and Dudley Randall.
 - o Robert Hayden (born Asa Bundy Sheffey, 1913–1980) was a Black poet, essayist, and professor from Detroit, Michigan. His work combined Black history and folklore with a hope for racial unity. Hayden’s Baha’i faith, which stresses the equality of all people, also played a central role in his poetry. Born into poverty, Hayden’s childhood was difficult. He was raised in part by foster parents, who renamed him. Heavily influenced by poets such as William Butler Yeats and W. H. Auden, Hayden’s first collection of poems was published in 1940, though he remained fairly unknown during his more than twenty years as a professor at Fisk University in Nashville, Tennessee (beginning in 1946). In 1976, Hayden became the first Black person to be appointed poetry consultant to the Library of Congress. Though the Black experience is central to Hayden’s work, Hayden himself refused to be called “African American” or “Black,” preferring simply to be known as “an American.”
 - o Dudley Randall (1914–2000) was a Black poet and publisher from Detroit, Michigan. Born in Washington, D.C., Randall began writing poetry as a teenager; his first published poem appeared when he was only thirteen. After graduating high school in 1930, Randall worked at the Ford Motor Company plant in Detroit and served in the U.S. Army before earning degrees from Wayne State University and the University of Michigan. Randall worked as a librarian at several universities before founding Broadside Press in 1965, becoming well known for publishing Black writers, such as Gwendolyn Brooks and Melvin Tolson. His most famous work is “Ballad of Birmingham,” written two years after the 1963 bombing of a Black church

in Birmingham, Alabama. Randall's poetry is characterized by its simple, realistic language. He was a close friend of fellow poet Robert Hayden. He has been called "the father of the Black poetry movement of the 1960s."

Core Vocabulary

- Preview the core vocabulary words before reading the selections.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *needful*.
- Have students find the word on page 57 of the Reader.
- Have students reference Activity Page 3.1 while you read each word and its meaning, noting the following:
 - The page number, stanza number, and line number (for the first occurrence of the word in the selection) appear in bold print after the definition.
 - Words are listed in the order in which they appear in the selection.

"Frederick Douglass"

1. **needful**, *adj.* necessary; needed (**57, s. 1, l. 2**)
2. **diastole**, *n.* a phase of the heartbeat when the heart muscle relaxes (**57, s. 1, l. 4**)
3. **systole**, *n.* a phase of the heartbeat when the heart muscle contracts (**57, s. 1, l. 4**)
4. **gaudy**, *adj.* bright or showy, often in a tasteless way (**57, s. 1, l. 6**)
5. **exile**, *v.* to expel; to banish; to drive away (**exiled**) (**57, s. 1, l. 8**)
6. **rhetoric**, *n.* persuasive language, sometimes seeming to be insincere (**57, s. 1, l. 11**)

"Ballad of Birmingham"

7. **sacred**, *adj.* holy; connected with God (**59, s. 6, l. 2**)

Vocabulary Chart for "Frederick Douglass," and "Ballad of Birmingham"		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	needful diastole systole	gaudy exile rhetoric sacred
Spanish Cognates for Core Vocabulary		<i>retórica</i> <i>sagrado</i>

Vocabulary Chart for “Frederick Douglass,” and “Ballad of Birmingham”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Multiple-Meaning Core Vocabulary Words		rhetoric
Sayings and Phrases	mumbo jumbo	

- Also point out that Activity Page 3.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

To analyze and describe how historical themes and topics are explored through poetry.

Establish Small Groups

Before reading the selections, distribute copies of the poems to students. Direct students to annotate the poems as in previous lessons, using the appropriate activity pages as needed to help them answer the questions. 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 3.4 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 3.5. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 3.4 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 Selections

20 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.

“Frederick Douglass”

SUPPORT Born into slavery in 1818, Frederick Douglass became one of the most famous abolitionists of his time. After escaping enslavement in 1838, Douglass worked tirelessly to educate Americans about the horrors of slavery, delivering lectures and writing articles and editorials for a wide variety of newspapers. His well-known autobiography, *Narrative of the Life of Frederick Douglass, an American Slave*, covered in Unit 5 of the Grade 8 curriculum, did much to further the abolitionist cause. Douglass also advocated for women’s rights. He died in 1895.

Note to Teacher: Make sure students understand that today the term *Negro* is generally considered to be offensive.

[Stanza 1]

Inferential The first six lines address the subject of freedom without explicitly referring to a specific group of people. How does this address the history of Black people in America by emphasizing the one crucial point?

- o Without any specific mention of the time and place, the topic itself—freedom, liberty—is described in a number of ways to emphasize the centrality of it. The speaker describes freedom with a metaphor, as “needful to man as air,” and with the recognition that full freedom comes with responsibility: “this beautiful and terrible thing.”

Inferential Lines 7 through 10 describe Frederick Douglass in terms that would have been used during his lifetime and shortly after; then they describe Douglass in other terms. What words and phrases show that the legacy of Frederick Douglass is already different than what was said of him in his lifetime?

- o In his day, Douglass would have been seen as nothing more than a “former slave” by many Americans. Now his memory lives on here in phrases that suggest his great vision, in words and phrases that call him first, simply a man and second, a man “superb in love and logic.”

Inferential How does Hayden link the final lines of his poem with the beginning?

- o Hayden uses the word “needful” in line 2 of this poem and again in the very last line. He also describes freedom as “beautiful,” in the very first and last lines of the poem. This brings the thoughts full circle.

Evaluative What do you think of the words Hayden uses to describe freedom? Do you agree that freedom is “needful”? Would you give up the freedom you have now in order to have more safety? Does that ever work?

- o Students will have a variety of answers based on their life experiences up to this point.

“Ballad of Birmingham”

[Stanzas 1 through 4]

SUPPORT On September 15, 1963, a bomb exploded just before Sunday services began at the predominantly Black 16th Street Baptist Church in Birmingham, Alabama. The church was also a major headquarters of civil rights activity in the city. Four young girls were killed in the blast, and more than twenty others were injured. The bombing sparked widespread protest in Birmingham—during which two young Black men were killed—and attracted nationwide attention. One of the

perpetrators—a leader of the Alabama Ku Klux Klan—was tried and convicted of murder in 1977. Two others, also Klan members, were convicted in the early 2000s. Use this link to download the CKLA Resources for this unit, where additional information about the bombing can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>.

SUPPORT. In April 1963 (a few months before the church bombing), Martin Luther King Jr. and other civil rights leaders began the so-called Birmingham Campaign to protest segregation throughout the city. Marchers frequently took to the city’s streets in nonviolent protest, only to be met with police dogs and fire hoses. Televised reports of police attacks on peaceful protestors shocked the nation. Use this link to download the CKLA Resources for this unit, where additional information about the Birmingham Campaign can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>.

Literal What do the quotation marks around some of the lines suggest? Who are the characters here?

- o The quotation lines suggest that these are lines of dialogue being spoken—in this case, a dialogue between a child and her mother.

Literal The essential element that makes this a ballad is that it tells a narrative. What other hallmarks of a ballad are used here?

- o The use of quatrains is typical of a ballad, though not essential. This ballad also uses common meter and an ABCB rhyme scheme, though ballads can use and often do use different rhyme schemes and meters.

Inferential How do the back-and-forth comments between a mother and a child draw you into the poem?

- o The questions and answers are ordinary and typical; the realistic language, combined with the natural feelings related to childhood and the warmth of the mother—even as she tells her child no—are all very emotionally familiar. Such exchanges are understood whether experienced or longed for; they are archetypal.

Literal What does the little girl want to do? What does her mother think about this?

- o The little girl wants to participate in a Freedom March, but her mother is afraid she will get hurt. She encourages her daughter to go to church instead.

Think-Pair-Share: Have students stop and think about how the mother might feel at the end of the fourth stanza, as she sends her child off to a church to sing. What feelings might she have? How might the child feel? After they 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.

[Stanzas 5 through 8]

Inferential The poet has done much to encourage emotional investment in the reader by the end of the sixth stanza. How does the final line in this stanza foreshadow what is to happen?

- o The reader finds out at the end of the sixth stanza that the child did not survive the event. This is understood because the mother’s smile, right before hearing the explosion, was “the last smile to come upon her face.” This signals to the audience that something happened to cause the mother never to smile again.

Remind students of the purpose for reading:

To analyze and describe how historical themes and topics are explored through poetry.

Use the following question to lead a discussion: *How did the selections you read in class today enhance your understanding of historical events, particularly the civil rights movement?*

- Partner students to discuss the question.
- After partners share ideas, have each pair join another pair to form a group of four. Have pairs share their ideas.
- Have each group of four join another group to form a group of eight. Have those groups share their ideas with each other. Repeat until the whole class forms one discussion group.
- Call on several students to share how their thinking changed over the course of the discussion. Have students cite specific passages in the text that informs their opinions.

TAKE-HOME MATERIAL

Reading

- If students did not complete Activity Page 3.4 during the Reading lesson, have them complete it for homework.
- Have students read “I Am Accused of Tending to the Past” by Lucille Clifton (page 56) and “Theme for English B” by Langston Hughes (pages 16–17) and complete Activity Page 3.5 for homework.

ADVANCE PREPARATION

Reading

- Be prepared to discuss the homework assignment on Activity Page 3.5.
- Read in advance the biographical information about Allen Ginsberg in this lesson’s Reading strand. (Biographical information about Robert Frost was provided in Lesson 2.)
- Make copies of the poems “Mending Wall” (pages 10–11) and “A Supermarket in California” (pages 13–14). Be prepared to discuss the poems in class.
- Write the purpose for reading on the board/chart paper: *To examine and describe the meaning and imagery of several poems.*

Small Group: “Mending Wall” and “A Supermarket in California” [pages 10–11, and 13–14]

Review

5 minutes

- Review the previous lesson’s homework (Activity Page 3.5). Call on one or two students to share their answers to the questions.

Introduce the Selections

10 minutes

- Tell students they will read the poems “Mending Wall” and “A Supermarket in California” in small groups.
- Have students turn to pages 10 and 13 in *Realms of Gold*, Volume 3, and ask them to identify the names of the poets. Provide students with some biographical information about Allen Ginsberg. (Students learned about Robert Frost in Lesson 2.)
 - Often called the “founding father” of the Beat Generation, Allen Ginsberg (1926–1997) was born in Newark, New Jersey, to parents who belonged to New York City’s literary counterculture of the 1920s. He began writing in his preteens and eventually developed a stream-of-consciousness style admired by other Beat writers, who rejected social conformity, literary tradition, and materialism and embraced spiritualism and mysticism. “A Supermarket in California” was included in this collection and references one of Ginsberg’s major influences—Walt Whitman.

Core Vocabulary

- Preview the core vocabulary words before reading the selections.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *like*.
- Have students find the word on page 11 of the Reader.
- Have students reference Activity Page 3.6 while you read each word and its meaning, noting the following:
 - The page number, stanza number, and line number (for the first occurrence of the word in the selection) appear in bold print after the definition.
 - Words are listed in the order in which they appear in the selection.

“Mending Wall”

1. **like**, *adv.* likely (**11, s. 1, l. 34**)

“A Supermarket in California”

2. **enumerations**, *n.* listings of items, especially in a collection (**13, s. 2, l. 2**)

3. **penumbras**, *n.* shadows (13, s. 3, l. 1)
4. **grubber**, *n.* a person determined to acquire something (13, s. 4, l. 1)
5. **odyssey**, *n.* a long and eventful adventure or journey (13, s. 9, l. 1)

Vocabulary Chart for “Mending Wall,” and “A Supermarket in California”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	enumerations penumbras grubber odyssey	like
Spanish Cognates for Core Vocabulary	<i>enumeracións</i> <i>penumbras</i>	
Multiple-Meaning Core Vocabulary Words		like
Sayings and Phrases		

- Also point out that Activity Page 3.6 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

To examine and describe the meaning and imagery of several poems.

Establish Small Groups

Before reading the selections, distribute copies of the poems to students. Direct students to annotate the poems as in previous lessons, using the appropriate activity pages as needed to help them answer the questions. 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 3.9 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 3.9. Make arrangements to check that students in Small

Group 2 have answered the questions on Activity Page 3.9 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 Selections

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.

“Mending Wall”

Note to Teacher: “Mending Wall” is a poem of forty-five lines without a well-defined stanza structure. To make it easier to study the meaning and imagery in this narrative poem, questions here refer to sections of the poem divided at points where the meaning naturally transitions.

[Lines 1 through 15]

Inferential How does the first line cause suspense, some of which remains, even as the speaker suggests what doesn’t “love a wall” in literal terms?

- o The phrasing in the first line alerts the audience right away that there may be something more going on than what literally appears to be going on. As the neighbors meet to mend the wall between them, filling in gaps that “two can pass abreast,” there is the suggestion of two people joining one another on the same side of the wall. Yet in lines 14 and 15, the speaker makes it clear that each neighbor stays on his own side, resetting the wall without any friendly crossing over to chat.

Literal What does the phrase “the line” in line 13 refer to?

- o It refers to the property line that divides the speaker’s land from his neighbor’s land.

[Lines 16 through 34]

Inferential Compare and contrast the personality of the speaker with that of his neighbor. What one or two characteristics does the reader note in the speaker?

- o The speaker is friendly and has a sense of humor about the yearly chore. He jokes to himself about how tricky it is to balance the stones back into place. He suggests to his neighbor, in humorous ways, that it’s not really work but just a game to create walls where they are not needed. By contrast, the neighbor answers only that “Good fences make good neighbors” at the suggestion that such a wall is needed between them. This suggests a rather humorless and perhaps even suspicious personality.

Inferential Toward the end of these lines, the speaker addresses his neighbor somewhat more directly, wanting to know what they were “walling in” or “walling out.” It’s clear from the language that he is now talking about another kind of barrier. What is he getting at?

- o The speaker is talking about boundaries and walls that people keep between them. He wants to know why there has to be such a hard boundary between himself and his neighbor. He goes so far to phrase it as a hypothetical question, but his phrasing gives it away: He is offended at such a strict wall that—from his point of view—serves no purpose. It seems to imply that his neighbor doesn’t fully trust him.

Stop and Jot: Have students stop and jot a *how* question about what the speaker is asking his neighbor and how they imagine the neighbor might answer since the point is pressed. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes students will need to keep reading in order to find an answer.

[Lines 35 through 45]

Literal How does the neighbor ultimately answer the bid for a friendlier exchange?

- o He repeats: “Good fences make good neighbors.”

Inferential The speaker says of his neighbor, “He will not go behind his father’s saying.” What does this imply?

- o The speaker is saying the neighbor won’t think about or even wonder why his father said these words. The neighbor is not open to considering that there may be other factors and that even a true or useful saying has limitations. For example, consider that good neighbors may be good neighbors regardless of the state of the wall. Bad neighbors may not be kept out by a wall. The tension between doing things in the same way as always versus new ways of thinking and doing is also a theme in “Mending Wall.”

“A Supermarket in California”

Note to Teacher: “A Supermarket in California” is a prose poem. Explain to students that a prose poem is a work in prose that has some qualities of a poem, such as intensity, rhythm, and imagery. Use this link to download the CKLA Resources for this unit, where additional information about prose poetry can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>

SUPPORT Walt Whitman (1819–1892) is generally considered to be one of America’s most important poets. His unorthodox free verse style celebrates diversity, spirituality, and the American experience. Whitman stresses the importance and beauty of the ordinary. The word *enumerations* in Ginsberg’s poem references Whitman’s often-used technique of listing or cataloguing activities that detail and define different types of Americans. Ginsberg’s poem here mimics Whitman’s characteristic “long-line” style.

Federico Garcia Lorca (1898–1936) was one of Spain’s most famous modern poets and playwrights. His lyrical poetry merged the melodrama of Romanticism with surrealist, stream-of-consciousness effects. Like Ginsberg, Garcia Lorca was also strongly influenced by Walt Whitman.

Note to Teacher: When teaching “A Supermarket in California,” teachers should be aware that Allen Ginsberg, Walt Whitman, and Federico Garcia Lorca were tied together by their fierce passion for breaking through the bonds of societal conformity, often driven by the fact that they were gay or bisexual men in repressive societies. Lorca was most likely assassinated by the

fascist regime in Spain because of his sexuality. The themes of homosexuality and conformity are commonly discussed in most analyses of this poem.

[Stanzas 1–3]

Note to Teacher: “A Supermarket in California” is typically understood as three stanzas, but the version in the Reader is not delineated in this way. For identification purposes, each paragraph is counted here as a “stanza.”

Inferential Why might the speaker, presumably Ginsberg himself, use apostrophe (talking to a person who is absent) to imagine himself in the spiritual company of Walt Whitman?

- o Whitman was an important influence on Allen Ginsberg’s poetic style and his choice of themes. Both poets found themselves longing for freedom and celebrating individualism in a time when the world was becoming more “hemmed in” with either social constraints, materialism, war, or some combination of these factors.

Inferential Why does Ginsberg call out in a familiar way to Federico Garcia Lorca, as if they were old pals?

- o Like Whitman, Lorca was known for his sometimes controversial subject matter, expressing a love of free thought over cultural conformity.

[Stanzas 4–7]

Inferential Why is Walt Whitman asking, “Who killed the pork chops?” Remember that Whitman lived in the 1800s.

- o Knowing your farmer, if not farming as a way of life yourself, was typical in the 1800s. You might be personally acquainted with a butcher. You would have a better idea where your food came from or might ask. This was very different from the precut, portioned-out, plastic-wrapped meat that readers today (and in Ginsberg’s day) just picked up at the supermarket.

[Stanza 8–12]

Inferential What feelings are suggested as the speaker and Whitman leave the grocery? Keep in mind that Whitman is only accompanying the speaker in his imagination.

- o The speaker is alone and lonely. He asks if they will “walk all night through solitary streets,” suggesting there is nothing much more they might do. He is still looking to keep himself out of sight, perhaps still feeling a bit on edge, as a person who doesn’t fit in. He says, “The trees add shade to shade.” He concludes that they will both “be lonely.”

Inferential The speaker talks of “the lost America of love” as he imagines strolling past “blue automobiles in driveways.” Add this to the mention of Whitman earlier, asking as he moves past the numerous aisles of food, “Are you my Angel?” What might the blue cars signify to the speaker in this poem? How might this differ in meaning compared to the families who own the cars?

- o The speaker is exploring the lack of love and meaning, as he sees it, in a modern America full of material items we are all supposed to want. The blue cars, all sold as vehicles to freedom and family trips, are lined up quietly in driveways. Blue is a popular color, and the families who have these cars may see them as a kind of freedom on the

weekends or on vacation after working all week. The speaker only sees an object he is passing on his walk back to his “silent cottage.” The blue may echo his own feelings of sadness at the loss of spiritual fulfillment and not finding the love he seeks.

Inferential The speaker reaches back into Greek mythology at the end of the poem, evoking Charon and Lethe. Charon is ferrying someone across Lethe, the river of forgetfulness, into the world of the dead. Who is this person? Who is the speaker talking to when he addresses “dear father, graybeard”?

- o The speaker uses these words and phrases, plus calling him “old courage-teacher,” to suggest Walt Whitman again at the close of the poem. The speaker seems to be suggesting that Whitman’s idealized and romantic version of America may be dead, just as Whitman himself is dead.

Discuss the Selections and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

To examine and describe the meaning and imagery of several poems.

Use the following questions to discuss the selections.

1. **Literal** Which images from the poems caught your attention? Why? How did they impact your understanding of the poems?
 - o Students’ answers will vary. Accept all reasonable answers.
2. **Inferential** How could the poems be said to share a pessimistic view of life in America, although they were written decades apart? Explain your answer.
 - o Students’ answers will vary but may explain that Frost’s poem highlights a dismay at how people create boundaries between themselves and across the land with walls and unfriendliness, while Ginsberg seems to decry the consumerism on display at the local supermarket and in the country at large. They could be said to share a yearning for a society based on friendship and compassion rather than isolation and consumerism.
3. **Evaluative** Which of the two poems did you like the best? Why?
 - o Students’ answers will vary. Accept all reasonable answers.

TAKE-HOME MATERIAL

Reading

- If students did not complete Activity Page 3.9 during the Reading lesson, have them complete it for homework.
- Have students complete Activity Page 3.10 for homework.

Lesson 4

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Small Group: "I Was My Own Route," "Flight," and "No Place on the Map"	<i>Realms of Gold</i> , Volume 3 Activity Page 3.12 (for review) Steps to Annotate a Poem poster Copies of "I Was My Own Route," "Flight," and "No Place on the Map" Activity Pages 1.2, 4.1, 4.2
DAY 2: Reading	45 min	Small Group: "The Bet" and "An Honest Thief"	<i>Realms of Gold</i> , Volume 3 Activity Page 4.3 (for review) Activity Pages 4.4, 4.5
Take-Home Material	*	Reading (Day 1) Reading (Day 2)	Activity Page 4.3 Activity Page 4.6

Primary Focus Objectives

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

Reading

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)

Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. (RL.8.2)

Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. (RL.8.3)

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. (RL.8.4)

Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. (RL.8.5)

Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. (RL.8.6)

Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. (RL.8.9)

By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently. (RI.8.10)

Writing

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.8.1.b)

Ask questions during discussion, offer feedback, and absorb new information. (SL.8.1.c, SL.8.1.d)

Ask and answer questions about the text. (SL.8.1, SL.8.1.a, SL.8.2)

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced. (SL.8.3)

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (SL.8.6)

Language

Follow standard English rules for writing, speaking, reading, and listening. (L.8.1, L.8.2, L.8.2.a, L.8.2.c, L.8.3)

Use a range of strategies to clarify the meaning of vocabulary words and other unknown words. (L.8.4, L.8.4.a, L.8.4.c, L.8.4.d)

Demonstrate understanding of figurative language. (L.8.5, L.8.5.a-c)

Determine the meaning of domain-specific words. (L.8.6)

ADVANCE PREPARATION

Reading

- Be prepared to discuss the homework assignment on Activity Page 3.12.
- Read in advance the biographical information about Julia de Burgos and Margarita Engle in this lesson's Reading strand.
- Make copies of the poems "I Was My Own Route" (pages 41–42), "Flight" (page 43), and "No Place on the Map" (page 44). Be prepared to discuss the poems in class.
- Write the purpose for reading on the board/chart paper: *To examine and describe the similarities and differences between several poems with similar themes.*

Small Group: “I Was My Own Route,” “Flight,” and “No Place on the Map” [pages 41–42, 43, and 44]

Review

5 minutes

- Review the previous lesson’s homework (Activity Page 3.10). Call on one or two students to share their responses.

Introduce the Selections

10 minutes

- Tell students they will read the poems “I Was My Own Route,” “Flight,” and “No Place on the Map” in small groups.
- Have students turn to pages 41 and 43 in *Realms of Gold*, Volume 3, and ask them to identify the names of the poets. Provide students with some biographical information about Julia de Burgos and Margarita Engle.
 - Julia de Burgos (1914–1953) was a feminist Puerto Rican poet and civil rights activist. Burgos was the oldest of thirteen children and, despite growing up in poverty, earned a teaching certificate from the University of Puerto Rico and later worked as a teacher and journalist. While a student at the university, Burgos was introduced to the Puerto Rican nationalist movement, eventually becoming an ardent supporter of independence. Her first poems were published in the 1930s. Her lyrical, intensely personal work—such as “I Was My Own Route”—celebrated her own inner strength in breaking free from the conventional expectations of women in the mid-1900s. Her other poems explore similar themes, as well as Puerto Rican culture and social justice.
 - The work of California-born poet and author Margarita Engle (born 1951) is strongly influenced by her childhood memories of Cuba, where she spent many summers with her family. The author of many award-winning books for children, young adults, and adults, Engle was the first Latina to win a Newbery Honor (2008), for *The Surrender Tree: Poems of Cuba’s Struggle for Freedom*. From 2017 to 2019, she served as the Poetry Foundation’s Young People’s Poet Laureate. Engle particularly enjoys writing about young people who show courage in the face of difficult and seemingly hopeless situations.

Core Vocabulary

- Preview the core vocabulary words before reading the selections.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *promissory*.
- Have students find the word on page 41 of the Reader.
- Have students reference Activity Page 4.1 while you read each word and its meaning, noting the following:
 - The page number, stanza number, and line number (for the first occurrence of the word in the selection) appear in bold print after the definition.
 - Words are listed in the order in which they appear in the selection.

“I Was My Own Route”

- 1. **promissory**, *adj.* conveying or implying a promise (41, s. 1, l. 5)
- 2. **liberation**, *n.* freedom (41, s. 3, l. 7)
- 3. **epochs**, *n.* long periods of time (42, s. 4, l. 6)
- 4. **heralds**, *n.* official messengers bringing news (42, s. 6, l. 5)
- 5. **warp**, *v.* to twist; to distort (**warped**) (42, s. 6, l. 7)
- 6. **homage**, *n.* respect; recognition (42, s. 6, l. 8)

“Flight”

- 7. **abuelita**, *n.* affectionate Spanish word for *grandmother* (43, s. 1, l. 6)

“No Place on the Map”

- 8. **soar**, *v.* to fly; to rise high in the air (**soaring**) (44, s. 1, l. 1)

Vocabulary Chart for “I Was My Own Route,” “Flight,” and “No Place on the Map”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	promissory epochs heralds homage abuelita	liberation warped soaring
Spanish Cognates for Core Vocabulary	<i>épocas</i>	<i>liberation</i>
Multiple-Meaning Core Vocabulary Words		warped
Sayings and Phrases		

- Also point out that Activity Page 4.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

To examine and describe the similarities and differences between several poems with similar themes.

Establish Small Groups

Before reading the selections, distribute copies of the poems to students. Direct students to annotate the copies of the poems as in previous lessons. (Note that there are no annotation activity pages for this lesson.) 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 complete the questions on Activity Page 4.2 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 4.2. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 4.2 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 Selections

20 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.

"I Was My Own Route"

[Stanzas 1–3]

Inferential Who is the "old guard" in stanza 2 of "I Was My Own Route," and why did it grow desperate?

- o The old guard represents conventional, male-dominated society. It is "desperate" because the speaker is moving away from its domination and toward liberation.

Evaluative How do the phrases and words in stanza 3 of "I Was My Own Route" emphasize the meaning of the poem?

- o The theme of flight away from old traditions and the joy expressed at doing this are emphasized with phrases such as "at each new whiplash" (each quick look back then forward again) "my look separated more and more and more from the distant familiar horizons." The speaker looks outside of herself to see her very countenance changing to take on an expression "that came from within."

[Stanzas 4–6]

Inferential Another metaphor is used in stanza 4. To what does the speaker compare herself here? How does this image compare to those used in the first three stanzas?

- o She is a flower, a blossom, springing forth from the soil (“all the soils of the earth”). This suggests the organic, flowing, natural evolution of her own personal growth as opposed to something planned step-by-step. It also suggests resistance, as seeds must resist the soil to move past it and sprout leaves. The plant image is different than the images used in the first three stanzas but conveys the same theme of personal growth that cannot be easily stopped, just as nature springs forth over and over.

“Flight”

[Stanza 1]

SUPPORT In the late 1950s, rebel forces in Cuba who opposed the government of dictator Fulgencio Batista overthrew him and established a communist state under the leadership of Fidel Castro. Batista had been backed by the United States, and Castro’s government became closely aligned with the Soviet Union, which was the United States’ main rival. The Cuban revolution led to a breakdown of relations between Cuba and the United States. The Cuban government remains a communist dictatorship today.

Literal What is being described in stanza 1 of “Flight”?

- o The speaker is describing the first time her parents took her to meet her mother’s family in Cuba. Though she was very small, she has vivid memories of her grandmother and great-grandmother, who were strong and active. The visit made a very big impression on her.

Inferential Why might the memories described in stanza 1 of “Flight” be those that last for the speaker?

- o The speaker traveled back and forth between California and Cuba as a young child in the 1950s. The two cultures were very different, and the memories kept were likely the ones that struck her, at that time, as the most important differences. In particular, the speaker notes the apparently happy, active older people in Cuba compared to the older people she experienced in California.

[Stanza 2]

Inferential How does the structure of stanza 2 contribute to the poem’s theme and emotions?

- o The natural pause at the end of each line, with each line shorter than the last, contributes to a sense of wonder, even awe, at how the speaker experienced her time in Cuba as a child.

Inferential Why might a grown-up speaker say that ordinary people in Cuba are doing impossible things?

- o Students may suggest that it is because life is difficult for people in Cuba. The country experiences shortages, owing to the embargo on trading with Cuba. The speaker admires how the people of Cuba get on with their daily lives, even under difficult circumstances.

“No Place on the Map”

Evaluative How has the speaker’s point of view in “No Place on the Map” changed from the point of view expressed in “Flight”? How is it the same?

- o There is a layer of self-reflection that is not found in “Flight.” Her response to the beauty of Cuba remains, but she experiences her life as two different selves in two different places.

Think-Pair-Share: Have students stop and think about the possible meanings of “one of my two selves is left behind.” After they 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.

Evaluative What do you think Engle means by giving her poem the title “No Place on the Map”? What does the simile of the bridge in the final stanza mean?

- o A flat paper map cannot truly communicate what Cuba is like. In Engle’s mind and imagination, Cuba is a place of palm trees and bright coral beaches, with lively and active people like her grandmother and great-grandmother. A map shows none of this. In addition, Engle suggests that there is “no place” in either Cuba or the United States for her—she is caught between the two places. She compares herself to a bridge joining the two lands—but really part of neither.

Discuss the Selections and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

To examine and describe the similarities and differences between several poems with similar themes.

Bring students back together, and use the following questions to discuss the selections. Arrange students in groups of four, and assign each group member a number from one to four. All group members must be prepared to speak for their group.

- Pose the following questions: *What are some ways the poems in this lesson were similar? What are some ways they were different?*
- Have groups agree on an answer to the question.
- When enough time has passed, call a number from one to four at random.
- Have students with that assigned number move to the front of the class to share their group’s answer and explain how they arrived at their answer.
- Call on several students to share how the activity shaped their thinking.

TAKE-HOME MATERIAL

Reading

- If students did not complete Activity Page 4.2 during the Reading lesson, have them complete it for homework.

- Have students read “English Con Salsa” by Gina Valdes (pages 46–47) and complete Activity Page 4.3 for homework.

ADVANCE PREPARATION

Reading

- Be prepared to discuss the homework assignment on Activity Page 4.3.
- Write the purpose for reading on the board/chart paper: *To examine and describe the similarities and differences between two short stories.*

DAY 2

READING

45 minutes

Small Group: “The Bet” and “An Honest Thief” [pages 62–70 and 101–120]

Review

5 minutes

- Review the previous lesson’s homework (Activity Page 4.3). Call on one or two students to share their answers to the questions.

Introduce the Selections

5 minutes

- Tell students they will read the selections “The Bet” and “An Honest Thief” in small groups. Point out to students that these selections are not poems but short stories.
- Briefly review with students the differences between poems and short stories (refer to the Core Connections section from Lesson 1 if necessary), and remind them of any short fiction they have read in the past (for example, *Us, in Progress* from Unit 1 and other selections from previous grades.)
- Have students turn to page 62 in the Reader.

Core Vocabulary

- Preview the core vocabulary words before reading the selections.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *humane*.
- Have students find the word on page 62 of the Reader.
- Have students reference Activity Page 4.4 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selection.

“The Bet”

1. **humane, *adj.*** kind; compassionate (62)
2. **stake, *v.*** to gamble (63)
3. **frivolous, *adj.*** not serious; foolish and silly (63)
4. **trifle, *n.*** a thing of little importance or value (63)
5. **caprice, *n.*** a sudden change of mood or behavior; a whim (64)
6. **zealously, *adv.*** with great energy or enthusiasm (65)
7. **theology, *n.*** the study of God and religious belief (66)
8. **pluck, *n.*** courage; bravery (67)
9. **emaciated, *adj.*** abnormally thin or weak (68)
10. **conscientious, *adj.*** wishing to do what is right; diligent (68)
11. **posterity, *n.*** all future generations of people (69)
12. **renounce, *v.*** to reject or abandon something (70)
13. **compact, *n.*** a formal agreement between two or more parties; a contract (70)
14. **contempt, *n.*** scorn; disrespect (70)

“An Honest Thief”

15. **let, *v.*** to rent or lease (101)
16. **brood, *v.*** to think deeply about something that makes one unhappy (102)
17. **quarters, *n.*** rooms or lodgings (102)
18. **veritable, *adj.*** very much the thing described (103)
19. **fancy, *v.*** to imagine; to think (**fancied**) (103)
20. **flat, *n.*** a suite of rooms; apartment (103)
21. **public-house, *n.*** a tavern (105)
22. **vagabond, *n.*** a person who wanders from place to place (107)
23. **edifying, *adj.*** providing moral or intellectual instruction (109)
24. **apothecary, *n.*** a druggist; a pharmacist (113)
25. **trumpery, *adj.*** worthless; valueless (119)

Vocabulary Chart for “The Bet” and “An Honest Thief”

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	caprice theology emaciated posterity compact let quarters veritable fancied flat public-house apothecary trumpery	humane stake frivolous trifle zealously pluck conscientious renounce contempt brood vagabond edifying
Spanish Cognates for Core Vocabulary	<i>capricho</i> <i>teologia</i>	<i>vagabundo</i>
Multiple-Meaning Core Vocabulary Words	compact let quarters fancied flat	stake trifle pluck brood
Sayings and Phrases	beyond his reckoning to and fro middling rank coming out of my shell got on very well together while away the time sweat of your brow ne’er-do-well scented me out on the quiet mend your ways deuce take them turning over a new leaf	

- Also point out that Activity Page 4.4 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

To examine and describe the similarities and differences between two short stories.

Establish Small Groups

Before reading the stories, 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 4.5 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 4.5. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 4.5 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 Selections

30 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.

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

“The Bet”

Note to Teacher: Anton Chekhov (1860–1904) was a Russian author. A master of the modern short story and a playwright, he is one of the most frequently adapted authors of all time. Chekhov wrote “The Bet” at a time of political upheaval in Russia. Tsar Alexander II, who had ruled throughout Chekhov’s childhood, had brought about reform in education and government and had eliminated serfdom. After his assassination in 1881, his son, Alexander III, tried to undo most of his father’s progressive improvements. “The Bet” is at once a very serious morality tale and a very engaging and compact story that works on several levels.

SUPPORT The *ruble* is the basic monetary unit of Russia. In 1889, when “The Bet” was written, one ruble was the equivalent of about twenty-five U.S. dollars today.

Literal Recall that short stories are told from first-, second-, or third-person point of view. From which point of view is “The Bet” told? How do you know?

- o The story is told from third-person limited point of view. The narrator exists outside the events of the story and relates the narrative by referring to the characters’ names or their third-person pronouns. The point of view is limited because the narrator tells the story mainly from the perspective of the banker.

Literal When does the story begin? What conflict is immediately introduced?

- o The story begins with a flashback. The banker is remembering a party that occurred fifteen years prior, during which the guests debated the morality of the death penalty. The banker, who believes the death penalty is more moral than life imprisonment, makes a bet with a young lawyer, who believes the opposite. They agree that the lawyer will live in self-imposed solitary confinement for fifteen years. If he succeeds, the banker will pay him two million rubles.

Literal How does the young lawyer deal with his self-imposed hardship the first and second year?

- o He plays the piano and asks for books, light books at first and then only the classics.

Inferential Identify a metaphor in the last paragraph before the break on page 66. What does this tell you about the lawyer’s state of mind?

- o The lawyer, with his apparently haphazard course of study, is compared with someone drowning in the sea and trying urgently to grab ahold of something to save himself. The lawyer appears to be growing desperate to find ways to occupy his time—and perhaps not succeeding very well.

Inferential After the tenth year and for a length of time, “nearly a year,” the prisoner reads “nothing but the Gospel” and then theologies and histories of religion. What does the banker think of this? What does this reveal about his personality? Why might the lawyer be doing this?

- o The banker, also an intelligent man and a man of the world, thinks it “strange” that a man who had mastered “six hundred learned volumes” should “waste nearly a year” in reading a book he describes as “one thin book easy of comprehension.” This suggests that the banker has perhaps not looked for any deeper meaning in these books. By contrast, after being locked up for ten years, the lawyer may be desperate to find something larger than himself to keep himself going.

SUPPORT: The prisoner reads “nothing but the Gospel.” Technically, the Gospel refers to just the first four books of the New Testament, which describe the life and teachings of Jesus Christ. Since the banker refers to “one thin book,” the reader is likely meant to take this statement literally, rather than referring to other books of the Bible.

[pages 66–68]

Inferential At the beginning of Part 2, the banker realizes he will be “ruined” (utterly impoverished) if he pays the prisoner the two million now owed to him. What emotions does he express regarding this future? How does he imagine the younger man will react to his good fortune, and how does he imagine the newly freed man will treat him?

- o The banker despairs and then becomes angry and bitter, cursing the bet he made. He imagines the younger man enjoying his good fortune and helping the banker financially (out of goodness, “indebtedness”). Such a future is unimaginably horrible to him, but he comes up with a plan.

Literal The banker suggested at the beginning of the story that a quick death is more humane than imprisonment for life. If a future of poverty and humiliation await him, the banker might feel himself imprisoned in a way, with very little choice in how to get by. What plan does he think of to avoid his fate?

- o He does not imagine a quick death for himself, nor acceptance of charity, but rather immediately plots to kill the man to whom he owes money. In his bitterness and despair, it does not even occur to him to ask for mercy or attempt to negotiate. His character is fully revealed.

Inferential How does the description of the setting on page 67 reflect the banker’s mood?

- o It is dark, windy, and raining. The weather is miserable, and the banker cannot see well. The dark and stormy setting mirrors the banker’s dark intention—to kill the lawyer.

Inferential How does the narrator describe the lawyer? How might this foreshadow the conclusion of the story?

- o The narrator describes the lawyer as utterly changed, skeleton-like and unrecognizable. His physical transformation might foreshadow another kind of transformation.

[pages 69–70]

Literal The prisoner, no longer young, claims to have experienced all of earth that can be experienced and describes it in detail. How does he say he has done this?

- o He has done this by reading books to acquire, as if by direct experience, all that can be experienced.

SUPPORT The reference to the “singing of the sirens” is an allusion to Greek mythology. The sirens were humanlike creatures whose beautiful singing voices lured sailors to their deaths. In modern usage, the term *siren song* is used to describe something that is possibly harmful or dangerous.

Inferential The conclusions the prisoner has reached are the climax of the story. What kind of experience would cause him to say all that he says and then, “I marvel at you who exchange heaven for earth.”

- o The prisoner has had some sort of spiritual awakening, some “peak experience” or religious conversion so profound that he sees things very differently than in ordinary, everyday life.

Literal How will the prisoner prove what he says with his next actions?

- o He proves that he means what he says by renouncing the millions and leaving early. The prisoner is a Christ figure, and many allusions have built up to this point. In the Gospels, Jesus tells a wealthy young man to leave his wealth to follow him. The man in the story is doing precisely that: leaving wealth to pursue the enlightenment that struck him during his time of imprisonment.

Literal How does the banker respond?

- o The banker is moved to tears and emotion for hours. He feels “contempt” for himself. He feels the need to make sure the prisoner has left, just as people are recorded witnessing an empty tomb after Jesus died. The allusions are placed throughout, so the extended metaphor wouldn’t be lost on readers.

“An Honest Thief”

Note to Teacher: Fyodor Dostoyevsky (1821–1881) was a Russian novelist and author of short stories. He is often regarded as one of the finest novelists who ever lived and a true literary psychologist. His work includes unsurpassed moments of illumination and honest exploration of the darkest corners in the human heart. “An Honest Thief,” like “The Bet,” is a morality tale that can only be fully understood with at least a passing knowledge of the Gospels; there is also the more literal, everyday meaning, as well as other layers of meaning.

Note to Teacher: Many of Dostoyevsky’s short stories and novels, including both “An Honest Thief” and *The Idiot*, are written from a standpoint of deep Christian faith and an understanding of Christian tradition. In “An Honest Thief,” the central character is deemed a fool or even worthless in the view of “better society.” The story within a story takes us to the central figure, Emelyan Ilyitch, a hopeless alcoholic who hangs onto others to survive.

SUPPORT Students may have trouble with the Russian names in this story. Students will likely notice that the characters generally refer to one another according to both their first and patronymic names. A patronymic name is based on the first name of a person’s father, adding either a masculine ending (–vich or –ich) or feminine ending (–na). This is a sign of respect. Also, the addition of a suffix such as –oushka or –ushka to a person’s name (as on page 106) implies affection or endearment to the person so named.

[pages 101–107]

Literal How is the narrative point of view different in this story than in “The Bet”? Explain. Who is the narrator? Based on the first two pages of the story, how would you characterize him?

- o This story is told in the first person. The narrator, a man of some financial means who lives alone except for his housekeeper, uses first-person pronouns such as “I.” He says of himself toward the end of page 102 that he has “scarcely any friends” and hardly ever goes anywhere. He seems to deal with his housekeeper in a somewhat condescending way, rather ungrateful for what she does but annoyed when she doesn’t do it. He calls her “inarticulate” and uses the term “feeble brain,” though she is quite clear in what she is asking regarding a lodger.

Note to Teacher: “An Honest Thief” is an example of a “story within a story,” or embedded narrative, a literary device in which a character within a story becomes the narrator of a second story (within the first one). Point out to students the line on page 103, in which the narrator says

that Astafy Ivanovitch “would sometimes tell a story, describing some incident in his own life.” That is about to happen in a few more pages.

Literal What do we know about the new lodger by the end of page 103?

- o He is an older man, an old soldier, with “a passport,” which verifies that he is who he claims to be. He has promised to pay; the amount is repeated several times by the housekeeper. He is also a storyteller, which suits the man of the house, and he tells stories “describing some incident in his own life.” One such story makes “an impression”—in fact, it will become the real story within the framework set up here. We also know that he is a kind of person who will run after a thief, because that is exactly what he does at the end of page 103.

Inferential Why is Astafy so upset about the stolen coat? Why is the owner of the coat not really upset at all?

- o Astafy is plain about why he is so upset: “To my thinking there is no vermin in the world worse than a thief. Another takes what you can spare, but a thief steals the work of your hands, the sweat of your brow, your time.” The owner of the coat seems merely annoyed because he can so easily buy another coat. Unable to understand Astafy’s point of view, he finds it amusing; he shows no interest in why Astafy might be so upset.

Literal The owner of the coat is playing along with Astafy to agree that it is worse to let the thief have the coat than to see it utterly destroyed. What does he say at the bottom of page 104 to indicate his removal from needing anything so desperately?

- o He says, “Yes, you are right, Astafy Ivanovitch, better if the thing [the coat] had been burnt.”

Literal What do we know about Emelyan Ilyitch by the end of page 106?

- o He is an alcoholic, a beggar, a man who had once had work but lost it because of his drinking. He is quiet and “good-natured,” preferring to attach himself to others, like “a dog,” according to Astafy, but not asking directly for what he needs. Astafy says this is due to his being “ashamed.” We also know that Emelyan has a passport, that he asks Astafy if he can “stay the night,” and that he then ends up staying longer, despite Astafy asking him to leave.

Inferential What more does the reader know about Astafy by the end of the paragraph that runs from page 106 to page 107?

- o Astafy had worked as a butler—which was considered a respectable job at that time. He was temporarily let go, expecting to work for the same man again, but that man died. He was so poor after that he literally took a part of a room, likely set off with some kind of partition, and lived with an older woman living on a pension. He also thought he had shaken off Emelyan (referred to as “Emelyanoushka” beginning on page 106) after that move and seems relieved to have thought so. Nonetheless, Astafy determines to share what very little he has with Emelyan; even more, he “determined on the spot”—after Emelyan had somehow found him again—to adopt Emelyanoushka as if he were a son. He consciously decides to take on the responsibility, with the hopes that he might reform Emelyan.

[pages 108–110]

Inferential What is the point of the few stories that Emelyan tells on pages 108 and 109?

- o Emelyan tells stories of other impoverished people acting out of anger and desperation and the response of the police. First he tells of the woman who turned over a basket of cranberries out of spite—over an accidental spill of her own. Then he tells of two men fighting over a bit of money dropped in the street, before a police officer gives it back to the “gentleman” who dropped it.

Turn and Talk: Present a question about the stories Emelyan tells: Astafy, as poor as he is, seems not to have understanding or sympathy for the people in Emelyan’s stories. Why do you think this is? 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.

Inferential Astafy works hard and suggests (again) on page 109 that Emelyan needs a job. Does Emelyan want to work at that point?

- o No, he lost work because of his drinking, but he doesn’t stop drinking. On page 105, the reader learns from Astafy that Emelyan had been “in a situation of some sort, but from his drinking habits he had lost his work.”

Inferential Why does Astafy not suggest some other skill when it becomes clear that Emelyan can’t thread a needle?

- o Astafy may be near giving up on the idea of Emelyan working; he says he was only joking about the possibility of teaching Emelyan to become a tailor. Astafy has been a soldier, a butler, and a tailor. He is unlikely to know other things that he might teach Emelyan, and Emelyan shows very little interest in working. When he tries, he picks up a needle, gives it up silently, then turns to Astafy again.

[pages 111–116]

Literal Emelyanoushka is crying in the middle of page 111, and Astafy seems to waver between great anger and equally great pity. At this point, the reader learns Astafy had a pair of riding breeches and they’ve gone missing. What does Emelyanoushka say when he’s questioned about them at the top of page 113?

- o “I’ve not—sort of—touched them.” He continues to claim he did not (literally speaking) touch them. Immediately, the reader suspects this is a lie by omission, even though literally true, perhaps.

Inferential How is Astafy’s overall view of Emelyan and his treatment of him different from the way the banker views and treats the young lawyer in “The Bet”?

- o The banker is so arrogant he views the young lawyer as a sort of object to argue with or overcome. The so-called bet itself is fantastical, of course, but the banker is ready to kill the lawyer to save himself. Astafy is nearly the opposite. He spares what little he has to keep Emelyan alive and even adopts him as if he were his son. He maintains this attitude in attempts to help Emelyan, even at great expense to himself. The banker is a type: a selfish, worldly figure. Astafy is also a type, but fully human: he is honest about his justified anger with Emelyan, but he loves him as a suffering human. He is a sort of

Good Samaritan; Dostoyevsky likely intends readers to see him as an embodiment of the biblical principle to care for others with love.

Evaluative Emelyan is still “sort of” lying about taking the breeches on pages 114 and 115. Astafy knows the truth and admits to feeling he “hated him” for “the first few days.” He says he feels “as though my own son had robbed me.” In response, Emelyan asks forgiveness for “all the trouble” he’s been to Astafy. This is the climax of the story. What do you think of Astafy’s comment that Emelyan will be “lost” if he’s on his own?

- o It will be clear to any students who have read ahead, and it will be clear to some students regardless, that Emelyan is on a fairly quick path to his own death—due to his long-standing alcoholism. At this point in the story, he has repeatedly tried to stop drinking but always goes back to it. Other students may have hope that Emelyan will stop drinking and the story will end differently.

[pages 117–120]

SUPPORT The story’s meaning—and Dostoyevsky’s purpose—will be clearer to students if they are familiar with two New Testament narratives: the parable of the prodigal son and the story of the good thief. In the story of the prodigal son (Luke 15:11–31), Jesus tells the story of a man who has two sons; the younger wastes his inheritance while the other stays with his father and works. After being reduced to poverty, the younger son returns to his father, begging forgiveness—which he receives. Luke 23:39–43 recounts the story of Jesus’s crucifixion along with two accused thieves, one of whom mocks Jesus and the other who asks for Jesus’s forgiveness—which, like the prodigal son, he receives.

Inferential Emelyan leaves, then comes back yet again “on the fifth day.” Astafy is “delighted” to see him, although “more upset about him than ever.” How does the “delight” Astafy expresses over the return of his “adopted son” call to mind another biblical allusion?

- o This will be familiar to any students with even a passing knowledge of the Bible; the story alluded to is usually called “The Prodigal Son,” about a wayward son who leaves his father’s house to spend his entire inheritance foolishly. Later, the father welcomes him back with great joy. The biblical story is sometimes more recently known as “The Good Father,” and Astafy is portraying such a father figure when he welcomes Emelyan back yet again.

Literal What brings Emelyan back to Astafy yet again?

- o Emelyan returns because he is hungry, and because he has no other options. This is also what eventually happens in the biblical story “The Prodigal Son.”

Literal Why does Astafy call Emelyan an honest thief?

- o As he is dying, Emelyan tells Astafy the truth: he stole the riding breeches. He feels enough remorse to admit his wrongdoing. This recalls the “good thief” in the Bible who was crucified next to Jesus. The good thief felt remorse at the end; the other thief did not.

Remind students of the purpose for reading:

To examine and describe the similarities and differences between two short stories.

Inferential As Emelyan lay dying, he wanted to sell his old coat. He knew it was worth little, yet he wanted someone else to have it. How is Emelyan’s understanding of the world similar, in some ways, to that of the lawyer in “The Bet” at the end of that story? How is it different?

- o Possible answer: Emelyan, like the lawyer, has no further use for the world, due to an understanding of the way it tends to work. He has seen that he is without value to most people, and he has lived life as if he cannot value himself. The lawyer has also come to the conclusion that most people do not understand what matters, as they value human life so little and material possessions so much. The lawyer renounces money and material possessions at the end of his time imprisoned; he does so by choice. Emelyan has little choice once he refuses to give up drinking (or is unable to)—but he also shows, at the end, that he values life enough to want to help another even as he is dying.

TAKE-HOME MATERIAL

Reading

- If students did not complete Activity Page 4.5 during the Reading lesson, have them complete it for homework.
- Have students complete Activity Page 4.6 for homework.

Lesson 5

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	45 min	Close Reading: “The Hill We Climb” and “A Wreath for Emmett Till”	<i>Realms of Gold</i> , Volume 3 Activity Page 4.6 (for review) Activity Page 5.1
DAY 2: Reading	45 min	Whole Group: “Inaugural Address” and “The World is Waking Up”	<i>Realms of Gold</i> , Volume 3 Activity Page 5.2 (for review) Activity Page 5.3 Equipment to play audio/film clips of the speeches being delivered Activity Page 5.4 (optional)
Take-Home Material	*	Reading	Activity Page 5.2 Activity Page 5.5

Primary Focus Objectives

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

Reading

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (RL.8.1)

Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. (RL.8.2)

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. (RL.8.4)

Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. (RL.8.5)

Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. (RL.8.6)

Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. (RL.8.7)

Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new. (RL.8.9)

Reading Standards for Informational Text

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RI.8.1)

Determine the central ideas, connections, structure and other aspects of informational texts and participate in their analysis and evaluation. (RI.8.2-9)

By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently. (RI.8.10)

Writing

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking and Listening

Ask and answer questions about the text. (SL.8.1.a-d, SL.8.2, SL.8.3)

Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation. (SL.8.2)

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced. (SL.8.3)

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (SL.8.6)

Language

Follow standard English rules for writing, speaking, reading, or listening. (L.8.1, L.8.2, L.8.2.a, L.8.2.c, L.8.3)

Use a range of strategies to clarify the meaning of vocabulary words and other unknown words. (L.8.4, L.8.4.a, L.8.4.c, L.8.4.d)

Demonstrate understanding of figurative language. (L.8.5, L.8.5.a-d)

Determine the meaning of domain-specific words. (L.8.6)

Reading Standards for Literacy in History/Social Studies analyze primary and secondary sources. (RH.6-8.1-7)

Distinguish among fact, opinion, and reasoned judgment in a text. (RH.6-8.8)

By the end of grade 8, read and comprehend history/social studies texts in the grade 6-8 complexity band. (RH.6-8.10)

ADVANCE PREPARATION

Reading

- Be prepared to discuss the homework assignment on Activity Page 4.6.
- The content of one or both selections may upset some students. Be prepared to deal with students' feelings. Review the Support notes in the lesson to assist students with the text.
- Write the purpose for reading on the board/chart paper: *To examine and describe how “The Hill We Climb” and “A Wreath for Emmett Till” approach themes of injustice.*

DAY 1

READING

45 minutes

Close Reading: “The Hill We Climb” and “A Wreath for Emmett Till” [pages 32–36 and 48–55]

Review

5 minutes

- Review the previous lesson's homework (Activity Page 4.6). Call on one or two students to share their responses.

Introduce the Selections

10 minutes

- Tell students they will read the poems “The Hill We Climb” and “A Wreath for Emmett Till.”
- Provide students with some historical background about the events they will read about in one of today's selections:
 - Remind students that they read about the murder of Emmett Till in Unit 5. If necessary, recount the events of Till's murder: In August 1955, fourteen-year-old Chicago resident Emmett Till was visiting relatives in Mississippi. Along with some cousins and friends, Till entered a country store to buy candy. A white woman waited on the young men. Accounts are unclear as to exactly what happened, but in the original story, Till flirted with the woman and allegedly grabbed her. A few days later, the woman's husband and his half-brother kidnapped, tortured, and murdered Till in retaliation. His body was returned to Chicago for burial. Famously, Till's mother demanded that his casket be open to the public at his funeral so people could see how badly he had been beaten. Till's murder sparked outrage across the country, but his murderers were found not guilty by an all-white jury. In 2017, Emmett Till's accuser told a historian that her accusations that Till grabbed her and acted crudely were untrue.
- Have students turn to page 32 in the Reader.

Core Vocabulary

- Preview the core vocabulary words before reading the selections.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *brave*.

- Have students find the word on page 32 of the Reader.
- Have students reference Activity Page 5.1 while you read each word and its meaning, noting the following:
 - o The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the selection.

“The Hill We Climb”

1. **brave, v.** to endure or face problems without showing fear (**braved**) (32, s. 2, l. 1)
2. **successors, n.** those who follow and take the place of others (32, s. 4, l. 1)
3. **pristine, adj.** unspoiled; clean and fresh (32, s. 5, l. 2)
4. **inception, n.** the point at which something begins to exist (34, s. 13, l. 2)
5. **heirs, n.** those who receive property or some form of legacy from an ancestor (34, s. 13, l. 3)
6. **benevolent, adj.** well meaning; kindly (35, s. 15, l. 4)
7. **intimidation, n.** the act of producing fear (35, s. 16, l. 2)
8. **inertia, n.** a tendency to do nothing or to remain unchanged (35, s. 16, l. 3)
9. **blunders, n.** mistakes (35, s. 16, l. 5)
10. **birthright, n.** a particular right someone has from the time of birth (35, s. 16, l. 9)
11. **nook, n.** a small space, especially one that is hidden or hard to get to (36, s. 19, l. 2)

“A Wreath for Emmett Till”

12. **denote, v.** to be a sign of; to indicate (48)
13. **reverie, n.** a daydream; a fantasy (48)
14. **dendrochronology, n.** the science or technique of dating events by using the characteristic patterns of annual growth rings in tree trunks (48)
15. **jackal, n.** an Asian or African wild dog that hunts in packs (49)
16. **waylay, v.** to ambush, attack, stop, or interrupt someone (**waylaid**) (49)
17. **bloat, v.** to become swollen with fluid or gas (49)
18. **obituary, n.** a notice of a person’s death, especially one printed in a newspaper (51)
19. **slaver, v.** to drool or salivate (51)
20. **pyres, v.** piles of wood on which dead bodies are burned (52)
21. **blasphemies, n.** acts of showing contempt toward God or anything else thought to be sacred (52)
22. **atrocities, n.** an extremely wicked or cruel act (54)

Vocabulary Chart for “The Hill We Climb” and “A Wreath for Emmett Till”

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	moratorium dendrochronology pyres blasphemies	braved successors pristine inception heirs benevolent intimidation inertia blunders nook denote reverie jackal waylaid bloat obituary slaver atrocity
Spanish Cognates for Core Vocabulary	<i>blasfemias</i>	<i>sucesors</i> <i>herederos</i> <i>benévolo</i> <i>atrocidad</i>
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases	bear witness	

- Also point out that Activity Page 5.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

To examine and describe how “The Hill We Climb” and “A Wreath for Emmett Till” approach themes of injustice.

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 Hill We Climb" and "A Wreath for Emmett Till" 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 5, refer them to Activity Page 5.1 or the glossary on Activity Page SR.1.

Have students read aloud or silently. Pause at each point indicated to explain or clarify the text.

Note to Teacher: Both of these selections contain many, many allusions to historical events and people as well as popular culture. We have called attention only to a handful. You and your students will likely notice many more as you read the selections.

Note to Teacher: A video of Amanda Gorman reading "The Hill We Climb" at the 2021 presidential inauguration is readily available online. If time permits, consider showing students the video. Use this link to download the CKLA Resources for this unit, where a link to the video can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>

SUPPORT Gorman’s poem was written at a time when there was great political division within the United States. It was also written at a time when a number of violent incidents against minorities, such as the killings of George Floyd and Eric Garner, received extensive publicity throughout the country. The country was also in the midst of the COVID-19 pandemic at the time Gorman wrote and recited her poem. Gorman alludes to these events indirectly throughout her poem.

“The Hill We Climb”

[Stanzas 1–3]

COMP/Inferential What are some phrases in the first three stanzas that acknowledge the history of minorities in America?

- o Possible answer: Lines such as “Where can we find light in this never-ending shade?” and “The loss we carry, a sea we must wade” suggest continuing struggle. The second stanza’s reference to injustice powerfully relates to recent events, such as the George Floyd killing, which strengthened the Black Lives Matters movement. The references to struggle would have been meaningful to other less privileged groups in the country, as well.

LIT/Inferential Find two examples of alliteration in stanza 2. Find two examples of near rhymes.

- o Alliteration occurs in stanza 2, line 1 (“We’ve braved the belly of the beast”) and in line 3 (“norms and notions”). The near rhymes are “beast”/“peace” and “just is”/“justice.”

SUPPORT The “belly of the beast” line is an allusion to the biblical story of Jonah, who initially refused to obey God’s command to preach to the city of Nineveh but later agreed to do so after he was swallowed by a large sea creature and then released.

[Stanzas 4–5]

COMP/Inferential How does the fourth stanza give a nod to Martin Luther King Jr.’s “I Have a Dream” speech?

- o The quick reference to Martin Luther King Jr.’s speech is found in the words “Can dream . . .” This applies to the realities and possibilities now open to everyone, including the poet, who describes herself as “a skinny Black girl, descended from slaves.”

Note to Teacher: Encourage students to look for other scriptural references and more allusions to Dr. King’s “I Have a Dream” speech throughout but especially toward the end of the poem. Point out to students how these allusions at both the beginning and the end of the poem serve as bookends of a sort to emphasize both the importance of the past and the need for each generation to “author a new chapter” (second-to-last line, page 34).

LIT/Inferential How do these stanzas continue to acknowledge the history of Black people in America and then change the tone to one of hope? Identify some literary devices that emphasize this change of tone.

- o The fourth stanza is a crucial turning point in the poem and sets the tone for the rest of the poem. The country’s history of slavery is acknowledged, yet the rest of the poem—as hinted at in the fifth stanza—is forward-looking and filled with encouragement

of various kinds toward the “striving” that will be necessary. The alliteration and repetition of “far from polished” and “far from pristine” are a counterpoint that actually emphasizes “forge our union with purpose.”

SUPPORT Stanza 5 alludes to the preamble to the U.S. Constitution, which reads, “We the People of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defense, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.”

[Stanzas 6–9]

LIT/Inferential Find two meanings of the word *arms* in stanza 7. Find internal rhymes in this stanza. How do these devices impact your understanding of the poem?

- o In this stanza, the first use of *arms* refers to weapons; the second, to human arms used to hold onto one another. The internal rhymes of “arms”/“arms”/“harm”/“harmony” draw attention to the words, and the contrast between the two kinds of arms is striking—particularly during a time of considerable violence and unrest throughout the country.

COMP/Inferential Stanza 9 alludes to a passage from the Bible. How does this particular reference have such great meaning in “The Hill We Climb”?

- o The scriptural allusion is strong on its own, appealing to the idea that most people desire a home and maybe a bit of land with a tree that is fruitful. Even when this is not a literal wish, so much of humanity just wants to experience life peacefully, maybe raise a family, and feel the safety and security that are the heart of this verse.

SUPPORT The biblical quotation comes from Micah 4:4 (“Everyone shall sit under their own vine and fig tree, and no one shall make them afraid, for the Lord Almighty has spoken.”).

[Stanzas 10–17]

COMP/Inferential In stanza 10 (page 34), Gorman states, “Because being American is more than a pride we inherit— / It’s the past we step into, and how we repair it.” How does this line relate to the line in stanza 16 (page 35) that reads, “Our blunders become their burdens”?

- o Possible answer: America cannot escape its past mistakes—they inform the present. The country is what it is, in part, because of the injustices of the past. Americans inherit both the good and the bad. However, Gorman suggests that we also have an obligation to “repair” those blunders. We cannot be overcome by “inaction and inertia.”

[Stanzas 18–20]

LIT/Inferential Stanza 18 (page 36) alludes to various parts of the country and repeats the phrase “We will rise” (an allusion in itself to Maya Angelou’s “Still I Rise”). How do these allusions and this repetition impact your understanding of the poem?

- o Gorman calls on people in every part of the country to work together to make America what it claims to be. The repetition is a call to arms for all citizens.

LIT/Inferential What does the “light” symbolize in the poem’s final stanza?

- o Possible answers include truth, understanding, justice, and harmony.

“A Wreath for Emmett Till”

[Have students read stanza 1 on page 48.]

LIT/Literal What kind of poetic structure is the poet using here? What is the rhyme scheme of this poem?

- o This poem is a sonnet—specifically, an Italian or Petrarchan sonnet. The poem contains fourteen lines, mostly in iambic pentameter. The rhyme scheme for this stanza is ABBAABBA CDCDCD.

Note to Teacher: You may wish to point out to students that this poem is an example of a *heroic crown of sonnets*. A heroic crown of sonnets is a sequence of fifteen sonnets in which the last line of each sonnet becomes the first line of the next (sometimes with small changes in word choice or order). The last sonnet consists of the first lines of the previous fourteen. The number fourteen is especially relevant in that Emmett Till was fourteen years old when he was murdered.

Note to Teacher: As you read the poem, point out to students that the rhyme scheme slightly changes from time to time between stanzas.

SUPPORT Ophelia is a character in William Shakespeare’s play *Hamlet*. Ophelia’s father, Polonius, forces her to give up her romantic relationship with Hamlet, enraging Hamlet. Soon after, Hamlet (mistakenly) kills Polonius. These actions deeply impact Ophelia’s mental health, ultimately leading to her (apparent) suicide.

VOC/COMP/Inferential What is a *wreath*? Why is the speaker making a wreath for Emmett Till? Based on the plants she is choosing to make the wreath, what is her purpose for making it?

- o A wreath is an arrangement of flowers or other plant material shaped into a ring. It is used as a decoration, often to lay on a grave—this is why the speaker is making a wreath for Emmett Till, who has been murdered. The plants the speaker is choosing reflect her horror and sadness at Till’s death, her love for him, her belief in his innocence, and her hope that justice will eventually prevail.

SUPPORT The first stanza of the poem references a wide variety of flowers and other plants: rosemary, rose petals, oat sheaves, goldenrod, weeping willow twigs, heliotrope, daisies, white lilacs, mandrake, rue, yew, cypress, and forget-me-nots. As the poem states, in Shakespeare’s day these various flowers and plants had the symbolic meanings referenced by the poet.

Note to Teacher: If necessary, point out that the reference to a “white hood” in stanza 1, line 11 alludes to the Ku Klux Klan, whose members often carried out their violent attacks against Black people while wearing white hoods to conceal their identities.

SYN/LIT/Inferential Recall that enjambment is the continuation of a sentence in a line of poetry to the next line, without ending punctuation. Find an example of enjambment in stanza 1. How does enjambment affect the poem?

- o One example of many occurs in lines 2 and 3: “who went mad / when her love killed her father.” Enjambment tends to speed up the poem, to propel it forward; it also creates a sense of suspense, urgency, and rising emotion as the audience is pulled from one line to the next.

[Have students read stanzas 2–3, pages 48–49.]

LIT/Inferential Why is the first line in each stanza bold? How does this technique effect the poem?

- o The first line of each stanza repeats (or almost repeats) the last line of the previous stanza. For stanza 2, *Forget-me-nots* [a type of flower] is replaced by *Forget him* [Emmett] *not*. The technique creates surprise, links one stanza to the next, and—over the course of the poem—makes the ideas expressed more personal and less abstract.

SUPPORT The “strange fruit” in stanza 2 refers to the bodies of lynching victims hanging from trees. The great American jazz singer Billie Holliday (1915–1959) wrote a famous song titled “Strange Fruit,” which deals with the subject of racist violence against Black people.

COMP/Inferential Note the repetition of the word *years* in stanza 3. How does this impact the meaning of the poem? What is happening in the final six lines of this stanza?

- o The word *years* indicates that lynchings such as the one that happened to Emmett Till have been going on for a long time—and Black people have been living with the fear and horror of such mistreatment for just as long. The final sestet describes the pursuit and murder of Till, followed by the murderers slapping one another’s backs in triumph and lighting celebratory cigars after they have finished their crime.

[Have students read stanzas 4–6, page 49–50.]

SYN/Inferential How is the first line of stanza 4 different than the last line of stanza 3? How does this impact the meaning of the poem?

- o The phrase *the throat* in stanza 3 is changed to *my throat* in Stanza 4. The word *my* is much more personal than the word *the*. Till’s murder is hitting close to home for the speaker.

SUPPORT Stanza 4 alludes to the Chicago White Sox baseball team. Emmett Till was born and raised in Chicago.

COMP/Inferential What does Emmett’s mother tell him before sending him on his trip? Why does she do this? How do the two short sentences at the end of stanza 4 make you feel?

- o She warns him that he should be careful around white people. In the South, white people are even more likely to hurt Black people than in the north. The short sentences are emphatic. Emmett was her only child. He was left to swell up and die. What more can be said?

LIT/COMP/Inferential What do the allusions in stanzas 5 and 6 add to the poem’s meaning?

- o Emmett Till is likened to Jesus Christ, a martyr figure. His mother is compared to Jesus’s mother, Mary. The speaker suggests that Till died for something bigger than himself, as Jesus did. The reference to Cain draws to mind the notion that life on earth has been cursed, which is one reason why injustice occurs. The speaker dreams of a better world where justice prevails and Till could have lived out his childhood.

SUPPORT Stanza 5 alludes extensively to the Virgin Mary, mother of Jesus Christ and sometimes called the “mother of sorrows.” In the Bible (Luke 1:26–38), Mary is visited by the angel Gabriel and agrees to become the mother of Jesus; in other words, as the author of this poem says, Mary said “yes” to the angel, despite understanding what would happen to her son.

SUPPORT In the Bible, Cain was the firstborn son of Adam and Eve. He murdered his brother, Abel (Genesis 4:1–16), and was subsequently cursed by God to a lifetime of wandering and hard work for introducing murder into the world.

[Have students read stanzas 7–10, pages 51–52.]

SYN/LIT/Inferential Tell students that anaphora is the deliberate repetition of a word or phrase at the beginning of successive sentences. Find an example of anaphora in stanza 7. How does this literary device impact the poem?

- o The repetition of the word *Remember* is an example of anaphora. Its use reiterates the speaker’s desire that Emmett Till’s murder be remembered—and that Till should be celebrated as a hero.

SUPPORT The reference to the “World Trade tower” in stanza 7 alludes to the terrorist attack on the World Trade Center in New York City on September 11, 2001.

COMP/Inferential Summarize the meaning of stanza 8.

- o In this stanza, the speaker is saying that horrors like the one suffered by Emmett Till should not be real but should only be part of make-believe, such as horror movies. The stanza describes a typical horror movie scene—but the audience is to understand that the make-believe horror they see in movies was all too real for Emmett Till.

COMP/LIT/Inferential In stanza 9, the speaker describes how people would often consider lynching to be almost a social affair, with crowds (including children) gathered around to watch. To which other historical event does the speaker allude in this stanza?

- o The speaker alludes to the Holocaust and equates lynching with genocide.

SUPPORT *Shulamith* is a Hebrew girl’s name that means *peace*. The female character in the biblical Song of Solomon (also called Canticles or Song of Songs) is sometimes given this name. In stanza 9, the poet seems to associate Emmett Till with this name, then immediately mentions images (e.g., piles of shoes, mass graves) that bring to mind the Jewish victims of the Holocaust during World War II.

COMP/Inferential How does the mood of the poem change a bit in stanza 10? Find a metaphor in this stanza.

- o The speaker turns away from the horror of Till’s death for a moment and expresses the hope/faith that one day events like Emmett Till’s murder will no longer occur. One metaphor is the “ice shards of hate,” which the speaker hopes will eventually melt.

[Have students read stanzas 11–15, pages 53–55.]

LIT/Inferential Find an example of personification in stanza 11. Find an example of irony.

- o The image of trees groaning under the weight of lynching victims is an example of personification. The reference to the “Land of the Free” is ironic, as it occurs in a stanza about how people are murdered simply because of their race.

SUPPORT In Roman mythology, Janus (stanza 11) was the god of doors, gates, and transitions. He is typically represented as a double-faced head—one looking toward the future and smiling, the other toward the past and looking serious. This stanza also alludes to the patriotic song “My Country, ’Tis of Thee.”

SUPPORT Stanza 13’s reference to “grapes of wrath” alludes both to an 1860s song calling for justice (“The Battle Hymn of the Republic”) and to a biblical passage (Revelation 14:19) that reads, “So the angel swung his sickle to the earth and gathered the clusters from the vine of the earth, and threw them into the great winepress of the wrath of God.” Both the song and scripture emphasize that God will eventually deliver justice—either by rewarding those who suffer or punishing those who do wrong.

SUPPORT In stanza 13, the phrase “abandoning all hope” alludes to Dante’s *Divine Comedy* by quoting the motto inscribed on the entrance to Hell: “Abandon Hope All Ye Who Enter Here.”

COMP/Inferential What does the speaker urge the audience to do in stanza 14? Why?

- o The speaker urges the audience to speak up when they see injustice and racism because that is the only way it will be defeated.

SYN/LIT/Inferential Closely examine all of the lines in the final stanza. What is unusual about them? How does this technique impact the meaning of the poem?

- o The first lines of each of the previous stanzas are echoed here. This ties all of the stanzas together, recapitulating and emphasizing the memory of Emmett Till and the horror of what others did to him.

Discuss the Selection and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

To examine and describe how “The Hill We Climb” and “A Wreath for Emmett Till” approach themes of injustice.

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

1. **Inferential** Which phrases, images, and ideas from each poem caught your attention the most? Why?
 - o Students’ responses will vary. Accept all reasonable responses.
2. **Inferential** How did the selections take a similar approach in presenting themes of injustice? In what ways were the selections different?
 - o Students’ responses will vary. Some may point out that both selections discussed factual events and made the point that injustice toward Black people had been occurring for hundreds of years. Both also expressed some hope that such oppression can be overcome. Finally, both made extensive allusions to the Bible to point out both the immorality of racism and the bravery of those fighting against it. One way the selections were different is that Nelson’s poem focused mainly on one particular instance of injustice—using it as a metaphor for injustice in general—while Gorman’s poem refers to trends over time and describes gradual progress. While Nelson’s poem is a lament, Gorman’s poem has a hopeful tone.

TAKE-HOME MATERIAL

Reading

- Have students complete Activity Page 5.2 for homework.

ADVANCE PREPARATION

Reading

- Be prepared to discuss the homework assignment on Activity Page 5.2.
- Find and prepare equipment to play a video recording of the two speeches assigned for this lesson. Use this link to download the CKLA Online Resources for this unit, where appropriate videos can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>

Note to Teacher: There is not enough class time to show students the speeches in their entirety. Pick portions of each to display to students as they read in their texts. Also note that the transcription of the Greta Thunberg speech given in the Reader does not exactly match the video of the speech.

- Write the purpose for reading on the board/chart paper: *To compare, contrast, and explain the techniques used in two speeches.*

DAY 2

READING

45 minutes

Whole Group: “Inaugural Address” and “The World is Waking Up” [pages 176–180 and 187–188]

Review

5 minutes

- Review the previous lesson’s homework (Activity Page 5.2). Call on one or two students to share their responses.

Introduce the Selections

5 minutes

- Tell students the whole group will read and watch portions of the selections “Inaugural Address” and “The World is Waking Up”
- Point out to students that the selections in today’s lesson are both speeches. Briefly review with students the characteristics of speeches. Refer to the Core Connections section from Lesson 1 if necessary.
- Have students turn to page 176 in the Reader.

Core Vocabulary

- Preview the core vocabulary words before reading the selections.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *inaugural*.
- Have students find the word on page 176 of the Reader.
- Have students reference Activity Page 5.3 while you read each word and its meaning, noting the following:
 - o The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the selection.

“Inaugural Address”

1. **inaugural**, *adj.* first; initial; introductory (**176**)
2. **temper**, *v.* to make harder; to toughen (**tempered**) (**176**)
3. **pledge**, *v.* to promise; to commit (**177**)
4. **invective**, *n.* abuse; critical language (**178**)
5. **eradicate**, *v.* to destroy completely (**179**)
6. **beachhead**, *n.* an area on a hostile shore occupied to secure further landing of troops (**179**)
7. **shrink**, *v.* to back away or pull back from (**180**)

“The World is Waking Up”

8. **ecosystems**, *n.* biological communities of organisms (**187**)
9. **urgency**, *n.* importance (**187**)

Vocabulary Chart for “Inaugural Address” and “The World is Waking Up”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	inaugural temper invective ecosystems	pledge eradicate beachhead shrink urgency
Spanish Cognates for Core Vocabulary		<i>urgencia</i>
Multiple-Meaning Core Vocabulary Words	temper	pledge beachhead shrink

Sayings and Phrases	the torch has been passed tipping points feedback loops
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- Also point out that Activity Page 5.3 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

To compare, contrast, and explain the techniques used in two speeches.

Read/Watch the Selections

25 minutes

Have individual students take turns reading parts of the selections 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: You may wish to have students complete Activity Page 5.4 after reading the selections, in addition to or in lieu of discussing the questions in class.

Note to Teacher: At times you have predetermined in advance, display a portion of each speech in this lesson in video format while students follow along in the Reader. Ask students to compare the experience of hearing and seeing the speech with simply reading it on the page—does hearing and seeing the speech impact their understanding?

“Inaugural Address”

Note to Teacher: If necessary, explain to students that John F. Kennedy delivered this speech immediately after he was sworn in as the thirty-fifth president of the United States, on January 20, 1961. The speech was given during a time of relative economic prosperity for many Americans, although many citizens—particularly minorities and those living in rural areas—did not share equally in that prosperity. The civil rights movement was also in full swing as Kennedy became president, as was the Cold War—a time of tension and conflict between the United States and the Soviet Union.

[pages 176–177]

Literal Whom does Kennedy reference in the first paragraph of his speech?

- o He alludes to God, in strong terms, to “Almighty God.” He notes that he is being sworn in “before you,” referring to all who were present to hear him, either in person or watching on television.

Inferential Kennedy notes that the world had entered an era in which human beings can collectively “abolish all forms of human poverty and all forms of human life.” What do you think of Kennedy’s reasoning here? How is this comment especially relevant during the period in which this speech was given?

- o In a single sentence, Kennedy references the relative well-being of all people and the possibility of nuclear war wiping out all of humanity. At the time of the Cold War,

massive nuclear destruction was considered an imminent possibility. There was such relative abundance, too, that the American experiment of a democratic republic seemed to hold such a promise. The abundance was not evenly created or distributed, but the statement held a fairly realistic possibility.

Inferential What themes are developing over the first two pages of the speech?

- o Possible answer: Freedom and liberty are main themes. Kennedy refers to “the same revolutionary beliefs for which our forebears fought.” He refers to an unwillingness to “witness or permit the slow undoing of those human rights to which this nation has always been committed.” He addresses the world, stating, “We shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and success of liberty.” [Point out to students that this latter wording is an example of parallelism.]

Note to Teacher: If necessary, remind students that parallelism is a literary device in which coordinate ideas are arranged in phrases and sentences that balance one element with another of equal importance and similar wording.

Inferential There is a pretty clear metaphor involving a tiger in the middle of page 177. What is the meaning of this metaphor?

- o The metaphor is based on the tiger representing power and strength; it is a warning mixed into the speech, directed to people in countries that are poor and not free. Those who would cling to authoritarian powers, rather than seek their own freedom, might be said to be “riding the back of the tiger.” And, Kennedy says, “Remember that, in the past, those who foolishly sought power” this way ended up inside the tiger.

Literal Which rhetorical technique do you notice in the first two pages?

- o Kennedy uses several techniques in this section of the speech. For example, repetition, with slight variations in wording (anaphora), contributes to the feeling behind the words. Some examples are: “We dare not forget” followed by “Let the word go forth” in the very next sentence, and a bit later, “Let every nation know.” With these references, Kennedy broadens his audience to address the entire world. There is also repetition at the beginning of several paragraphs on page 177: the use of “To those” three times to introduce comments to allies, new states, “peoples in the huts and villages,” and “our sister republics.” Kennedy makes an allusion to the Monroe Doctrine when he warns other nations not to interfere in the affairs of the Western Hemisphere. “United, there is little we cannot do . . . Divided, there is little we can do” is an example of parallelism, while “Pay any price, bear any burden” is an example of alliteration.

[page 178]

Inferential Antithesis is a literary device that places opposite words, ideas, or qualities in parallel. Find an example of antithesis on page 178.

- o The statement “Let us never negotiate out of fear. But let us never fear to negotiate” is an example of antithesis.

Inferential Other than using the word *peace* (twice in the first two paragraphs on page 178), what powerful way does Kennedy use repetition to stress the need for cooperation between all countries in this part of the speech?

- o The appeals to “both sides” of humanity—those in Communist countries and those in countries that are free—continues throughout this part of the speech. There are six separate instances of the phrase “both sides,” and in several of these, he begins with the phrase, “Let both sides.” This repetition emphasizes Kennedy’s desire to work together with America’s foes to solve problems rather than exacerbate them.

[pages 179–180]

SUPPORT In this section of the speech, Kennedy uses the phrase “balance of power,” which refers to a political system in which the power held by one country is checked and balanced by that of another in order to avoid dominance by one. He also mentions the “first one hundred days,” which has become a measure of success of a newly inaugurated president to carry out their agenda.

Inferential Find both an allusion and a metaphor at the very beginning of page 179.

- o Kennedy alludes to the Bible and the prophet Isaiah in his call for nations to work together to promote freedom. The phrases “beachhead of cooperation” and “jungle of suspicion” are metaphors. A beachhead is a starting place where further progress can be made.

Literal On page 179, toward the end, what does Kennedy name as the three “common enemies of man”?

- o Kennedy names “tyranny, poverty, and war itself.”

Inferential On this page, toward the end of the speech, how does Kennedy frame the struggle to overcome the common enemies of all humanity?

- o Kennedy frames the call as a “trumpet summons” to a different kind of battle. His phrasing suggests that the real struggle will be not in the physical battle of war but in the longer “burden” of striving, “year in and year out,” working with patience, and “rejoicing in hope, patient in tribulation.” This last phrase, as called out in the printed text, is another biblical allusion. It implies that there will be times when the good we seek will meet and be temporarily overcome by obstacles.

Literal Read this sentence on page 180: “And so, my fellow Americans, ask not what your country can do for you—ask what you can do for your country.” Which literary/rhetorical device is Kennedy using here? Then read the sentence following this one. Which device is now being used?

- o This first sentence is an example of antithesis. The addition of the second sentence is an example of parallelism.

Evaluative What do you think President John F. Kennedy would make of the position of America and Americans today regarding freedom of individuals and groups within the country?

- o Student answers are likely to vary. In teaching, it may be important to focus any discussion on just one or two areas: *Who has freedom? Are there groups of people within our own country who do not have such freedom?* Freedom has various meanings. It can mean freedom to do certain things, such as work, save, and own land

or a house. It can also mean freedom from certain things: freedom from poverty and from discrimination.

Inferential What are the main themes of Kennedy’s speech?

- o Kennedy’s speech is a call for direct action—and even sacrifice—on the part of American citizens to become involved in public service. The speech also demonstrates great strength in facing challenges posed by the Cold War as well as a plea for cooperation to address issues such as “tyranny, poverty, and war” that impact all people.

“The World is Waking Up”

Note to Teacher: Greta Thunberg (born 2003) is a Swedish activist known for her environmental advocacy. Thunberg gave the following powerful speech about climate change to delegates at the United Nations in 2019, when she was only sixteen years old. The tone is urgent, and many problems she refers to are urgent.

[page 187]

Inferential What is the impact of Thunberg’s opening paragraph?

- o Possible answer: In two short sentences, Thunberg immediately establishes an emotional appeal. She correctly observes that a 16-year-old girl should not have to be the one calling for action—the world leaders assembled at the United Nations should already be doing that.

Inferential Compare the tone of Thunberg’s opening paragraphs to the tone established by Kennedy.

- o Possible answer: Thunberg’s tone is angry and accusatory. Kennedy struck a much more hopeful and open tone.

Literal Find an example of anaphora (repetition) on this page. How does this contribute to the overall tone of the speech?

- o Thunberg uses the phrase “How dare you” three times in the first five paragraphs. This strongly contributes to the accusatory tone of the speech and Thunberg’s assertion that world leaders have failed her and other young people.

Evaluative Toward the end of page 187, Thunberg states that if those in her audience fully understood the urgency of the situation and still failed to act, they would be evil. What do you think of her reasoning here? Do you agree? Is she using a literary/rhetorical device?

- o Students will have different opinions. Some may suggest that the use of the word *evil* is hyperbole or exaggeration; others may feel it is justified.

[page 188]

SUPPORT 1.5°C is the equivalent of 2.7°F.

Inferential Thunberg makes a number of claims about climate change in her speech. Do you find them convincing? Why or why not? What does she offer as evidence to support her claim?

- o Students’ responses will vary. Thunberg says that the science on climate change is “crystal clear” (page 187) and makes a variety of assertions about what will happen if

temperatures rise above a certain level. She may be completely accurate. However, other than a brief mention of “the best odds given by the IPCC” (the Intergovernmental Panel on Climate Change, a body of the United Nations), she does not provide any other specific evidence to back up her claims.

SUPPORT In climatology, *feedback loops* permit climate systems to adjust their response to change to return to stable conditions. A *tipping point* is a significant threshold that, when crossed, leads to significant and often irreversible changes in a climate system.

Think-Pair-Share: Have students stop and think about the environment as Thunberg has done. Ask which environmental issues they see as most important today. For example: *Is pollution more or less problematic than (or equally as problematic as) extreme weather or global warming?* After they 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.

CHALLENGE How does Kennedy use allusions differently than Thunberg? How does this make their speeches similar or different?

- o Possible answer: Thunberg does not use any historical, literary, or biblical allusions. Some students may suggest that the use of allusion gives Kennedy’s speech a bit more weight than Thunberg’s speech; others may say that those allusions are irrelevant to a younger audience or an audience focused on the future.

Inferential Compare the tone at the end of Thunberg’s speech with the tone throughout Kennedy’s speech. What kind of tone is this?

- o Thunberg opens on an angry note and closes on that same note of justified anger. She is right to say that the world is waking up, and this theme can be portrayed in various ways. She is also right to suggest that adults have greater responsibilities than teenagers. In contrast, Kennedy—a more polished and older speaker, to be sure—uses rhetoric that is very moving and moral reasoning that is very sound. In addition, Kennedy calls on all people to unite to work together to solve problems. Thunberg’s tone, while raw, is also compelling in its simplicity and passion.

Evaluative Is seeing and hearing Greta Thunberg deliver her speech a different experience for you than reading the words on a page? Explain.

- o Student opinions will likely vary. It may, indeed, feel different to many students to watch such a young person stand up before this kind of audience and speak in a prepared way with great passion. Many will be struck by her body language and tone of voice.

Discuss the Selections and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

To compare, contrast, and explain the techniques used in two speeches.
--

Bring students back together, and arrange students in groups of four. Assign each group member a number from one to four. All group members must be prepared to speak for their group.

- Pose the following questions to groups 1 and 2: *Which literary and rhetorical techniques did the speakers use? Did one speaker use them more effectively than others? Explain.*
- Pose the following questions to groups 3 and 4: *How was the experience of watching and hearing the speech different from reading it? Did it change your understanding of the speech? Explain.*
- Have groups agree on an answer to the question.
- When enough time has passed, call a number from one to four at random.
- Have students with that assigned number move to the front of the class to share their group's answer and explain how they arrived at their answer.

Call on several students to share how the activity shaped their thinking.

TAKE-HOME MATERIAL

Reading

- If students did not complete Activity Page 5.4 during the Reading lesson, have them complete it for homework.
- Have students complete Activity Page 5.5 for homework.

Lesson 6

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Grammar	15 min	Introduce Correcting Inappropriate Shifts in Mood and Voice	Correcting Shifts in Mood and Voice Chart Activity Page 6.1
Writing	30 min	Write a Sonnet: Plan	Activity Page 6.2
DAY 2: Morphology	15 min	Introduce Roots <i>ago/acta, brevis, verbum, and port</i>	Greek and Latin Word Roots Anchor Chart Activity Page 6.3
Writing	30 min	Write a Sonnet: Plan	Activity Pages 6.4, 6.5
Take-Home Material	*	Grammar, Morphology, Writing	Activity Pages 6.1, 6.2, 6.3, 6.4, 6.5

Primary Focus Objectives

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

Writing

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.8.4)

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. (W.8.5)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.8.1)

Ask and answer questions about the text. (SL.8.1.a-d, SL.8.2, SL.8.3)

Demonstrate a command of formal English when appropriate. (SL.8.6)

Language

Follow standard English rules for writing and speaking. (L.8.1, L.8.2, L.8.2.a, L.8.2.c)

Form and use verbs in the active and passive voice. (L.8.1.b)

Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood. (L.8.1.c, L.8.3.a)

Recognize and correct inappropriate shifts in verb voice and mood. (L.8.1.d)

Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.8.3)

Determine the meaning of unknown words and phrases choosing from a range of strategies, including using common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word. (L.8.4, L.8.4.a, L.8.4.b, L.8.4.c, L.8.4.d)

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L.8.5, L.8.5.b, L.8.6)

ADVANCE PREPARATION

Grammar

- Prepare and display somewhere in the classroom the Correcting Shifts in Mood and Voice Chart found on pages 106–107 of this Teacher Guide. You and students may refer to this chart while completing this unit’s Grammar activities.

DAY 1

GRAMMAR

15 minutes

Transitions

Introduce Correcting Shifts in Mood and Voice

15 minutes

- Prompt students to recall that in Units 6 and 7 they learned about verb mood and verb voice. Invite students to give examples of a particular verb mood and of active or passive voice.
- Remind students that verbs can have one of five different moods. Each of the following examples is in the present tense, but all of the moods except for the imperative can also be used in the past tense.
 - o Verbs in the indicative mood are used to make statements (*She buys flowers*).
 - o Verbs in the interrogative mood are used to ask questions (*Does she buy flowers?*).
 - o Verbs in the imperative mood are used to make commands or requests (*Let’s buy flowers!*).
 - o Verbs in the subjunctive mood are used to describe wishes or contrary-to-fact situations (*If only you bought me flowers!*).
 - o Verbs in the conditional mood are used to describe actions that are conditional upon contrary-to-fact situations (*If you bought me flowers, I would love you forever*).

- Tell students that verbs in each of the five moods can also be written in the active or passive voice. Point out that the examples above are in the active voice. Here are examples of verb moods in the passive voice.
 - o Certain foods are eaten at certain times of the year.
 - o When are cookies eaten?
 - o Please be guided by my wisdom!
 - o If I were awarded a prize, I would be overcome with joy.
- Explain that good writers use the mood and voice that best suits what they want to communicate. However, good writers usually must edit their writing to improve it, and that includes correcting inappropriate shifts in mood and voice. Show students the editing chart you prepared in advance to give examples of such edits.
 - o Avoid using the indicative when the situation calls for subjunctive.
 - Uncorrected: *If only I was two years older!*
 - Corrected: *If only I were two years older!*
 - o Avoid using the conditional when the situation calls for the subjunctive.
 - Uncorrected: *If only I would have been two years older!*
 - Corrected: *If only I had been two years older!*
 - o Use the subjunctive and the conditional only in a contrary-to-fact situation; otherwise, use the indicative. (The examples below assume that there is every possibility that Oskar will show up.)
 - Uncorrected: *If Oskar showed up, we would invite him along.*
 - Corrected: *If Oskar shows up, we will invite him along!*
 - o Avoid punctuating questions as statements, even if they are meant as suggestions.
 - Uncorrected: *Why don't you take a seat over there.*
 - Corrected: *Why don't you take a seat over there?*
 - o Similarly, indirect quotations of questions are statements and should be punctuated as such.
 - Uncorrected: *He asked me where the other people were?*
 - Corrected: *He asked me where the other people were.*
 - o Use the active voice whenever it is logical and natural to do so. Avoid shifting unnecessarily into the passive voice.
 - Uncorrected: *Olga ate her lunch outside. She didn't have a lot of time, so her lunch was eaten very quickly.*
 - Corrected: *Olga ate her lunch outside. She didn't have a lot of time, so she ate it very quickly.*

- o Don't use the passive voice to avoid naming who or what performs the action named by the verb.
 - Uncorrected: *Her name was forgotten the minute she was out of sight.*
 - Corrected: *I forgot her name the minute she was out of sight.*
- o Use the passive voice to maintain a consistent focus on a particular noun as the subject of a sentence.
 - Uncorrected: *Apples are tasty and nutritious, and you can find them in most supermarkets.*
 - Corrected: *Apples are tasty and nutritious and can be found in most supermarkets.*
- o Use the passive voice when the person or thing performing the action is not known and you want to focus on the action itself.
 - Uncorrected: *I discovered that something or someone had made a perfectly circular hole in my sweater.*
 - Corrected: *I discovered that a perfectly circular hole had been made in my sweater.*
- o Use the passive voice to maintain focus on the recipient of an action as the topic of a sentence or paragraph.
 - Uncorrected: *Ocean tides occur when the moon exerts a gravitational force on ocean waters. As Earth rotates, the moon causes water levels to rise and fall.*
 - Corrected: *Ocean tides occur when water levels are raised and lowered by the gravitational force of the moon as Earth rotates.*

Correcting Shifts in Mood and Voice Chart

UNCORRECTED	CORRECTED
If only I was two years older!	If only I were two years older!
If only I would have been two years older!	If only I had been two years older!
If Oskar showed up, we would invite him along.	If Oskar shows up, we will invite him along!
Why don't you take a seat over there.	Why don't you take a seat over there?
He asked me where the other people were?	He asked me where the other people were.
Olga ate her lunch outside. She didn't have a lot of time, so her lunch was eaten very quickly.	Olga ate her lunch outside. She didn't have a lot of time, so she ate it very quickly.
Her name was forgotten the minute she was out of sight.	I forgot her name the minute she was out of sight.
Apples are tasty and nutritious, and you can find them in most supermarkets.	Apples are tasty and nutritious and can be found in most supermarkets.

UNCORRECTED	CORRECTED
I discovered that something or someone had made a perfectly circular hole in my sweater.	I discovered that a perfectly circular hole had been made in my sweater.
Ocean tides occur when the moon exerts a gravitational force on ocean waters. As Earth rotates, the moon causes water levels to rise and fall.	Ocean tides occur when water levels are raised and lowered by the gravitational force of the moon as Earth rotates.

- Have students turn to Activity Page 6.1. Briefly review together the directions. Tell students to complete the activity page for homework.

WRITING

30 minutes

Write a Sonnet: Plan

NOTE TO TEACHER: In this unit, students will write a poem, drawing on the poems they have been reading for models and inspiration. The instruction below has been written to guide students to write a sonnet, and throughout there are suggestions for modifications, making this accessible for students. However, if you feel that a different poetic form would work best for your students, the lessons can be modified with minor adjustments to accommodate students writing a ballad, a lyric poem, a narrative poem, or a variety of different forms, if desired.

Introduce

15 minutes

- Tell students they will be planning and writing a sonnet. Students will use their reading and analysis of poems in *Realms of Gold*, Volume 3 to inform and inspire their own poems.
- Refer to the Writing Process Chart as needed to reinforce that today students will be working on the Plan step of the process.
- To access prior knowledge and connect to students' experiences, have them discuss briefly how poems differ from prose (such as the text of an essay or novel).
- Tell students that they will write sonnets. Display Shakespeare's Sonnet 18 "Shall I compare thee . . . ?" and refer to it to illustrate the following:
 - o **Sonnets have fourteen lines.** The lines may be grouped in different ways, but all sonnets have a total of fourteen lines.
 - o **Sonnets have a rhyme scheme.** A rhyme scheme is a pattern of end rhymes (rhyming words at the ends of lines). The rhyme schemes of different types of sonnets vary, but most sonnets have some kind of rhyme scheme. Demonstrate and annotate the ABAB CDCD EFEF GG of Sonnet 18.
 - o **Sonnets have meter.** Meter is the pattern created by stressed and unstressed syllables. Sonnets are written in iambic pentameter, which means each line has five iambs. An iamb comprises an unstressed syllable followed by a stressed syllable. Read aloud a few lines of the poem, underlining or circling the stressed syllables, to illustrate.

Have a Brainstorming Session

10 minutes

- Have students look at Activity Page 6.2. This page will help students choose a subject or theme to explore in their poem.
- Tell students they will brainstorm ideas with a peer and then complete the page as homework.
- Have students meet with peers for a brainstorming session. Have students first scan through the poems in *Realms of Gold*, Volume 3, pages 2–23, to “mine” it for subjects and themes they might want to use. Then have students use the prompts on Activity Page 6.2 to come up with additional ideas.

Wrap Up

5 minutes

- Have several students share one of their ideas as a way to further inspire brainstorming.

TAKE-HOME MATERIAL

Writing

- Have students take home Activity Page 6.2 to complete.

ADVANCE PREPARATION

Morphology

- Prepare and display somewhere in the classroom the Greek and Latin Word Roots Anchor Chart found on page 109 of this Teacher Guide. You and students may refer to this chart while completing this unit’s Morphology activities.

DAY 2

MORPHOLOGY

15 minutes

Greek/Latin Roots *ago/acta*, *brevis*, *verbum*, and *port*

Introduce Roots *ago/acta*, *brevis*, *verbum*, and *port*

15 minutes

- Point out the Greek and Latin Word Roots Anchor Chart you displayed in the classroom, and read it with students.
- Tell students this week they will study the roots *ago/acta*, *brevis*, *verbum*, and *port*.
 - Explain that *ago/acta* means “go,” “drive,” “do,” or “act.”
 - Explain that *brevis* means “short.”
 - Explain that *verbum* means “word.”
 - Explain that *port* means “carry.”

- Write the root *ago/acta* on the chart, and point out that it is pronounced /ogoe/okto/. Write the meaning: to go, drive, do, or act.
- Write the root *brevis* on the chart, and point out that it is pronounced /brevis/. Write the meaning: short.
- Write the root *verbum* on the chart, and point out that it is pronounced /verbum/. Write the meaning: word.
- Write the root *port* on the chart, and point out that it is pronounced /port/. Write the meaning: to carry.
- Remind students that roots can help with understanding the meaning of unfamiliar words and phrases. Point out the role the root plays in each of the examples given. Use the chart below as a guide.
 - o The *agenda* for a meeting is a list of things to get done.
 - o “*Brevity* is the soul of wit” means that short punchlines are funnier.
 - o *Verbose* means wordy.
 - o *Comportment*, or how you carry yourself, is another word for conduct or behavior.

Greek and Latin Word Roots Anchor Chart

Root	Meaning	Example
ago/acta	go, drive, do, act	The agenda for a meeting is a list of things to get done.
brevis	short	“ Brevity is the soul of wit” means that short punchlines are funnier.
verbum	word	Verbose means wordy.
port	to carry	Comportment , or how you carry yourself, is another word for conduct or behavior.

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

WRITING

30 minutes

Write a Sonnet: Plan

NOTE TO TEACHER: The internet offers many sites where you can find rhymes for a given word. If possible, find one your students can use to generate rhymes for their poems. This may alleviate some cases of writer’s block. There are several suggestions in the Online Resources for this unit. Follow this link to find the Online Resources for this unit: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>.

Introduce

2 minutes

- Remind students that they are using the writing process to write their own sonnet. Tell students they will continue to plan their sonnets today.

- Explain that students will be focusing on the basic sonnet structure and poetic elements they should include.

Review Elements of Poetry

10 minutes

Review with students the following literary elements often found in poems. Give examples to clarify (suggestions below). Explain that students will use at least one example of each of the three elements listed in their own poems:

- **Figurative language:** language that goes beyond the literal meaning of the words
 - **simile:** comparison between unlike things using a comparison word such as *like* or *as*; Example: She was as strong as steel.
 - **metaphor:** comparison between unlike things without a comparison word; Example from Sonnet 18: “the eye of heaven” compares the sun to an eye.
 - **personification:** giving human characteristics to nonhuman things; Example from Sonnet 18: “Nor shall death brag” personifies death by saying it can brag.
- **Imagery:** vivid descriptions that appeal to the senses
 - Example from Sonnet 18: “Rough winds do shake the darling buds of May”
- **Sound devices:** using the sounds of words to enhance meaning and add musicality to a poem
 - **onomatopoeia:** words that mimic the sound they name; Examples: howl, whisper, shatter
 - **assonance:** repeated vowel sounds; Example from Sonnet 18: the long *o* sounds and short *i* sounds of the final line: “**So long** lives **this**, and **this** gives life to thee.”
 - **alliteration:** repeated consonants sounds at the beginnings of words; Examples from Sonnet 18: “too **h**ot the eye of **h**eaven” and “By **ch**ance or nature’s **ch**anging.”

Practice Poetic Structure

15 minutes

- Have students take a look at Activity Page 6.4. Explain that before students begin drafting, they will use this page to practice the sonnet form.
- Review the two types of sonnet form listed on the page. Point out that there are other variations on sonnet form but that these are two of the most widely used.
 - **Shakespearean/English:** three quatrains (four-line sections) followed by one rhyming couplet; rhyme scheme ABAB CDCD EFEF GG
 - **Petrarchan/Italian:** an octet (eight-line section) followed by a sestet (six-line stanza); rhyme scheme ABBAABBA CDECDE or ABBAABBA CDCDCD
- Note that the sections of a sonnet can be separated into stanzas but do not have to be.
- Have students work together in pairs to complete the sonnet on the page.
- If students complete the sample sonnet and have time to spare, have them begin planning the structure and elements of their own sonnet on Activity Page 6.5. Students can complete this page as homework.

SUPPORT: Writing in a strict form such as a sonnet can be challenging, so if students struggle or are overwhelmed, have them choose a modified sonnet form. In fact, many modern sonnets do not adhere strictly to a rhyme scheme or meter. So, students might write a fourteen-line poem that is generally iambic, has lines of approximately ten syllables, but has no rhyme scheme. Or students could write fourteen lines with a rhyme scheme but not try to write in iambic pentameter. Work with students to choose a modified structure that seems manageable.

CHALLENGE: Explain that part of the sonnet form is the “turn” (or *volta* in Italian). This is a point where the meaning of the poem shifts in some way—often to contradict, reveal a deeper meaning, or surprise. In Petrarchan sonnets, the turn usually happens between the octet and the sestet. In Shakespearean sonnets, the turn usually occurs at the rhyming couplet. Sometimes the turn is marked by a word or phrase like “And yet” or “But.” Challenge students to incorporate a turn into their own sonnet.

Wrap Up

3 minutes

- Have a few students share with the class how they completed the sonnet on Activity Page 6.4.
- Tell students they may continue working on Activity Page 6.5 for homework if they did not complete it during class.

TAKE-HOME MATERIAL

Writing

- If students did not complete Activity Page 6.5 during the Writing lesson, have them complete it for homework.

Lesson 7

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Grammar	15 min	Practice Correcting Inappropriate Shifts in Mood and Voice	Correcting Shifts in Mood and Voice Chart Activity Page 7.1
Writing	30 min	Write a Sonnet: Draft	Activity Pages 7.2, 7.3
DAY 2: Morphology	15 min	Practice Roots <i>ago/acta, brevis, verbum, and port</i>	Greek and Latin Word Roots Anchor Chart Activity Page 7.4
Writing	30 min	Write a Sonnet: Share, Evaluate, Revise	Activity Pages 7.5, 7.6
Take-Home Material	*	Grammar, Morphology, Writing	Activity Pages 7.1, 7.2, 7.3, 7.4

Primary Focus Objectives

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

Writing

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.8.4)

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. (W.8.5)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking and Listening

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.8.1)

Ask and answer questions about the text. (SL.8.1.a-d, SL.8.2, SL.8.3)

Demonstrate a command of formal English when appropriate. (SL.8.6)

Language

Follow standard English rules for writing, speaking, reading, or listening. (L.8.1, L.8.2, L.8.2.a, L.8.2.c, L.8.3)

Form and use verbs in the active and passive voice. (L.8.1.b)

Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood. (L.8.1.c)

Recognize and correct inappropriate shifts in verb voice and mood. (L.8.1.d)

Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact). (L.8.3.a)

Use a range of strategies to clarify the meaning of unknown words. (L.8.4, L.8.4.a-d)

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L.8.5, L.8.5.b, L.8.6)

DAY 1

GRAMMAR

15 minutes

Transitions

Practice Correcting Shifts in Mood and Voice

15 minutes

- Remind students that in Lesson 6 they learned about correcting inappropriate shifts in verb mood and verb voice. Invite students to give an example of a shift in verb mood or voice and to explain how they would correct it. (A writer might shift into the passive voice unnecessarily while writing about something in the active voice and could correct the mistake by rewriting the sentence in the active voice.)
- Explain that having different verb moods and voices to choose from allows writers to write sentences with a variety of purposes and shades of meaning.
 - o Using the conditional mood can soften a request and make it more polite. Compare the following:
 - I want a glass of water.
 - I would like a glass of water.
 - o Using the indicative and interrogative moods can soften a command and make it more polite. Compare the following:
 - Follow the rules!
 - I request that you follow the rules.
 - Will you kindly follow the rules?
 - o Using the imperative mood can make instructions clearer and more direct. Compare the following:
 - First, you fill a beaker with 100 mL of sterile water. Then, you heat it to 100 °C.
 - Fill a beaker with 100 mL of sterile water. Heat it to 100 °C.

- o Using the subjunctive makes it possible to speak directly about what is not the case.
 - I wish I owned a candy store.
 - If only I had been more patient.
- o Using the passive voice makes it possible to maintain focus on the recipient of an action. Compare the following:
 - Kya studies hard and does well in sports, and her peers like and respect her.
 - Kya studies hard, does well in sports, and is liked and respected by her peers.
- Inform students that shifts in mood and voice that are inappropriate or do not support a writer’s purpose and intended meaning should be revised.
- Have students turn to Activity Page 7.1. Briefly review together the directions. Tell students to complete the items. Circulate around the room to be certain that they understand the directions. Tell students to complete the remainder of the activity page for homework.

WRITING

30 minutes

Write a Sonnet: Draft

Review

3 minutes

- Remind students that they have been working on a plan for their sonnet. Review that students have learned about structural elements of a sonnet (Shakespearean vs. Petrarchan; line count; meter; rhyme scheme), imagery, and sound devices used in poems. Have a few students offer examples and explanation.
- Tell students that they are almost ready to begin drafting their sonnets. Refer to the Writing Process Chart as needed.
- Remind students that the drafting and revision stages of the writing process can be repeated over and over. Like writing a narrative or other piece of writing, writing a poem is a continuous process of writing, reading, thinking, and improving.

Use Punctuation Purposefully

10 minutes

- Tell students that before they begin to draft, they will explore the way punctuation adds to a poem.
- Have students work with peers to complete Activity Page 7.2 by punctuating the lines of the sonnet in different ways, referring to the chart on the page.
- Have students share their examples and explain why they chose the punctuation they did.

Create a Poem

15 minutes

- Have students work independently to begin drafting their poems on Activity Page 7.3.
- As students write, circulate throughout the room, monitoring students’ progress and providing guidance and support as needed.

SUPPORT: Work with students to get their ideas down on paper without worrying about rhyme and meter to start. Once the idea for each line is written, students can find rhymes to end the lines using an online rhyming reference if needed. Then, students can expand the lines with additional words (such as adjectives and adverbs) to create the meter.

CHALLENGE: Challenge students to use slant rhymes instead of perfect rhymes for a few of their rhyming pairs or to intentionally “break” the iambic meter in a few places in their poem. Ask students what effect these choices might have on the poem. (Slant rhymes might increase tension, for example, and varying the meter might draw attention to or emphasize a phrase or line.)

Wrap Up

2 minutes

- Have a few students share an example from Activity Page 7.2.
- Tell students they can continue their drafts for homework.

TAKE-HOME MATERIAL

Writing

- If students did not complete Activity Page 7.2 during the Writing lesson, have them complete it for homework.
- Inform students they may continue working on their drafts for homework.

DAY 2

MORPHOLOGY

15 minutes

Greek/Latin Roots *ago/acta*, *brevis*, *verbum*, and *port*

Practice Roots *ago/acta*, *brevis*, *verbum*, and *port*

15 minutes

- Remind students that in the previous lesson they learned the roots *ago/acta*, *brevis*, *verbum*, and *port*.
 - *Ago/acta* means “to go, drive, do, or act.”
 - *Brevis* means “short.”
 - *Verbum* means “word.”
 - *Port* means to “carry.”
- Explain that when using word roots to infer the meanings of unfamiliar terms, students can use what they know about suffixes to determine the terms’ parts of speech.
 - Nouns containing this lesson’s roots include *reactant*, *agitation*, *breviary*, *abbreviation*, *verbalization*, *porter*, and *passport*.
 - Verbs containing this lesson’s roots include *activate*, *react*, *abbreviate*, *verbalize*, *comport*, and *deport*.

- o Adjective/adverb pairs containing this lesson's roots include *proactive/proactively*, *brief/briefly*, *nonverbal/nonverbally*, and *important/importantly*.
- Have students turn to Activity Page 7.4. Briefly review the directions, and do the first item together. Tell students to complete the activity page in class or for homework.

WRITING

30 minutes

Write a Sonnet: Share, Evaluate, Revise

Introduce

3 minutes

- Tell students that they should now be ready to share their drafts with a peer and get feedback that will help them revise their poems.
- Refer to the Writing Process Chart as needed to reinforce that students are moving to the revising step of the process.
- Review the Write a Sonnet Rubric on Activity Page 7.5 with students. Explain that the rubric describes the criteria on which students' poems will be assessed. Answer any questions students may have about the rubric.
- Introduce students to the Write a Sonnet Peer Review Checklist on Activity Page 7.6. Explain that students will work with a partner to review their poems using the checklist.
- Pair up students to conduct the peer review.

Review a Peer's Poem

15 minutes

- Pair up students, and encourage them to read their drafts aloud to one another, noticing the rhythm, the rhyme, and any sound devices, such as alliteration and onomatopoeia.
- Then, have pairs separate and review each other's poems using the Write a Sonnet Peer Review Checklist on Activity Page 7.6. Remind students that they may also consult the Write a Poem Rubric on Activity Page 7.5.
- As students share their poems and complete the Write a Sonnet Peer Review Checklist on Activity Page 7.6, circulate around the room, and provide assistance as needed. Remind students to keep feedback constructive.

SUPPORT: If students need support in evaluating their peers' poems constructively, work with them individually to prepare for the peer conference. Read the poem aloud, and then go through the Peer Review Checklist and consider each item, discussing whether their peer completed each item fully, some, or not at all. Have students jot down ideas for their peer conference as you discuss.

Conduct a Peer Conference

10 minutes

- When students have completed their review of their peer's poem, have them meet again to confer with one another and discuss the suggestions they recorded on the Write a Sonnet Peer Review Checklist on Activity Page 7.6.
- Remind students to make their feedback constructive and helpful, focusing on how the poem can be improved.

- Have a few students share with the class one piece of feedback they are going to use as they continue revising their drafts.
- Tell students that they should complete their revisions as homework. Encourage students to share their poems with family or friends for additional feedback.

TAKE-HOME MATERIAL

Writing

- If students did not complete their revisions during the Writing lesson, have them complete them for homework.

Lesson 8

AT A GLANCE CHART

Lesson	Time	Activity	Materials
DAY 1: Writing	45 min	Write a Sonnet: Edit and Polish	Activity Page 8.1
DAY 2: Writing	45 min	Write a Sonnet: Publish	*
Take-Home Material	*	Writing	Activity Page 8.1

Primary Focus Objectives

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

Writing

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.8.4)

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. (W.8.5)

Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. (W.8.6)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.8.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.8.1.b)

Ask questions during discussion, offer feedback, and absorb new information. (SL.8.1.c, SL.8.1.d)

Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest. (SL.8.5)

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (SL.8.6)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.8.1)

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. (L.8.2)

Use a range of strategies to clarify the meaning of unknown words. (L.8.4, L.8.4.a-d)

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L.8.5, L.8.5.b, L.8.6)

DAY 1

WRITING

45 minutes

Write a Sonnet: Edit and Polish

Review

3 minutes

- Review the steps in the writing process students have completed so far, referring to the Writing Process Chart as needed.
- Tell students that once they finish their revisions, they will begin to edit their sonnets. In the editing step, students will make sure their poems are polished and ready to publish.
- Emphasize that the editing and polishing process provides students with an opportunity to revise in response to feedback and to improve the poem as far as possible.

Prepare to Edit

15 minutes

- Tell students they will now have time to make any final revisions to their poems. Remind students that in the revision step, they may make bigger changes to their poems, such as rearranging lines or rewriting sections that are not working well.
- Remind students that they may consult the Write a Sonnet Rubric and the Write a Sonnet Peer Review Checklist from the previous session and that they may also read their poem from start to finish, thinking about whether there is anything more they would like to add or change.
- As students revise, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

Edit and Polish a Poem

20 minutes

- Have students look at Activity Page 8.1. Explain that students will use the Write a Sonnet Editing Checklist to guide the editing and polishing process.
- Review the checklist with students, and answer any questions before students begin editing. Point out that poems can use language creatively, so some conventions students would typically see on the checklist, such as complete sentences with end punctuation, do not necessarily apply.
- Remind students to consult the Write a Sonnet Rubric as needed to make sure they have completed all the requirements.

- Have students work independently to edit and polish their poems.
- As students edit, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.

SUPPORT: Work with students one-on-one to edit and polish poems, focusing on strengthening word choice and using effective punctuation.

CHALLENGE: If students complete the revision and editing steps and still have time to spare, have them meet for a second round of peer review to see if there are any additional changes they would like to make before publishing.

Wrap Up

7 minutes

Have several students share their favorite line or lines from their poem with the class.

TAKE-HOME MATERIAL

Writing

- Allow students to continue editing and polishing their poems for homework. Inform students they should prepare to publish their poems in the next session.

DAY 2

WRITING

45 minutes

Write a Sonnet: Publish

Introduce

10 minutes

- Tell students that today they will begin publishing their sonnets.
- Explain that publishing a poem can take different forms.
 - o Have a poetry reading.
 - o Make recordings, either video or audio only, of the poems.
 - o Publish a print or online collection of the sonnets.
- Moderate a brief discussion of what option or options students prefer.
- Guide the class to a consensus or take a class poll to decide which option to use for the whole class.
- Students may also publish their sonnets in different ways, perhaps working with others who prefer their same publishing option.

Publish a Sonnet

30 minutes

- Have students prepare to publish their sonnets using the method chosen.

- If students choose to do a poetry reading, set up a time, and create a venue that evokes a coffee shop or other appropriate setting. Have the audience snap fingers instead of clapping after each poem is read.
- If time does not allow for all students to publish their poems during this lesson, have them complete the publishing step during a Pausing Point or as an enrichment activity.

Wrap Up

5 minutes

Ask several students to share the following:

- something they found challenging about writing a sonnet
- something they found rewarding about writing a sonnet
- a new insight they gained as they wrote their sonnets

Lesson 9

AT A GLANCE CHART

Lesson	Time	Activity	Materials
Unit Assessment	35 min	Unit Assessment	Activity Page 9.1
Unit Feedback Survey	10 min	Unit Feedback Survey	Activity Page 9.2

UNIT ASSESSMENT

45 minutes

- Make sure each student has a copy of Activity Page 9.1. 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 selections and accompanying questions. The first selection is a literary text (poem) by E. E. Cummings about the dangers of excessive patriotism. The second selection is a speech given by Abraham Lincoln about the soldiers who died at the Battle of Gettysburg.

These texts were selected 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 8. 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, “next to of course god america i” (literary text) and “The Gettysburg Address” (informational text), 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 <i>Literal</i>	The poem is a sonnet because it contains fourteen lines that are (roughly) written in iambic pentameter. The rhyme scheme of the poem is ABABCD CD EFGEFG. The poet ends the poem with a single line at the end—a technique not usually encountered in sonnets.	RL.8.5, RH.6-8.5
2 <i>Inferential</i>	The quotation marks indicate that the speaker is reporting that someone else is actually saying these words aloud.	RL.8.2, RL.8.3
3 <i>Literal</i>	C	RL.8.5
4 <i>Inferential</i>	Possible answer: The octet uses words and phrases that praise America, albeit in very clichéd ways. The tone is sunny and happy, if hackneyed. Beginning with the sestet, however, the tone turns dark and bitterly ironic with its talk of soldiers dying.	RL.8.1, RL.8.2, RL.8.3, RL.8.6
5 <i>Literal</i>	The poem contains many allusions. As just one example, the words “Oh say can you see” are the opening words of the national anthem of the United States. Accept any correct answer.	RL.8.5, RL.8.9
6 <i>Inferential</i>	Possible answer: The enjambments and lack of punctuation suggest that the quoted speaker is reciting the lines very quickly, without even catching a breath. Line 13 ends with quotation marks. This, combined with the break between lines 13 and 14, indicates that the speaker, who has quoted the other person throughout, is now speaking directly. As narrator, the new speaker explains that after his speech the quoted speaker has fallen silent and rapidly drinks a glass of water. This also contributes to the image of the speaker talking quickly and then needing a drink afterward.	RL.8.1, RL.8.2, RL.8.3 RL.8.4, RL.8.5, RL.8.6

Item	Correct Answer(s)	Standards
7 Inferential	A	RL.8.6
*8 Part A Inferential	C	RL.8.1, RL.8.2
*8 Part B Inferential	Possible answer: The quoted speaker does not put much thought into what he is saying. He quotes parts of familiar patriotic songs as if he does not know all the words, and he uses exclamations such as “by gorry” and “by jingo,” which express emotion but not any real ideas. While the opening octet satirizes mindless patriotism, the closing sestet gives the poem a more sinister tone. Dead bodies on a battlefield are not beautiful. The rushed tone of the poem also suggests mindlessness on the part of the quoted speaker and the soldiers (the soldiers “do not stop to think” about what they were doing; “they died instead”). The quoted speaker is a blind follower. He merely repeats clichés.	RL.8.1, RL.8.2
9 Literal	B	RI.8.5
*10 Part A Literal	Circle the words and phrases “our fathers,” “brought forth” and “conceived.”	RI.8.4, RI.8.5, RH.6-8.4
*10 Part B Inferential	Possible answer: It suggests that even though so many have died in the war, new life can come from death, and so a rebirth of the nation through sacrifice is possible. The speech’s final line looks forward to a “new birth of freedom,” again invoking the birth metaphor.	RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5, SL.8.2, SL.8.3, RH.6-8.6
11 Inferential	Lincoln begins the first three sentences in this paragraph with the word we. This repetition emphasizes the national unity Lincoln is trying to establish in this speech. Even in the midst of a civil war, the people of America must be united. It also emphasizes that the pain and loss of the war are shared by all.	RI.8.1, RI.8.2, RI.8.3, RI.8.4, RI.8.5
12 Literal	Lincoln says that the soldiers buried at Gettysburg “gave their lives that that nation might live.” This is an example of antithesis.	RI.8.5, RH.6-8.1
13 Literal	A, C	RI.8.4
14 Inferential	A	RI.8.2
15 Inferential	Students’ responses will vary. Possible responses: Ideals are worth dying for, and it is up to the living to carry on the work of those who have died. The union is worth preserving, and the principles upon which the country was founded must be upheld. The people of the United States must come together in unity and live up to its ideals. Accept all reasonable answers.	RI.8.2, RI.8.6, RH.6-8.2

Writing Prompt Scoring

The writing prompt addresses CCSS W.8.1.a, W.8.1.c, W.8.1.d, L.8.1, L.8.2, and L.8.3.

Score	4	3	2	1
Criteria	Student writes a clear, coherent response. Response includes all the following: a comparison of the two texts that responds appropriately to the question. Response has no errors in grammar, spelling, or punctuation. Response organizes information in a clear and logical manner.	Student writes a mostly coherent response. Response includes some of the following: a comparison of the two texts that responds appropriately to the question. Response has few errors in grammar, spelling, and punctuation. Response mostly organizes information or presents information mostly logically.	Student writes a response that doesn't compare the two texts fully. Response may be missing a full comparison of the two texts or may not respond adequately to the question. Response has some errors in grammar, spelling, and punctuation. Response shows an attempt to organize information logically.	Student response fails to clearly address the prompt or lacks clarity. Response features many errors in grammar, spelling, and punctuation.

Grammar Answer Key

The Grammar section addresses CCSS L.8.1.b, L.8.1.c, L.8.1.d, and L.8.3.a.

1. Would you please stop leaving your things all over the floor?
2. Maya wondered where her dog had been hiding all of this time.
3. I wish Malia were my permanent lab partner.
4. If only we had thought to bring along some water.
5. If the weather is bad on the day of the picnic, we can have it indoors.
6. Jamal was in a hurry, so he rode his skateboard very quickly down the sidewalk.
7. When I saw what he had done, I lost all respect for him.
8. Dancing is fun, provides good exercise, and is easily learned.
9. In preparation for the dinner, the napkins had been folded into origami animals
10. The children learned a lot from their English teacher.
11. Ant behavior rarely receives the attention it deserves.
12. If I were a tree, I would be a giant maple tree.

Morphology Answer Key

The Morphology section addresses CCSS L.8.4.b.

1. E
2. L
3. I
4. K
5. H
6. J
7. B
8. C
9. G
10. D
11. A
12. F

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.

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). 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.

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 selections in a small-group setting with other students who are struggling may be helpful. Choose selections 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 and Morphology

For additional practice with the grammar and morphology skills taught in this unit, you may wish to have students complete the Grammar and Morphology Pausing Point activity pages provided in the Activity Book (PP.1–PP.2).

If students demonstrate a need for remediation in the foundational grammar and morphology skills required for the lessons in Grade 8, consult the CKLA Grade 6 and 7 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 SR.4 (Write a Sonnet Rubric), Activity Page SR.6 (Write a Sonnet Editing Checklist), and their completed poem. Provide time during the Pausing Point for students to revise and rewrite their essay using all of the above tools. The Write a Sonnet Rubric and Write a Sonnet 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 Write a Sonnet Rubric and Write a Sonnet Editing Checklist. Meet briefly with each student to provide feedback.

Enrichment

If students have mastered the skills in the *Realms of Gold*, Volume 3 unit, 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.

- Plan an “open-mic night” in the classroom during which student volunteers are invited to read aloud to the class the original poems they wrote in this unit. Provide a microphone, if possible. If desired, allow students to write a poem in another style chosen from the selections in *Realms of Gold*, Volume 3 to supplement the style they chose in the Writing strand. Review performance and audience etiquette before the event using Activity Page E.1.
- The experience of hearing spoken poetry is different from that of reading it on the page. Visual images can enhance meaning even further. Ask students to select a favorite poem—either from *Realms of Gold*, Volume 3 or from another source—and create a multimedia presentation for the poem. Presentations should include the student reading the poem as well as images and even music that they believe would help convey the themes of their chosen poem. Students can use Activity Page E.2 to record the sources they used to create their presentations.
- Ask students to deliver a two- to three-minute speech to the class on a topic of their choosing. Make sure to have students clear the topic with you before preparing the speech. Students' speeches can be informative, persuasive, or entertaining. Students can use Activity Page E.3 to prepare an outline for their speech. Students should write the speech using their own materials. Remind students to practice their completed speeches at home several times before delivering speeches in class. Encourage students not to merely read the speech in a dry, monotone way. Have students find and watch recorded speeches online for inspiration and guidance in delivery.
- Anton Chekhov's short story “The Bet” has been adapted as a short film a number of times. One version is available at the CKLA Online Resources for this unit: <https://www.coreknowledge.org/free-resource/ckla-unit-8-Poetry/OnlineResources>. Ask students to watch the short film and use Activity Page E.4 to compare/contrast it with the story in *Realms of Gold*, Volume 3. Students should conclude their analysis by explaining which version they found the most entertaining and why. (Note: The film is in two parts; students will need to watch both.)

- Have students write a six-paragraph argumentative essay on the following topic: “Should middle school students be required to wear uniforms to school?” Students can use Activity Page E.5 to prepare an outline for their essays but should write the essays using their own materials. Consider having students give you a first draft of their essays to review and return for editing before preparing a final draft. Tell students that good argumentative essays consider (and refute) opposing views before reaching a conclusion.
- Illustrating poetry can be an effective way for students to learn about literary devices—such as imagery—used in creative writing. Illustrations can also allow students to create a personal interpretation of a poem by exploring rhythm, diction, themes, and characters in addition to imagery. Artistically minded students might enjoy illustrating a favorite poem. Students can sketch rough drafts of their designs on Activity Page E.6, but they should use their own materials to create their finished products.
- Have students write a poem in another style, modeled after the selections in *Realms of Gold*, Volume 3.
- Have students create a multimedia presentation of their sonnet, using visuals, sound effects and music, or other media elements to enhance their poem’s meaning or theme. Allow time for these students to present their work to the class.

Teacher Resources

In this section you will find:

- Glossary for *Realms of Gold*, Volume 3
- Pronunciation Guide for *Realms of Gold*, Volume 3
- The Writing Process
- Write a Sonnet Rubric
- Write a Sonnet Peer Review Checklist
- Write a Sonnet Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

A

abuelita, n. affectionate Spanish word for grandmother

apothecary, n. a druggist; a pharmacist

apparently, adv. as far as one knows or can see

aristocracy, n. the highest social class

art, v. archaic form of *are*

assassin, n. a person who murders an important person, often for political or religious beliefs

atrocities, n. an extremely wicked or cruel act

B

beachhead, n. an area on a hostile shore occupied to secure further landing of troops

behead, v. to cut off the head (**beheads**)

benevolent, adj. well meaning; kindly

birthright, n. a particular right someone has from the time of birth

blasphemies, n. acts of showing contempt toward God or anything else thought to be sacred

bloat, v. to become swollen with fluid or gas

blunders, n. mistakes

boundless, adj. unlimited; immense

brave, v. to endure or face problems without showing fear (**braved**)

brood, v. to think deeply about something that makes one unhappy

C

caprice, n. a sudden change of mood or behavior; a whim

colossal, adj. extremely large

compact, n. a formal agreement between two or more parties; a contract

conscientious, adj. wishing to do what is right; diligent

contempt, n. scorn; disrespect

D

defunct, adj. no longer existing; dead

dendrochronology, n. the science or technique of dating events by using the characteristic patterns of annual growth rings in tree trunks

denote, v. to be a sign of; to indicate

diastole, n. a phase of the heartbeat when the heart muscle relaxes

dwelt, v. to live in or at a specific place

E

ecosystems, n. biological communities of organisms

edifying, adj. providing moral or intellectual instruction

emaciated, adj. abnormally thin or weak

enumerations, n. listings of items, especially in a collection

epochs, n. long periods of time

eradicate, v. to destroy completely

exile, v. to expel; to banish; to drive away (**exiled**)

F

fancy, v. to imagine; to think (**fancied**)

flat, n. a suite of rooms; apartment

fork, v. to divide into two parts (**forked**)

forthwith, adv. immediately; without delay

frivolous, adj. not serious; foolish and silly

G

gaudy, adj. bright or showy, often in a tasteless way

grubber, n. a person determined to acquire something

H

hath, v. archaic form of *has*

heirs, n. those who receive property or some form of legacy from an ancestor

heralds, n. official messengers bringing news

homage, n. respect; recognition

humane, adj. kind; compassionate

I

impregnable, adj. unable to be captured or broken into

inaugural, adj. first; initial; introductory

inception, n. the point at which something begins to exist

inertia, n. a tendency to do nothing or to remain unchanged

intimidation, n. the act of producing fear

invective, n. abuse; critical language

J

jackal, n. an Asian or African wild dog that hunts in packs

L

let, v. to rent or lease

liberation, n. freedom

like, adv. likely

linnet, n. a small songbird of the finch family

N

needful, adj. necessary; needed

nook, n. a small space, especially one that is hidden or hard to get to

O

obituary, n. a notice of a person's death, especially one printed in a newspaper

odyssey, n. a long and eventful adventure or journey

outright, adj. without reservation; unlimited

P

penumbras, n. shadows

piety, n. the quality of being religious or holy

pledge, v. to promise; to commit

pluck, n. courage; bravery

posterity, n. all future generations of people

pristine, adj. unspoiled; clean and fresh

promissory, adj. conveying or implying a promise

prose, n. written or spoken language in its ordinary form, without metrical structure

public-house, n. a tavern

pyres, v. piles of wood on which dead bodies are burned

Q

quarters, n. rooms or lodgings

R

rave, v. to speak wildly

renounce, v. to reject or abandon something

reverie, n. a daydream; a fantasy

rhetoric, n. persuasive language, sometimes seeming to be insincere

S

sacred, adj. holy; connected with God

shrink, v. to back away or pull back from

slaver, v. to drool or salivate

soar, v. to fly; to rise high in the air (**soaring**)

stake, v. to gamble

strive, v. to make a great effort to achieve something

successors, n. those who follow and take the place of others

systole, *n.* a phase of the heartbeat when the heart muscle contracts

T

temperate, *adj.* mild; pleasant; gentle

temper, *v.* to make harder; to toughen (**tempered**)

thee, *pron.* archaic form of the objective *you*

theology, *n.* the study of God and religious belief

thou, *pron.* archaic form of the subjective *you*

thy, *pron.* archaic form of *your*

trifle, *n.* a thing of little importance or value

trumpery, *adj.* worthless; valueless

U

urgency, *n.* importance

V

vagabond, *n.* a person who wanders from place to place

veritable, *adj.* very much the thing described

visage, *n.* a person's face

W

warp, *v.* to twist; to distort (**warped**)

wattles, *n.* rods or stakes used for building

waylay, *v.* to ambush or attack, stop, or interrupt someone (**waylaid**)

withhold, *v.* to refuse to give; to hold back (**withholding**)

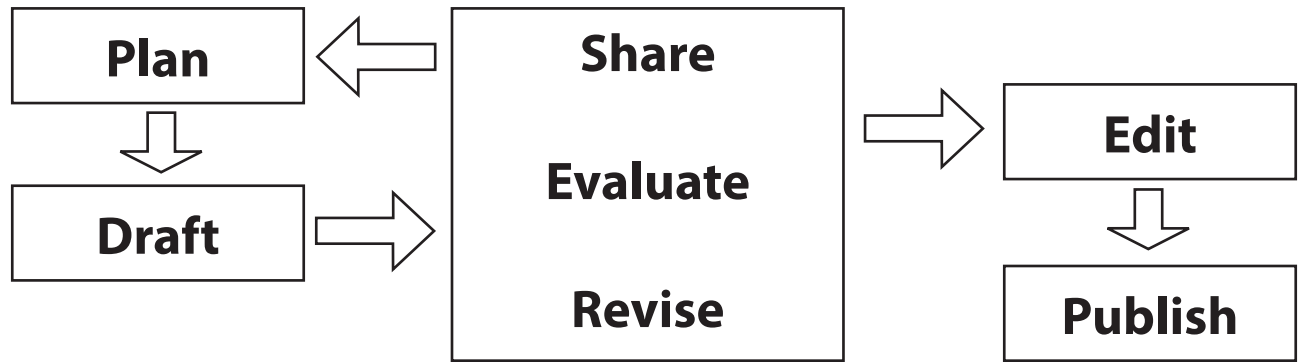
Z

zealously, *adv.* with great energy or enthusiasm

Pronunciation Guide for *Realms of Gold*, Volume 3

Word	Pronunciation	Page
impregnable	/im*preg*nə*bəl/	9
Garcia Lorca	/gor*see*u/ /lor*ku/	13
Charon	/ke*run/	14
Lethe	/lee*thee/	14
Ozymandias	/o*zee*man*dee*əs/	25
visage	/vi*zuj/	25
piety	/pie*ə*tee/	27
Innisfree	/in*us*free/	31
pristine	/pris*teen/	32
catastrophe	/kə*tas*trə*fee/	35
benevolent	/bə*ne*vu*lunt/	35
limned	/limd/	36
courtesan	/kor*tə*zun/	37
Rocinante	/roe*see*non*tæ/	38
champagne	/sham*paen/	38
promissory	/prom*i*soe*ree/	41
epochs	/e*puks/	42
abuelita	/a*bwæ*lee*tə/	43
Ophelia	/oe*fee*lyu/	48
bough	/bou/	48
dendrochronology	/den*droe*kru*no*lu*jee/	48
obituary	/oe*bi*choo*e*ree/	51
blasphemies	/blas*fu*meez/	52
atrocious	/u*tro*si*tee/	54
diastole	/die*as*tu*lee/	57
systole	/si*stu*lee/	57
rhetoric	/re*tor*ik/	57
emaciated	/u*mae*see*ae*tæd/	68
conscientious	/kon*shee*en*shus/	68
ethereal	/u*thir*ee*ul/	69
Agrafena	/o*gro*fee*en*o/	101
Astafy Ivanovitch	/o*sto*fee/ /ee*von*ə*vich/	103
Emelyan Ilyich	/ee*meel*yon/ /eel*ich/	106
Emelyanoushka	/ee*meel*yon*oosh*kə/	106
apothecary	/u*po*thu*ke*ree/	113
superficial	/soo*per*fi*shul/	146
thalidomide	/thu*li*du*mied/	149
paternalistically	/pu*ter*nu*lis*tik*lee/	153
inaugural	/in*o*gyer*ul/	176
ecosystems	/ee*koe*sis*təmz/	187

The Writing Process



Write a Sonnet Rubric

	Exemplary	Strong	Developing	Beginning
Use of Form	The work makes creative and effective use of the sonnet form (traditional form or modified).	The work shows clear and mostly effective use of sonnet form (traditional form or modified).	The work shows somewhat effective use of sonnet form (traditional form or modified).	No elements of sonnet form used.
Theme/Subject	Choice of theme or subject is interesting, and the poem is well focused around the theme or subject.	Poem is well focused around the theme or subject.	Poem is somewhat focused around the theme or subject.	Poem has no discernable subject or theme.
Imagery	The sonnet includes creative and effective use of imagery that appeals to the senses.	The sonnet includes clear and mostly effective use of imagery that appeals to the senses.	The sonnet features somewhat effective use of imagery that appeals to the senses.	No imagery present.
Figurative Language	Figurative language is used creatively and enhances the meaning of the poem.	Figurative language is used and adds to the meaning of the poem.	Figurative language is used.	No figurative language is used.
Sound Devices	Sound devices such as onomatopoeia, assonance, and alliteration are used to enhance the meaning or musicality of the poem.	Sound devices such as onomatopoeia, assonance, and alliteration are used creatively.	Sound devices such as onomatopoeia, assonance, and alliteration are used.	Sound devices such as onomatopoeia, assonance, and alliteration are not used.
Language	Excellent spelling is used. Punctuation is used purposefully for effect.	Spelling is mostly correct. Punctuation does not interfere with the poem's meaning or flow.	Spelling has several errors. Punctuation seems more random than purposeful.	Spelling and punctuation have many errors, and this interferes with communicating meaning.

Write a Sonnet 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 sonnet has fourteen lines, uses a rhyme scheme and iambic meter or has a modified version of sonnet form.

_____ The sonnet uses vivid imagery that appeals to the senses.

_____ The sonnet uses figurative language to enhance meaning.

_____ The sonnet uses sound devices such as onomatopoeia, assonance, and alliteration.

_____ The sonnet focuses on a theme or subject.

_____ The sonnet uses punctuation purposefully.

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 was missing from the sonnet draft? Where could the sonnet draft be strengthened?

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














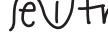



Building Clarity: What part of the draft was unclear? What can be adjusted to provide clarity in the draft?

Feedback #2:

Write a Sonnet Editing Checklist

Review the bullet points here.	After reviewing for each type of edit, place a check mark here.
Vocabulary and Style	
<ul style="list-style-type: none"> • I have used clear, precise language. • I have used strong verbs. • I have used vivid descriptive language. 	
Format	
<ul style="list-style-type: none"> • I have generally adhered to sonnet form: fourteen lines, rhyme scheme, iambic meter. • I have included a title for my sonnet. • I have included the proper heading, including my name, my teacher's name, the class title, and the date. 	
Grammar	
<ul style="list-style-type: none"> • I have only used incorrect grammar intentionally when it adds to the style of my sonnet. • For all other cases, I have used correct verb tense, subject-verb agreement, and complete sentences. • I have avoided awkward shifts in verb mood and voice. 	
Spelling	
<ul style="list-style-type: none"> • I have used resources to check my spellings. • I have used commonly confused words correctly. 	
Punctuation	
<ul style="list-style-type: none"> • I have used punctuation to enhance the meaning or style of my sonnet. 	

Proofreading Symbols

	Insert
	Insert period
	Insert comma
	Insert apostrophe
	Insert space
	New paragraph
	No new paragraph
	Close up the space
	Capitalize
	Make lowercase (small letter)
	Delete
	Reword
	Move according to arrow direction
	Transpose
	Move to the left
	Move to the right
	Add a letter

NAME: _____
DATE: _____

1.7 ACTIVITY PAGE

Guided Questions for Sonnet 43 “How do I love thee?” and Sonnet 18 “Shall I compare thee . . . ?”

Answer the following questions in complete sentences.

Sonnet 43 “How do I love thee?”

1. Like all Italian sonnets, this poem is fourteen lines with a particular rhyme scheme for the octet, or the first eight lines. What is that rhyme scheme?

The rhyming pattern for this type of sonnet is ABBAABBA.

2. What metaphor does the speaker use in the first eight lines to describe her deep feelings of romantic love?

The speaker uses language that compares her love to a spiritual love of God, or a love of ideals associated with God, such as “Grace” and in fact “ideal Grace.” She mentions loving “freely,” as men strive for “Right.” The language of “depth and breadth and height” is a Biblical allusion.

3. An Italian sonnet also has a specific rhythm, or use of meter. Each line contains five sets of how many beats? What is this called?

Each line contains five sets of two beats each, with the first beat unstressed and the second beat stressed. This gives a pleasing rhythm known as iambic pentameter.

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4. From this poem, it’s easy to see the speaker is in love; does she think this love will last a lifetime?

Absolutely; beyond question the speaker expresses the essential idea that her love will last a lifetime and (“if God choose”) beyond death. She ends the sonnet by saying that, if God choose, she shall love the person in question “better” after death.

5. Consider the tone of the poem in relation to the subject. In addition to language already mentioned, consider the statement, “I love thee with the breath, / Smiles, tears, of all my life!” Do you think the tone fits the subject?

Hyperbole such as this is very fitting for the subject of romantic love; most (or many) students, if they have ever experienced feelings such as the ones conveyed here, might agree. In fact, some may argue that the language is just literal, not hyperbole, when describing such feelings. Other students may disagree completely or in part, depending on their life experiences and emotional development.

6. The last six lines of the poem, the sestet, indirectly answer the first eight lines; this is a necessary and understood component of this type of sonnet. How is the sestet in “How do I love thee?” an answer to the first eight lines?

Browning sets up the octet to describe the speaker’s love for a person in spiritual, otherworldly terms; the speaker’s love is literally undying. In the sestet, the reader has clues that the speaker’s love for this person has, in fact, sprung to some degree from an earlier spiritual and religious faith. It may even be a replacement for an earlier

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1.7 ACTIVITY PAGE
CONTINUED

“childhood’s faith.” Consider also the partial explanations in other phrases: “I love thee with a love I seemed to lose / With my lost saints” and “I love thee with the passion put to use / In my old griefs.”

Sonnet 18 “Shall I compare thee . . . ?”

7. How does Shakespeare use imagery and diction in the first three lines of this poem to conjure up a vision of something warm, beautiful, and pleasant?

The structure of a sonnet indicates that the first eight lines should suggest a question that’s answered in the final six lines. In this poem, the first line is literally a question that suggests a person being compared to summer—a season that is almost universally understood as warm, beautiful, and pleasant. In the third line, the speaker refers to the “darling buds of May.” This language brings to mind the blossoming of flowers, and the use of the word “darling” is important because it is also a term of endearment, used even in that period.

8. How does the structure of this Shakespearean sonnet allow more time to build up the theme of the poem than the structure of “How do I love thee?”

An English, or Shakespearean, sonnet has fourteen lines just like an Italian sonnet. The difference is that the first twelve lines, divided into three quatrains, are used to set up and elaborate on the main idea. A question is suggested, and the last two lines, the concluding couplet, answer the question set up in the first twelve lines.

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9. Every person grows older and eventually dies; how does the speaker in Shakespeare’s poem insist that his loved one will not die?

The answer is in the rhyming couplet and not suggested before that; his loved one will not die as long as this poem is read. The poem is a memorial, giving a kind of immortal life to the loved one by keeping alive the memory of the person and their beauty in youth. It’s an image suggesting both physical beauty and a calm (“temperate”) nature.

10. In comparing this presumably young person to the most beautiful days of spring and summer, the speaker uses similes and metaphors and finds them all to be inadequate. How does the poem progress in such a way that the reader begins to feel some significant suspense?

The comparisons to nature, alongside the insistence that the summer, or youth, of the person will not fade into the fall or winter of life make it seem pressing to imagine how such a thing can be in the natural world. Unlike in the poem “How do I love thee?” there is no suggestion of a spiritual or eternal realm. This leaves open only the idea that the loved one will be remembered by others in some way as a type of immortality.

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Answer Key

NAME: _____
DATE: _____

1.7 ACTIVITY PAGE
CONTINUED

11. Beginning around the middle of the sonnet, where does Shakespeare use alliteration to bring literary beauty or reinforce the content of what is being said?

In line 8, there is "chance" and then "changing." In line 11 there is "shall" and "shade."

The word "shall" is also used in line 9 to insist that the "eternal summer" of the loved one will never "fade." Lines 13 and 14, the rhyming couplet, use "long" and then "long lives" and "life."

12. The central theme in "How do I love thee?" and in "Shall I compare thee . . . ?" is romantic love. What are some ways the two poems differ in emphasis when feelings of love are described?

"How do I love thee?" deals strictly with the feelings of the lover, and those feelings are described in spiritual and eternal language. In "Shall I compare thee . . . ?" the focus is on the beauty and temperament (calm, or "temperate") of the one beloved.

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NAME: _____
DATE: _____

1.8 TAKE-HOME

Guided Questions for "Neither a borrower nor a lender be"

Answer the following questions in complete sentences.

1. Is this selection a sonnet? Explain your answer.

This selection is not a sonnet. Sonnets contain exactly fourteen lines, and although rhyme schemes can vary, they do use rhyme. This selection meets neither of these criteria.

2. How would you describe the meter of this selection? How does the meter of this selection compare with that of a sonnet?

Generally, the meter is iambic pentameter. Most lines contain ten syllables in a specific pattern of an unstressed syllable followed by a stressed syllable. Sonnets are also written in iambic pentameter.

3. In this passage from Shakespeare's play *Hamlet*, the character Polonius is giving some advice to his son, Laertes. What does Polonius mean when he says, "Give thy thoughts no tongue, / Nor any unproportion'd thought his act"?

He is telling Laertes to think before he speaks and to think carefully before he acts.

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4. In which lines does Polonius advise Laertes to recognize who his true friends are and to be suspicious of new people who enter his life? Where does Shakespeare use figurative language in these lines?

The two lines beginning with "Those friends thou hast" provide Laertes this advice.

The phrase "hoops of steel" is a figurative expression. Polonius is simply saying that

Laertes should keep his friends close—as if bound by steel hoops or chains.

5. According to Polonius, why is it dangerous to lend money to someone?

When you lend money to someone, you might lose both the money and the friend

("for loan oft loses both itself and friend").

6. What is the unifying theme of this selection? How does it differ from the theme of "Shall I compare thee . . . ?" How does Polonius differ from the speaker of "Shall I compare thee . . . ?"

Possible answer: The overall theme of this selection seems to be "Be careful, and do

not take foolish chances." This differs from the theme of beauty and romantic love

found in "Shall I compare thee . . . ?" In a sense, falling in love is itself risky—one's

beloved might not return the feeling, after all. So Polonius may not completely agree

with the speaker of "Shall I compare thee . . . ?" Polonius may be giving good advice,

but he does not seem to have much romantic imagination or spirit.

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NAME: _____
DATE: _____

2.6 ACTIVITY PAGE

Guided Questions for "Buffalo Bill's," "Apparently with No Surprise," "I Dwell in Possibility," and "The Gift Outright"

Answer the following questions in complete sentences.

"Buffalo Bill's"

1. What is the structure of this poem? Explain your answer.

The poem is an example of free verse, where formal rules of capitalization and punctuation are often not used. The poem has no rhyme scheme or metrical structure.

2. What is the main theme, and what is the speaker saying about it?

The theme is life and death, and this will be apparent to most students after reading the poem. Some students may comment on the word "defunct," which is not typically used to describe death. In discussing Buffalo Bill and then suddenly mentioning Jesus, the speaker is saying that death is a fact of life for all mortal beings; anyone born must also die.

3. Why does the speaker use the word "defunct" to describe Buffalo Bill?

Most students will have some idea that Buffalo Bill was a legendary figure, though the details will likely be unclear to many. For the purposes of understanding the poem, it's important to know that Buffalo Bill was an actual historical figure,

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William Frederick Cody, just as Jesus of Nazareth, or Jesus Christ to Christians, was an actual person. The allusion to a hero figure in the very first line of the poem followed by the word “defunct” suggests not only that Buffalo Bill is dead but that the very ideas wrapped around the legend of the man are also dead.

4. Cummings puts “defunct” on its own line. Then he uses a made-up compound word describing his horse in line 4 and describes the legendary actions of Buffalo Bill with more compound words in line 6. How does this diction enhance the meaning of the poem?

The compound words are typically read fast, suggesting speed, strength, and power. It gives the first half of the poem a tone of life lived at its peak.

5. How does placing the name *Jesus* on its own line, halfway through the poem, combine the first part of the poem with the second part?

Students’ answers will vary. Most will suggest that Cummings is using the name *Jesus* as an interjection (“Jesus / [Buffalo Bill] was a handsome man”), thereby lamenting the death of Buffalo Bill and what he stood for.

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6. Why does the speaker refer to death as “Mister Death”? What literary device is he using here?

Giving death this title is an example of personification and implies a certain feeling about death. We know that death is inevitable, but we typically think of the word *mister* as showing respect to a person to whom respect is due. Calling male adults “mister” was actually very common in the time and place of this poem. The word choice seems to imply that we must respect death in some way, that it must be acknowledged.

7. Why does the speaker use the phrase “blueeyed boy”?

Students’ answers may vary. Some students may suggest the term relates to the cold-eyed stare of death. Others may suggest that the phrase relates to Buffalo Bill and his status as a treasured or favorite son and therefore quite a prize for death to have claimed.

8. What is the effect of free verse on this poem?

Possible answer: It makes the poem feel conversational, yet structure makes the speaker seem to be rushing his words, as if he can hardly believe what he is saying.

“Apparently with No Surprise”

9. How is the main theme of “Apparently with No Surprise” related to the main theme in “Buffalo Bill’s”?

The main theme in “Apparently with No Surprise” is life and death, just as the main theme in “Buffalo Bill’s” is life and death. Both poets present death as unavoidable yet emotionally problematic. The structure of the two poems is so different, however, that each may call forth different emotions in different people.

10. The combination of meter and rhyme scheme used in this poem are often used Dickinson’s poems. What kind of metrical pattern is this?

The metrical pattern used here, when combined with the rhyme scheme of ABCB, is known as ballad meter or hymn meter.

11. The reader is presented with personification of a flower. What choices in phrasing and what word choice in particular provide this personification?

The flower is happy, and despite this being an emotion most readers would not attribute to a flower, suspension of disbelief is easy. Flowers are beautiful; why not happy? They often make us happy. The very first line is clever in that it suggests the opposite of the apparent meaning; there is no “apparent” surprise as the flower is covered in frost (the frost “beheads it”—another word choice suggestive of a human head). And yet, perhaps it is surprised, just not in a way that is apparent to a human observer. Or so the poet suggests.

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12. Who or what is “the blonde Assassin”?

The blonde Assassin is the frost, which has killed (beheaded) the flower. This is another example of personification.

13. According to the speaker, what does God think about the flower’s death?

The speaker suggests a God who not only doesn’t care but is “approving” of such death.

14. How does the capitalization of certain words in the poem impact its meaning? How does the structure contribute to the poem’s mood? How would you compare this poem’s mood to the mood of “Buffalo Bill’s”? Explain.

Possible answer: The apparently random capitalization calls attention to certain important words. The poem’s stately, terse rhythms contribute to the poem’s matter-of-fact mood toward death, much different than the frantic, breathless, almost unbelieving mood of “Buffalo Bill’s.”

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"I Dwell in Possibility"

15. How do the setting and theme of this poem reflect certain facts about the "setting" of the author's life?

Dickinson led a relatively privileged life yet one that was mostly spent at a family home with her parents. She spent a great amount of time either inside that house or on the grounds of that home, immersing herself in the literature of that time. That she would choose to use the setting of a house to describe her life as a poet is not too surprising, but the metaphors are unique.

16. How is the metaphor in the very first line of the poem a strong beginning? Would a simile have had the same effect?

By stating that she "dwells in possibility," the speaker has already suggested that her imagination is expansive, as expansive as possibility itself. The remaining lines, using the imagery of doors and windows and even visitors, would likely not have carried the same tone or even the same meaning if she had stated, "I live in what's possible, because what's possible is like my house."

17. Describe the effect of slant rhyme, and identify an example of a slant rhyme in the poem.

The quatrains (four-line stanzas) here are ballad stanzas, as in many of Dickinson's poems. The musical quality is apparent, yet slant rhyme causes just a bit of pause where traditional rhyme might move the reader along too quickly (in too singsong

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a fashion). In the first quatrain, there is slant rhyme using "prose" and "doors." The

pause at "doors" is especially nice, as there are absolutely no doors on imagination—

the theme of the poem.

18. Cedar trees are very large and grow rather quickly. How is the particular mention of cedar trees a carrier of meaning in the second quatrain?

Chambers of cedars suggests an imagination enclosed, not visible to outsiders and yet sprouting within the enclosure. This can be likened to the creative process, which is invisible, sometimes described as organic, and taking place within someone not easily swayed by externals. The cedars may be solitude or simply characteristics of an artist or poet not easily distracted by outside interference.

19. In this poem, how does the speaker feel about her work as a poet?

She describes it as a way to extend herself into far greater meanings; she literally describes her "occupation" as gathering "paradise" in her hands. There is a feeling of unbounded joy at the expansiveness of her ability to create.

"The Gift Outright"

20. What is the name of this poetic structure? Compare it to the Cummings and Dickinson poems. How does Frost's structure contribute to your understanding of the poem?

The poem is blank verse. It is unrhymed, like Cummings's poem, but like the Dickinson poems, it has a definite metrical structure (in this case, iambic pentameter). In that sense it is almost a hybrid of the two other structures. The poem reads a bit like stream of consciousness, echoing thoughts that often flow when something is new or where there is uncertainty. It's as if Frost is thinking up the poem as he goes along, much as early settlers had to figure things out as they went along.

21. Which words, through repetition and alliteration, suggest powerful feelings about the land the British settlers came to?

Words that suggest powerful feelings about the land include *possessed* and *possessing*. Also the words and phrases *land*, *land's*, and *land of living* suggest powerful feelings regarding the land. The land is also repeatedly described as "she," echoing the ancient Native American understanding of the land as female, mother, and fruitful—the source of life.

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22. A view unique to early non-native settlers is found in the second half of the poem. How does Frost suggest the settlers had to contend with something the native people did not contend with?

In this poem, Robert Frost expresses the viewpoint of early settlers who contended with a civilization that was not at all what they understood as civilization. There was a great deal of wilderness, which the native people lived with, but that was "unstoried, artless, unenhanced" in the view and in the actual experience of those who came to live here without the accumulated knowledge they would need to acquire. Frost expresses this several other ways, too, including in a line that suggests of the settlers they were "withholding from [the] land" and later "forthwith found salvation in surrender."

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2.7 TAKE-HOME

Guided Questions for “Spring and Fall”

Answer the following questions in complete sentences.

- Identify the rhyme scheme and meter of this poem.
The lines form couplets, and each line has four beats, like a characteristic ballad line (though they contain an irregular number of syllables). The rhyme scheme is AABBCDDDEFFGG.
- To whom is the poem addressed? Are the rhyme scheme and meter appropriate? How does line 9 contain a surprise? Explain.
The poem is addressed to a young child named Margaret. The simple rhymes and singsong effect of the rhyme scheme and meter of the first eight lines are suitable for a child. Line 9 repeats the rhyme of lines 7 and 8; until this point, each couplet rhymes. Here, a triplet rhymes, introducing a complication into the poem.
- Find at least one example of alliteration in the poem.
Examples include “will weep” and “ghost guessed.”

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- Why is Margaret crying?
She is crying because the leaves in the forest of Goldengrove have died and fallen from the trees.
- What is this poem’s theme?
The poem’s theme is the inevitability of death.
- What does Hopkins mean in the poem’s final line?
He is implying that Margaret is not really sad because spring’s leaves are dying; she is sad because she is beginning to understand that she will also die one day.

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2.13 ACTIVITY PAGE

Guided Questions for “Ozymandias,” “Do Not Go Gentle into That Good Night,” “My Heart Leaps Up,” and “The Lake Isle of Innisfree”

Answer the following questions in complete sentences.

“Ozymandias”

- What is the major theme of “Ozymandias”?
The major theme of the poem is that all power is temporary.
- In a sestet there is traditionally a sort of answer to what is suggested, or questioned, in the octet. Does “Ozymandias” suggest that the king was remembered for being powerful and for works he left behind?
No. It suggests that time has finally erased all of his works. The only thing that remains is a broken memorial, and the bits of that memorial indicate only a legacy of a cold heart and a selfish king. After all, it would appear the memorial was built to last, but it seems other works of his were not so well constructed.

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“Do Not Go Gentle into That Good Night”

- How does Dylan Thomas explore the theme of death here in a way that is different from “Ozymandias” or other poems read so far? What is he saying, apparently to someone of “old age” who is perhaps dying?
Thomas is emphatically and emotionally saying that even those who have reached “old age” should not give up the will to live easily. In fact, he states the opposite: that even an old person dying should “rage” against death.
- How does the use of the word *grave* in stanza 5 of “Do Not Go Gentle into That Good Night” have a double meaning? What kind of literary device is this?
Thomas is making a pun here, as *grave* can mean sad or serious. Thomas suggests that such people, near death, can have a greater appreciation for life and be “gay” (happy) even as the end draws near. It also suggests a more literal interpretation, of those who are very near death, or near the grave. The implication is that even someone frail and very near death might be happy living longer.

“My Heart Leaps Up”

- What can be understood metaphorically from line 7 in “My Heart Leaps Up”?
The child grows up but not without influence, so this simple phrase is a reminder, perhaps, to nurture childlike wonder and childlike pleasure in the simple things.

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of life. The phrasing also suggests allusions to the Bible and sayings that have worked their way into various cultures, suggesting the simple wisdom and wonder that children have.

6. What elements of Romanticism are found in “My Heart Leaps Up”?

Possible answers include the love of nature and beauty, the relationship between individuals and the natural world, simplicity (especially in language), and the idealization of innocence and childhood.

“The Lake Isle of Innisfree”

7. Find examples of repetition in stanzas 1 and 2 of “The Lake Isle of Innisfree.” Does the diction seem natural or old-fashioned? How do the repetition and diction contribute to your understanding of the poem, particularly of the speaker?

Repeated words include *go*, *peace*, and *dropping*. The repetition makes the speaker seem very determined. He intends to go to Innisfree and values what he expects to find there. The diction also seems a bit old-fashioned. For example, he says, “Nine bean-rows will I have there,” not “I will have nine bean-rows.” (The diction is similar when he speaks of building the cabin.) The repetition and slow pace suggest that the speaker himself might be old and slow—yet deliberate.

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8. Find an example of alliteration in stanza 3 of “The Lake Isle of Innisfree.”

An example of alliteration is “lake water lapping with low sounds.”

9. How do the themes in “The Lake Isle of Innisfree” overlap with those in “My Heart Leaps Up”?

Overlapping themes include an appreciation of nature, an appreciation of natural beauty, and a love of life. There are even hints of the childlike wonder and joy that still remain; the speaker expresses this kind of feeling in descriptions in stanza 2.

10. Do you think the speaker in “My Heart Leaps Up” could become the speaker in “The Lake Isle of Innisfree” as time passes? Why or why not?

This question is meant to get students to think about the passage of time and the way people change. Student answers will likely vary, some suggesting the speaker in “My Heart Leaps Up” could become the speaker in “The Lake Isle of Innisfree” when he is very tired, very old, or both. Others may suggest that the speaker looking at the rainbow is determined to never lose the joy expressed in that poem; he will never become someone who wants to be alone on an island.

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2.14 TAKE-HOME

Guided Questions for “Lucy Gray or, Solitude”

Answer the following questions in complete sentences.

1. Summarize the events of this poem.

Lucy Gray’s father asked her to take a lantern to guide her mother from town back home on the moor through a snowstorm. Lucy got lost in the storm and never made it to town. Her parents searched for her and finally found her footprints, which led them to a bridge, where the tracks ended, indicating that Lucy fell off the bridge and was evidently killed. However, some believe that Lucy (or her spirit) is still alive and sings her solitary song.

2. This poem can be described as a lyric ballad. Explain why.

A ballad tells a story in rhythmic verse, and this poem tells the story of Lucy Gray. The poem’s songlike qualities and deep emotion identify it as a lyric poem.

3. How might Lucy’s name be seen as a metaphor?

Gray is not a happy color. The somber color represents the gloom and sadness surrounding Lucy’s eventual death.

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4. Explain how stanza 1 foreshadows the rest of the poem.

We know right away that Lucy Gray is famous in some way because the poet has heard of her. She is also described as solitary, or alone. Though the audience does not yet know why it is worth noting that Lucy was seen, stanza 1 arouses curiosity in the reader.

5. How does stanza 2 reinforce the idea that Lucy was a “solitary child”?

Stanza 2 states that Lucy had no friends and lived far away in the country, on a wide moor.

6. How does stanza 3 reveal that something has happened to Lucy?

The poet says that Lucy’s sweet face “will never more be seen.”

7. What clue does the poet give in stanza 4 to indicate that someone else—not the poet—is now speaking? Who speaks these lines? Who speaks the lines in stanza 5?

The text is enclosed in quotation marks. Stanza 4 is spoken by Lucy’s father; she answers him in stanza 5.

8. Find a simile in stanza 7.

Lucy is kicking the snow, which rises up “like smoke.”

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CONTINUED TAKE-HOME

9. What is the main conflict in this poem? How does the poet resolve this conflict?
Lucy's death is the poem's central conflict. The poet resolves this conflict by imagining that Lucy's spirit continues to live, reunited with the natural world she loved so much.
10. What are some themes in this poem?
Possible answers include the sadness and inevitability of death, the weakness of humans against the primitive forces of nature, innocence and fragility, and spirituality.

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3.4 ACTIVITY PAGE

Guided Questions for "Frederick Douglass" and "Ballad of Birmingham"

Answer the following questions in complete sentences.

"Frederick Douglass"

1. Which phrase in the first six lines of "Frederick Douglass" refers to Hayden's perception of the status of Black Americans in the mid-1900s regarding their freedom?
In line 5, Hayden uses the phrase "when it is finally won." He makes it plain here that in his awareness, Black Americans do not have full access to their supposed freedom, that the situation at that time was, in part, more talk than reality for many people: "gaudy mumbo jumbo of politicians" he calls it.
2. Think of the poem "Ozymandias," which you read in an earlier lesson. Does Hayden imagine that Frederick Douglass's legacy will be greater than the ancient pharaohs? Explain.
Hayden suggests that Douglass will be remembered "with the lives grown out of his life." These lives are not necessarily taken to be his physical offspring but those who live by "fleshing his dream" of freedom through their words and actions. This sharply contrasts mere "statues" and "legends," which is all that remain of Ozymandias's legacy.

"Ballad of Birmingham"

3. How is the poetic structure of "Ballad of Birmingham" similar to that used earlier in "Lucy Gray or, Solitude"? How does this structure contribute to your understanding of the poem?
Both poems are ballads that tell stories. The simple rhyme structure and meter make the narrative easy to understand, hammering home the details (and tragedy) of the story.
4. Bravery and fear are present in the first four stanzas of "Ballad of Birmingham." Who is brave? Who is fearful? Explain.
The little girl is brave—she wants to participate in a Freedom March. However, her mother is afraid that she will get hurt.
5. How does the poet's use of color imagery in stanza 5 impact the poem's message?
Possible answer: There is a strong contrast between white and dark colors, symbolizing the contrast between white America and Black America.

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6. Compare and contrast the vision of America presented in these two poems with that presented by Robert Frost in "The Gift Outright." Which of the two poets read in this lesson has a vision of America closest to Frost's? Explain.
Students' responses will vary but should note that Frost's vision is much more heroic than the vision of the two poets here—particularly Hayden and Randall.

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3.5 TAKE-HOME

Guided Questions for “I Am Accused of Tending to the Past” and “Theme for English B”

Answer the following questions in complete sentences.

“I Am Accused of Tending to the Past”

- What is the meaning of line 1 of Clifton’s poem? What is the effect of the short three-word sentence in line 4?
Clifton is saying that many people accuse her of thinking too much about past
injustices and not enough about the progress that has been made toward social justice.
The succinct “I did not” shuts down the accusation that the poet spends too much
time thinking about the past.

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- What is the effect of the word *monstrous* in line 7 of “I Am Accused of Tending to the Past”? How is this an example of personification?

The poet personifies history, calling it a “monstrous unnamed baby.” America’s past,
Clifton suggests, has hurt her (and other minorities). It is not necessarily something to
be celebrated.

- Why does Clifton use the word *beware* in the final line? What does she intend to do?

The poet implies that she intends to speak the truth about America’s history, which
will make some people uncomfortable.

“Theme for English B”

- Who is the speaker in “Theme for English B”? What is happening in the first five lines?
The speaker is a young Black student in an English class. In the first five lines, the
speaker’s teacher has given the class an assignment: to write a page about something,
apparently in order to tell or reveal something personal.

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3.5 CONTINUED TAKE-HOME

- How does the speaker in “Theme for English B” describe himself? Where is he from? Where does he live? What does he enjoy doing? How is he different from the other students in the class? How is he the same?
The speaker is twenty-two years old and was born in Winston-Salem, North Carolina.
He now lives in Harlem, in New York. He says he likes to “eat, sleep, drink, and be in
love.” He also obviously loves reading and music and is a very thoughtful person who
is trying to “understand life.” The speaker is the only Black student in his class, but
it seems he likes many of the same things other people like (“I guess being colored
doesn’t make me not like the same things other folks like”).
- What is the theme of Hughes’s poem?
Possible answer: The poem is about race, identity, and belonging. The speaker is
both a part of the class—and a part of America—and yet somehow apart from it in
some ways.
- How are the speaker and the instructor in “Theme for English B” connected?
Possible answer: They influence one another. Everyone we come into contact with
impacts our lives in one way or another. In a broader way, they are both Americans.

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and the past has helped create current conditions—an idea explored in other poems
read in this lesson.

- Consider the word *somewhat* in the second-to-last line of “Theme for English B.” Is the speaker being ironic? Explain.
Most likely the speaker is being ironic. The circumstances and references in the poem
strongly suggest that the poem was written at a time when Black Americans were
denied many of their civil rights. Thus, saying that the white instructor is “somewhat
freer is ironic—the instructor is considerably freer than the Black speaker.

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4.2 ACTIVITY PAGE

Guided Questions for “I Was My Own Route,” “Flight,” and “No Place on the Map”

Answer the following questions in complete sentences.

“I Was My Own Route”

- Who is the “old guard” in stanza 2 of “I Was My Own Route,” and why did it grow desperate?
The old guard represents conventional, male-dominated society. It is “desperate” because the speaker is moving away from its domination and toward liberation.
- How do the phrases and words in stanza 3 of “I Was My Own Route” emphasize the meaning of the poem?
The theme of flight away from old traditions and the joy expressed at doing this are emphasized with phrases such as “at each new whiplash” (each quick look back then forward again) “my look separated more and more and more from the distant familiar horizons.” The speaker looks outside of herself to see her very countenance changing to take on an expression “that came from within.”

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- Another metaphor is used in stanza 4. To what does the speaker compare herself here? How does this image compare to those used in the first three stanzas?
She is a flower, a blossom, springing forth from the soil (“all the soils of the earth”).
This suggests the organic, flowing, natural evolution of her own personal growth as opposed to something planned step-by-step. It also suggests resistance, as seeds must resist the soil to move past it and sprout leaves. The plant image is different than the images used in the first three stanzas but conveys the same theme of personal growth that cannot be easily stopped, just as nature springs forth over and over.

“Flight”

- What is being described in stanza 1 of “Flight”?
The speaker is describing the first time her parents took her to meet her mother’s family in Cuba. Though she was very small, she has vivid memories of her grandmother and great-grandmother, who were strong and active. The visit made a very big impression on her.
- Why might the memories described in stanza 1 of “Flight” be those that last for the speaker?
The speaker traveled back and forth between California and Cuba as a young child in the 1950s. The two cultures were very different, and the memories kept were likely

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- the ones that struck her, at that time, as the most important differences. In particular, the speaker notes the apparently happy, active older people in Cuba compared to the older people she experienced in California.
- How does the structure of stanza 2 contribute to the poem’s theme and emotions?
The natural pause at the end of each line, with each line shorter than the last, contributes to a sense of wonder, even awe, at how the speaker experienced her time in Cuba as a child.
 - Why might a grown-up speaker say that ordinary people in Cuba are doing impossible things?
Possible answer: Because Cuba is a communist dictatorship, life there is difficult for many people. The speaker admires how the people of Cuba get on with their daily lives, even under seemingly impossible circumstances.

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“No Place on the Map”

- How has the speaker’s point of view in “No Place on the Map” changed from the point of view expressed in “Flight”? How is it the same?
Possible answer: There is a layer of self-reflection that is not found in “Flight.” Her response to the beauty of Cuba remains, but she experiences her life as two different selves in two different places.
- What do you think Engle means by giving her poem the title “No Place on the Map”? What does the simile of the bridge in the final stanza mean?
Possible answer: A flat paper map cannot truly communicate what Cuba is like. In Engle’s mind and imagination, Cuba is a place of palm trees and bright coral beaches, with lively and active people like her grandmother and great-grandmother. A map shows none of this. In addition, Engle suggests that there is “no place” in either Cuba or the United States for her—she is caught between the two places. She compares herself to a bridge joining the two lands—but really part of neither.

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3. What is the banker's "intention" on page 67? Why does he intend to do this?

His intention is to kill the lawyer. Since he made the bet with the lawyer fifteen years prior, he has come onto hard times. If the lawyer wins the bet, the banker will have to pay two million rubles, which will bankrupt him.

4. This story presents more than one conflict. Describe them.

One of the conflicts is the bet made between the banker and the lawyer. This is an example of an external conflict—man versus man. Another conflict is the one the lawyer experiences when he is locked up for fifteen years. This internal conflict ultimately changes him from the greedy young man who wants to prove a point and win millions to the old man at the end who walks away from his prize just hours before winning it.

5. Why do you think the two main characters in "The Bet" are never given actual names?

Possible answer: "The Bet" is not really about the characters but about the ideas presented in the story. The banker and the lawyer should be seen more as symbols than as actual people. The banker symbolizes materialism and the lack of self-awareness. The lawyer symbolizes freedom and the high price of self-knowledge.

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6. In the end, which character in "The Bet" is "freer": the banker or the lawyer? Explain.

Possible answer: Though the banker feels contempt for himself, he is actually relieved when the lawyer renounces the bet. In the end, his greed and sense of self-preservation prevail. He locks up the lawyer's letter to pretend that he won the bet when he did not. He is still a slave to his desire for money.

"An Honest Thief"

7. Why does the narrator in "An Honest Thief" finally agree to take in the lodger?

He does so simply to quiet his housekeeper, Agrafena, whom he says will pester him relentlessly until he does what she wants him to do.

8. What paradox does Astafy Ivanovitch mention on page 105? What event makes him think of this?

Astafy mentions that he once knew an honest thief, which is a seeming paradox. The theft of the narrator's coat reminds him of his own story about a theft, which he proceeds to launch into.

9. Based on his treatment of Emelyan Ilyitch, how would you describe Astafy Ivanovitch's character? Give examples from the story to support your answer.

Students' examples may vary, but overall Astafy is sentimental, patient, and kind. He cares about Emelyan Ilyitch, as shown by his frequent use of the affectionate nickname "Emelyanoushka." Though Emelyan's drinking sometimes annoys him and he seems to sometimes be irritated by Emelyan's behavior, Astafy remains caring.

10. How does Emelyan's imprisonment in trauma, poverty, and now a state of ongoing drunkenness differ from the literal imprisonment of the young lawyer in "The Bet"?

The lawyer was a privileged person at age twenty-five. He had an education, whereas Emelyan can't read. He likely had a family with a good deal of money, whereas nothing is known about Emelyan's family or past. The lawyer has a respectable job and presumably worked to keep it; Emelyan had "some" kind of work, but it was likely unskilled labor. Astafy hints that Emelyan will do better with some kind of skill and suggests his own line of work as a tailor.

11. What are some themes common to "The Bet" and "An Honest Thief"?

Possible answers include redemption, self-awareness, sacrifice, and isolation.

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12. Why do you think Dostoyevsky used the "story within a story" technique for "An Honest Thief"?

Students' responses will vary. One reason might have been to first establish the character of Astafy Ivanovitch within the main narrative, before allowing him to tell his story. This may help readers better understand Astafy's motivations in trying to help Emelyan, as well as his reaction toward Emelyan's apparent thievery. Accept all reasonable answers.

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and villages," and "our sister republics." Kennedy makes an allusion to the Monroe Doctrine when he warns other nations not to interfere in the affairs of the Western Hemisphere. Parallelism is seen in the sentences "United, there is little we cannot do . . . Divided, there is little we can do. . . ." Alliteration is seen in the words "pay any price, bear any burden. . . ."

6. Antithesis is a literary device that places opposite words, ideas, or qualities parallel to each other. Find an example of antithesis on page 178.
The statement "Let us never negotiate out of fear. But let us never fear to negotiate." is an example of antithesis.
7. Other than using the word *peace* (twice in the first two paragraphs on page 178), what powerful way does Kennedy use repetition to stress the need for cooperation between all countries in this part of the speech?
The appeals to "both sides" of humanity—those in Communist countries and those in countries that are free—continues throughout this part of the speech. There are six separate instances of the phrase "both sides," and in several of these, he uses the phrase "Let both sides. . ." This repetition emphasizes Kennedy's desire to work together with America's foes to solve problems rather than exacerbate them.

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8. Find both an allusion and a metaphor at the very beginning of page 179.
Kennedy alludes to the Bible and the prophet Isaiah in his call for nations to work together to promote freedom. The phrases "beachhead of cooperation" and "jungle of suspicion" are metaphors. A beachhead is a starting place where further progress can be made.
9. On page 179, toward the end, what does Kennedy name as the three "common enemies of man"?
Kennedy names tyranny, poverty, and "war itself."
10. On page 179, toward the end of the speech, how does Kennedy frame the struggle to overcome the common enemies of all humanity?
Kennedy frames the call as a "trumpet summons" to a different kind of battle. His phrasing suggests that the real struggle will be not in the physical battle of war but in the longer "burden" of striving, "year in and year out," working with patience, "rejoicing in hope, and patient in tribulation." This last phrase, as called out in the printed text, is another Biblical allusion. It implies that there will be times when the good we seek will meet and be temporarily overcome by obstacles.

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5.4
CONTINUED ACTIVITY PAGE

11. Read this sentence on page 180: "And so, my fellow Americans, ask not what your country can do for you—ask what you can do for your country." Which literary/rhetorical device is Kennedy using here? Then read the sentence following this one. Which device is now being used?
This first sentence is an example of antithesis. The addition of the second sentence is an example of parallelism.
12. What are the main themes of Kennedy's speech?
Kennedy's speech is a call for direct action—and even sacrifice—on the part of American citizens to become involved in public service. The speech also demonstrates great strength in facing challenges posed by the Cold War as well as a plea for cooperation to address issues such as "tyranny, poverty, disease, and war," which impact all people.

"The World is Waking Up"

13. What is the impact of Thunberg's opening paragraph?
Possible answer: In two short sentences, Thunberg immediately establishes an emotional appeal. She correctly observes that a 16-year-old girl should not have to be the one calling for action—the world leaders assembled at the United Nations should already be doing that.

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14. Compare the tone of Thunberg's opening paragraphs to the tone established by Kennedy.
Possible answer: Thunberg's tone is angry and accusatory. Kennedy struck a much more hopeful and open tone.
15. Find an example of anaphora (repetition) on page 187. How does this contribute to the overall tone of the speech?
Thunberg uses the phrase "how dare you" three times in the first five paragraphs. It strongly contributes to the accusatory tone of the speech and Thunberg's assertion that world leaders have failed her and other young people.
16. Thunberg makes a number of claims about climate change in her speech. Do you find them convincing? Why or why not? What does she offer as evidence to support her claim?
Students' responses will vary. Thunberg says that the science on climate change is "crystal clear" (page 187) and makes a variety of assertions about what will happen if temperatures rise above a certain level. She may be completely accurate. However, other than a brief mention of "the best odds given by the IPCC" (the Intergovernmental Panel on Climate Change, a body of the United Nations), she does not provide any other specific evidence to back up her claims.

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Answer Key

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6.3 TAKE-HOME

Morphology: Greek/Latin Roots *ago/acta, brevis, verbum, and port*

Use your knowledge of this lesson's word roots and context clues to identify the meaning of the underlined word in each sentence. Then write the meaning of the word on the line.

- The part of a washing machine that moves the clothes around is called an agitator.
something or someone that stirs things up
- The official postal abbreviation for Alaska is AK.
a shortened form of a word
- Written and oral communication are both forms of verbal communication.
having to do with words or language
- The United States imports many popular consumer products.
brings in from other countries to sell
- Congress has enacted several bills to protect civil rights.
made a bill or other proposal law
- The brevity of life is a common theme in poetry.
shortness
- The patient had been nonverbal ever since the accident.
not able to speak or write

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- One reason for the popularity of cell phones is that they are portable.
able to be carried on one's person
- The pay increase was retroactive to the beginning of the year.
applying to a certain period in the past as well as to the present
- The lawyer filed a brief in connection with an ongoing legal battle.
an argument addressing a particular point in a court case
- The verbiage of the letter suggested that the author was very well read.
wording
- Teleportation is a featured technology in many science fiction stories.
the moving of matter instantly from one place to another

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7.1 TAKE-HOME

Grammar: Correcting Shifts in Mood and Voice

Rewrite each sentence as indicated in parentheses.

- If only I would have studied for this test! (change to subjunctive mood)
If only I had studied for this test!
- A lot of fun was had by all the participants in the game. (change to active voice)
All the participants in the game had a lot of fun.
- If the weather will be nice tomorrow, we could go for a swim. (change to indicative mood)
If the weather is nice tomorrow, we can go for a swim.
- If only I was a more disciplined person! (change to subjunctive mood)
If only I were a more disciplined person!
- Someone or something had scattered the pages all over the room. (change to passive voice)
The pages had been scattered all over the room.
- He inspected each plant, and if it were dry, he watered it. (change to indicative mood)
He inspected each plant, and if it was dry, he watered it.
- Why don't you wait out in the lobby until the meeting begins. (change to interrogative mood)
Why don't you wait out in the lobby until the meeting begins?

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- If people can fly, they will be able to live in trees. (change to subjunctive and conditional moods)
If people could fly, they would be able to live in trees.
- Francis forgot his wallet, so his backpack was searched by him for loose change. (change to active voice)
Francis forgot his wallet, so he searched his backpack for loose change.
- In addition to her other achievements, someone awarded Maria a prize for poetry. (change to passive voice)
In addition to her other achievements, Maria was awarded a prize for poetry.
- People best eat biscuits when the biscuits are still warm from the oven. (change to passive voice)
Biscuits are best eaten when they are still warm from the oven.
- They are asking what time the meeting is going to start? (change to indicative mood)
They are asking what time the meeting is going to start.

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7.4 TAKE-HOME

Morphology: Greek/Latin Roots *ago/acta, brevis, verbum, and port*

Use your knowledge of this lesson's word roots and context clues to match a word from the list below with each of the word descriptions that follow. Then write the word in the blank space after its description. Use each word only once, except for one word, which should be used three times in the same sentence.

proactive	nonverbal	breviary	exportation
verbose	deport	activate	brevity
teleport	reactant	abbreviation	verbalize

- This word means the act of selling something made in one country to a buyer in another country.
exportation
- Psychologists and physicians use this word to refer to children who do not talk.
nonverbal
- This word means to cause something to do something it already had the capacity for.
activate
- "Abbr." is not only an example of an abbreviation;
it is also the abbreviation for the word
abbreviation

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- This word describes people who act before they are forced to.
proactive
- This word describes someone who talks a lot or a piece of writing with too many words.
verbose
- This word means to send someone involuntarily out of a country.
deport
- This is a book containing short readings for use in daily prayers.
breviary
- In some science fiction stories, people can do this, traveling instantly from one place to another.
teleport
- This is a substance that takes part in and undergoes change during a chemical process.
reactant
- This means to put into words.
verbalize
- This word can be used to describe the shortness of life, love, or weekends.
brevity

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NAME: _____
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9.1 ASSESSMENT

Unit Assessment—*Realms of Gold, Volume 3*

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

"next to of course god america i" by E. E. Cummings

- "next to of course god america i
- love you land of the pilgrims' and so forth oh
- say can you see by the dawn's early my
- country 'tis of centuries come and go
- and are no more what of it we should worry
- in every language even deafanddumb
- thy sons acclaim your glorious name by gorrry
- by jingo by gee by gosh by gum
- why talk of beauty what could be more beaut-
- iful than these heroic happy dead
- who rushed like lions to the roaring slaughter
- they do not stop to think they died instead
- then shall the voice of liberty be mute?"
- He spoke. And drank rapidly a glass of water

Questions

- Explain why this poem can be described as a sonnet. What is the rhyme scheme of this poem? How does the poet put a unique twist on the sonnet format?
The poem is a sonnet because it contains fourteen lines that are (roughly) written in iambic pentameter. The rhyme scheme of the poem is ABABCD CD EFGEFG.

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The poet ends the poem with a single line at the end—a technique not usually encountered in sonnets.

- What do the quotation marks in the poem indicate?
The quotation marks indicate that the speaker is reporting that someone else is actually saying these words aloud.
- Read lines 2 and 3 of the poem.

love you land of the pilgrims' and so forth oh
say can you see by the dawn's early my

Which literary device is the poet using here?

 - simile
 - repetition
 - ☒ enjambment
 - personification
- How does the poem's tone shift after line 8? Explain.
Possible answer: The octet uses words and phrases that praise America, albeit in very clichéd ways. The tone is sunny and happy, if hackneyed. Beginning with the sestet, however, the tone turns dark and bitterly ironic with its talk of soldiers dying.
- Find at least one allusion in the poem.
The poem contains many allusions. As just one example, the words "Oh say can you see" are the opening words of the national anthem of the United States. Accept any

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Answer Key

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DATE: _____

9.1
CONTINUED ASSESSMENT

correct answer. _____

6. How does the poem's structure contribute to your impression of person whose words the speaker reports? How does the last line of the poem reinforce the mood?

Possible answer: The enjambments and lack of punctuation suggest that the quoted speaker is reciting the lines very quickly, without even catching a breath. Line 13 ends with quotation marks. This, combined with the break between lines 13 and 14, indicates that the speaker, who has quoted the other person throughout, is now speaking directly. As narrator, the speaker explains that after this long speech the quoted speaker has fallen silent and rapidly drinks a glass of water. This also contributes to the image of the quoted speaker talking quickly and then needing a drink afterward.

7. How would you describe E. E. Cummings's point of view toward the quoted speaker in the poem?

- ☒ A. Cummings takes a sarcastic tone toward the quoted speaker.
B. Cummings agrees with what the quoted speaker is saying.
C. Cummings thinks the quoted speaker does not love America.
D. Cummings admires the quoted speaker's bravery and intelligence.

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

- A. the greatness of the United States
B. the unfortunate necessity of war
☒ C. the dangers of excessive patriotism
D. the value of free speech

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Part B: What evidence from the text supports your answer to Part A?

Possible answer: The quoted speaker does not put much thought into what he is saying. He quotes parts of familiar patriotic songs as if he does not know all the words, and he uses exclamations such as "by gorry" and "by jingo," which express emotion but not any real ideas. While the opening octet satirizes mindless patriotism, the closing sestet gives the poem a more sinister tone. Dead bodies on a battlefield are not beautiful. The rushed tone of the poem also suggests mindlessness on the part of the quoted speaker and the soldiers (the soldiers "do not stop to think" about what they were doing; "they died instead"). The quoted speaker is a blind follower. He merely repeats clichés.

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9.1
CONTINUED ASSESSMENT

"The Gettysburg Address"

by Abraham Lincoln

Note: President Abraham Lincoln delivered the following speech on November 19, 1863, at ceremonies honoring the battlefield cemetery at Gettysburg, Pennsylvania, where an important battle of the American Civil War had taken place in July of that year.

- Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.
- Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.
- But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion, that we here highly resolve that these dead shall not have died in vain, that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.

Questions

9. Which literary device does Lincoln use in paragraph 1 of the speech?

- A. hyperbole
☒ B. allusion
C. sarcasm
D. irony

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10. Read paragraph 1 from the speech.

Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Part A: Circle all of the words and phrases that create an extended birth metaphor in paragraph 1.

Part B: How does this metaphor contribute to the speech's message? How is it tied to the speech's final sentence?

Possible answer: It suggests that even though so many have died in the war, new life can come from death, and so a rebirth of the nation through sacrifice is possible.

The speech's final line looks forward to a "new birth of freedom," again invoking the birth metaphor.

11. Identify how Lincoln uses a pattern of anaphora (repetition) in paragraph 2. How does this impact his overall message?

Lincoln begins the first three sentences in this paragraph with the word we. This repetition emphasizes the national unity Lincoln is trying to establish in this speech.

Even in the midst of a civil war, the people of America must be united. It also emphasizes that the pain and loss of the war are shared by all.

12. Antithesis is a rhetorical technique that pairs opposite or contrasting ideas in a parallel grammatical structure. Find an example of antithesis in paragraph 2 of the speech.

Lincoln says that the soldiers buried at Gettysburg "gave their lives that that nation might live." This is an example of antithesis.

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9.1 ASSESSMENT
CONTINUED

13. Find two words in paragraph 3 that mean to make holy or sacred. Select two answers.

- ☒ A. consecrate
☐ B. detract
☒ C. hallow
☐ D. resolve

14. Which words **best** describe the mood of the speech?

- ☒ A. solemn and thoughtful
☐ B. confused and puzzled
☐ C. excited and eager
☐ D. angry and vengeful

15. What is a main theme of the speech?

Students' responses will vary. Possible responses: Ideals are worth dying for, and it is up to the living to carry on the work of those who have died. The union is worth preserving, and the principles upon which the country was founded must be upheld. The people of the United States must come together in unity and live up to its ideals. Accept all reasonable answers.

Reading Comprehension Score: _____ of 15 points.

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DATE: _____

9.1 ASSESSMENT
CONTINUED

Grammar

Rewrite each of the following sentences to correct an improper use of verb mood or voice. In some cases, all that is needed is a change in punctuation.

1. Would you please stop leaving your things all over the floor.

Would you please stop leaving your things all over the floor?

2. Maya wondered where her dog had been hiding all of this time?

Maya wondered where her dog had been hiding all of this time.

3. I wish Malia was my permanent lab partner.

I wish Malia were my permanent lab partner.

4. If only we would have thought to bring along some water.

If only we had thought to bring along some water.

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5. If the weather will be bad on the day of the picnic, we can have it indoors.

If the weather is bad on the day of the picnic, we can have it indoors.

6. Jamal was in a hurry, so his skateboard was ridden by him very quickly down the sidewalk.

Jamal was in a hurry, so he rode his skateboard very quickly down the sidewalk.

7. When I saw what he had done, all respect for him was lost.

When I saw what he had done, I lost all respect for him.

8. Dancing is fun, provides good exercise, and someone can learn it easily.

Dancing is fun, provides good exercise, and is easily learned.

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9.1 ASSESSMENT
CONTINUED

9. In preparation for the dinner, someone had folded the napkins into origami animals.

In preparation for the dinner, the napkins had been folded into origami animals.

10. A lot was learned by the children from their English teacher.

The children learned a lot from their English teacher.

11. People rarely give ant behavior the attention it deserves.

Ant behavior rarely receives the attention it deserves.

12. If I was a tree, I will be a giant maple tree.

If I were a tree, I would be a giant maple tree.

Grammar Score: _____ of 12 points.

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Activity Book Answer Key

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DATE: _____

9.1
CONTINUED ASSESSMENT

Morphology

Fill in the blank after each numbered word with the letter corresponding to its definition.

- | | |
|--------------------------|---|
| 1. activate <u>E</u> | A. wording |
| 2. verbosity <u>L</u> | B. a book of short readings |
| 3. brevity <u>I</u> | C. travel far instantaneously |
| 4. export <u>K</u> | D. a document filed in court |
| 5. agitation <u>H</u> | E. to bring into operation |
| 6. nonverbal <u>J</u> | F. behavior |
| 7. breviary <u>B</u> | G. tending to act ahead of time |
| 8. teleport <u>C</u> | H. the state of being shaken up |
| 9. proactive <u>G</u> | I. the quality of having short duration |
| 10. verbiage <u>A</u> | J. unable to use language |
| 11. brief <u>D</u> | K. to sell outside the country |
| 12. comportment <u>F</u> | L. wordiness |

Morphology Score: _____ of 12 points.

Total Score for Unit Assessment: _____ of 43 points.

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PP.1 ACTIVITY PAGE

Grammar: Correcting Shifts in Mood and Voice

Read the definitions below. Then identify each numbered sentence as indicative, interrogative, imperative, subjunctive, or conditional.

The indicative mood is used to make statements.

The interrogative mood is used to ask questions.

The imperative mood is used to give commands.

The subjunctive mood is used to describe actions that are contrary to fact.

The conditional mood is used to describe actions that are conditional.

- If only I had not overslept this morning. subjunctive
- Let's get started! imperative
- Where is my new library book? interrogative
- I would handle that problem differently. conditional
- The ants marched in single file across the table. indicative
- Leave and never return! imperative
- Tomorrow will be a better day. indicative
- A friend would not have treated me that way. conditional
- I wish I were a butterfly. subjunctive
- Are you planning on playing a sport this year? interrogative

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Read the definitions below. Then identify each numbered sentence as active or passive.

In a sentence written in the active voice, the subject performs the action of the verb.

In a sentence written in the passive voice, the subject receives the action of the verb.

- Hot pancakes are best enjoyed with butter and syrup. passive
- The pilot flies a plane over the river gorge. active

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DATE: _____

PP.2 ASSESSMENT

Morphology: Greek/Latin Roots *ago/acta*, *brevis*, *verbum*, and *port*

Review the list of word roots and their meanings. Then, circle the word in each sentence that contains the root.

ago/acta: go, drive, do, or act

brevis: short

verbum: word

port: carry

- How do you abbreviate the word number?
- The secretary put together a verbal summary of the meeting.
- You appear to be feeling agitated.
- Can you give me the actual distance you traveled?
- The lawyer filed a brief in court.
- I find his writing to be very verbose.
- Do you have any news to report?
- You have an important role to play in the organization.
- Brevity is the soul of wit.
- Call this phone number to activate your membership.
- The porter will carry your luggage to the train.
- Every sentence needs at least one verb.

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Unit 8

Realms of Gold, Volume 3

Teacher Guide

GRADE 8



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