

Unit 8

Realms of Gold

Poetry

Teacher Guide



GRADE 6 Core Knowledge Language Arts®



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Core Knowledge®

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Alignment to the Common Core State Standards

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

Unit 8: Poetry		Lessons							
		1	2	3	4	5	6	7	8
Reading Standards for Literature									
Key Ideas and Details									
STD RL.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓	✓	✓	✓	✓	✓	
STD RL.6.2	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.							✓	✓
STD RL.6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.								
STD RL.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.	✓	✓	✓	✓	✓	✓	✓	
STD RL.6.5	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.	✓	✓	✓	✓	✓	✓	✓	
STD RL.6.6	Explain how an author develops the point of view of the narrator or speaker in a text.						✓	✓	
STD RL.6.7	Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.				✓				
STD RL.6.8	(Not applicable to literature)								
STD RL.6.9	Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.								
Range of Reading and Level of Text Complexity									
STD RL.6.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓	✓	✓	✓	✓	
Reading Standards for Informational Text									
STD RI.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.								
STD RI.6.2	Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.								

Unit 8: Poetry		Lessons							
		1	2	3	4	5	6	7	8
STD RI.6.3	Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).								
STD RI.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.								
STD RI.6.5	Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.								
STD RI.6.6	Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.								
STD RI.6.7	Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.								
STD RI.6.8	Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.								
STD RI.6.9	Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).								
STD RI.6.10	By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.								

Writing Standards

Text Types and Purposes: Argument

STD W.6.1	Write arguments to support claims with clear reasons and relevant evidence.								
STD W.6.1.a	Introduce claim(s) and organize the reasons and evidence clearly.								
STD W.6.1.b	Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.								
STD W.6.1.c	Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.								
STD W.6.1.d	Establish and maintain a formal style.								
STD W.6.1.e	Provide a concluding statement or section related to the opinion presented.								

Text Types and Purposes: Informative/Explanatory

STD W.6.2	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.6.2.a	Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.								

Unit 8: Poetry		Lessons							
		1	2	3	4	5	6	7	8
STD W.6.2.b	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.								
STD W.6.2.c	Use appropriate transitions to clarify the relationships among ideas and concepts.								
STD W.6.2.d	Use precise language and domain-specific vocabulary to inform about or explain the topic.								
STD W.6.2.e	Establish and maintain a formal style.								
STD W.6.2.f	Provide a concluding statement or section that follows from the information or explanation presented.								
Text Types and Purposes: Narrative									
STD W.6.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.								
STD W.6.3.a	Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.								
STD W.6.3.b	Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.								
STD W.6.3.c	Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.								
STD W.6.3.d	Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.								
STD W.6.3.e	Provide a conclusion that follows from the narrated experiences or events.								
Production and Distribution of Writing									
STD W.6.4	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.6.5	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. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 6 on page 53.)		✓	✓	✓	✓	✓	✓	✓
STD W.6.6	Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.								
Research to Build and Present Knowledge									
STD W.6.7	Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.								
STD W.6.8	Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.								

Unit 8: Poetry		Lessons							
		1	2	3	4	5	6	7	8
STD W.6.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.								
STD W.6.9.a	Apply grade 6 Reading standards to literature (e.g., “Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics”).								
STD W.6.9.b	Apply grade 6 Reading standards to literary nonfiction (e.g., “Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not”).								
Range of Writing									
STD W.6.10	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.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.6.1.a	Come to discussions prepared, having read or studied required material; 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.6.1.b	Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.6.1.c	Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.	✓	✓	✓	✓	✓	✓	✓	
STD SL.6.1.d	Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.	✓	✓	✓	✓	✓	✓	✓	
STD SL.6.2	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.6.3	Delineate a speaker’s argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.								
Presentation of Knowledge and Ideas									
STD SL.6.4	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.								
STD SL.6.5	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.								

Unit 8: Poetry		Lessons							
		1	2	3	4	5	6	7	8
STD SL.6.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 6 Language standards 1 and 3 on page 53 for specific expectations.)	✓	✓	✓	✓	✓	✓	✓	
Language Standards									
Conventions of Standard English									
STD L.6.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	✓					✓	✓	✓
STD L.6.1.a	Ensure that pronouns are in the proper case (subjective, objective, possessive).								
STD L.6.1.b	Use intensive pronouns (e.g., myself, ourselves).			✓		✓			✓
STD L.6.1.c	Recognize and correct inappropriate shifts in pronoun number and person.*								
STD L.6.1.d	Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).*								
STD L.6.1.e	Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.*	✓					✓		
STD L.6.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.							✓	✓
STD L.6.2.a	Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.*								
STD L.6.2.b	Spell correctly.						✓	✓	✓
Knowledge of Language									
STD L.6.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.	✓	✓	✓	✓	✓	✓	✓	✓
STD L.6.3.a	Vary sentence patterns for meaning, reader/listener interest, and style.*								
STD L.6.3.b	Maintain consistency in style and tone.*								
Vocabulary Acquisition and Use									
STD L.6.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 6 reading and content</i> , choosing flexibly from a range of strategies.	✓	✓	✓	✓	✓	✓	✓	
STD L.6.4.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.6.4.b	Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>audience</i> , <i>auditory</i> , <i>audible</i>).		✓		✓	✓			✓
STD L.6.4.c	Consult 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.	✓	✓	✓	✓	✓	✓	✓	

Unit 8: Poetry		Lessons							
		1	2	3	4	5	6	7	8
STD L.6.4.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.6.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.	✓	✓						
STD L.6.5.a	Interpret figures of speech (e.g., personification) in context.		✓						
STD L.6.5.b	Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words.								
STD L.6.5.c	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>stingy</i> , <i>scrimping</i> , <i>economical</i> , <i>unwasteful</i> , <i>thrifty</i>).		✓						
STD L.6.6	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).								
Craft and Structure									
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.								
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.								

Unit 8: Poetry		Lessons							
		1	2	3	4	5	6	7	8
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.								
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.								

Unit 8: Poetry		Lessons							
		1	2	3	4	5	6	7	8
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.								
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.								

Unit 8: Poetry		Lessons							
		1	2	3	4	5	6	7	8
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: Poetry

Welcome

This introduction includes the necessary background information to teach the *Poetry* unit, which is sequenced according to poetic form. **For detailed information about the CKLA approach to instruction, including reading, writing, grammar, morphology, spelling, speaking and listening, fluency, differentiation of instruction, and resources available in Grade 6 CKLA, see the Introduction to CKLA on pages 10–23 of the Unit 1 Teacher Guide.**

Lessons and activities address various aspects of a comprehensive language arts curriculum aligned to the Common Core State Standards–English Language Arts (CCSS–ELA): reading, writing, spelling, grammar, and morphology. Lesson 8 contains a Unit Assessment that assesses all of the skills taught in the unit. **Unit 8 contains 8 daily lessons, each of which will require a total of 90 minutes, i.e., in schools in which 45 minutes daily is allocated for English instruction, teachers will typically need to allocate two instructional days for each lesson.**

This unit contains two Pausing Points that may be used for differentiated instruction and have been included on the Pacing Guide on page 13. We have included an optional Mid-Unit Comprehension Check, which can be given at the end of Lesson 3 (PP.1), and an optional End-of-Unit Comprehension Check (PP.2), which could be included at the end of the unit as part of the Pausing Point Activities. These assessments allow you to assess students’ general comprehension of the reading and help to inform your decisions about grouping and support. If you decide to administer these assessments, be sure to allocate an additional 45 minutes for each of these assessments. Following the completion of the *Poetry* lessons, several culminating activities are suggested from which teachers may choose.

It is recommended that you spend no more than 18 instructional days total on this unit. Please refer to the Pacing Guide on page 13 for guidance.

Why Poetry Is Important

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

Students will read a selection of poems from *Realms of Gold*, Volume 1, which is available for purchase from the Core Knowledge Foundation, www.coreknowledge.org/store. This publication includes specific poems recommended for students in this grade level in the *Core Knowledge Sequence*. Each student should have their own copy of this volume of poetry.

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 ode, lyrical, didactic, and historical poetry. This allows students to develop an understanding of the different forms poetry can take as well as the techniques used within those forms.

Not only does this unit allow students to study literary techniques unique to poetry, but it exposes students to philosophical ideas and emotional issues not always present in prose. Poetry, perhaps more than any other genre, invites students to play with the power of language as a form of expression, highlighting the connections between form and meaning.

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

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

Teaching and Discussing Sensitive Topics

The topics of culture, race, and gender may be challenging to address with middle school students. **We strongly encourage you to consult the following additional resources in advance and during your teaching of this unit.**

If you believe your students' families would benefit from an introduction to this topic, there is a sample letter included in the Activity Book that can be sent to families (AP 1.1.) You may choose to include some or all of the following resources in this letter for families to explore on their own. Use this link to download the Online Resources for this unit, where the links to the sources can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.

Learning for Justice

This organization provides free resources to K–12 students and educators who seek to participate in a diverse democracy.

Facing History and Ourselves

This nonprofit international educational and professional development organization works 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.

Civil Rights Teaching

As a project of Teaching for Change, this site provides lessons, handouts, news, and resources for teaching about the role of everyday people in the civil rights movement.

Advance Preparation for Unit 8

Background knowledge regarding poets, historical topics, and poetic devices is provided in the lessons. Materials to have on hand include the following: YouTube video of the poems “Apostrophe to the Ocean,” “I Wandered Lonely as a Cloud,” and “If”; audio versions of “Amazing Grace” and “Rock-a-Bye Baby”; and audio of Ojibwe vocabulary. Use this link to download the Online Resources for this unit, where the links to online sources for Advance Preparation materials can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.

Core Content Objectives Addressed in Core Knowledge Language Arts During Previous Grades

Students who have participated in Core Knowledge Language Arts (CKLA) instruction in Grades 4–5 will already have considerable background knowledge for this unit, as highlighted below. For students who have not received prior CKLA instruction, introductory knowledge will be highlighted in the Core Connections section of Lesson 1.

Unit 4 (Grade 4)

- Determine a theme of a poem from details in the text and summarize the text.
- Refer to the structural elements of poems.

Unit 7 (Grade 5)

- Identify basic elements of poetic structure.
- Classify the tone of a poem as supported by details.
- Determine the meaning of a poem.
- Identify and determine the effect of poetic devices.
- Identify rhyme scheme and parallelism.
- Identify figurative language (simile, metaphor, personification) and imagery.
- Identify allusions and their effect.
- Identify different types of poetry.

Pacing Guide

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

Lesson 1		Lesson 2		Lesson 3
Day 1	Day 2	Day 3	Day 4	Day 5
Core Connections 45 min Poetry	Reading 45 min Whole Group: "Apostrophe to the Ocean" Word Work: <i>Rapture</i>	Reading 45 min Close Reading: "Apostrophe to the Ocean" Word Work: <i>Ravage</i>	Morphology 15 min Introduce Greek and Latin Roots <i>primus</i> , <i>protos</i> , <i>quartus</i> and Suffixes <i>-ous</i> , <i>-ious</i> Writing 30 min Write a Poem: Plan	Reading 45 min Read-Aloud: "I Wandered Lonely as a Cloud" Small Group: "Stopping by Woods on a Snowy Evening" Word Work: <i>Sweep</i>

Lesson 3	Lesson 4		Lesson 5	
Day 6	Day 7	Day 8	Day 9	Day 10
Grammar 30min Introduce Intensive Pronouns and Frequently Confused Words <i>good/well, like/as</i> Writing 15 min Write a Poem: Plan Optional Mid-Unit Comprehension Check	Reading 45 min Partners: "If" Word Work: <i>Impostors</i>	Morphology 15 min Practice Greek and Latin Roots <i>primus</i> , <i>protos</i> , <i>quartus</i> and Suffixes <i>-ous</i> , <i>-ious</i> Writing 30 min Write a Poem: Draft	Reading 45 min Read-Aloud: "Mother to Son" Word Work: <i>Crystal</i>	Grammar 15 min Practice Using Intensive Pronouns and Frequently Confused Words <i>good/well, like/as</i> Writing 30 min Write a Poem: Draft

Lesson 6		Lesson 7		Lesson 8
Day 11	Day 12	Day 13	Day 14	Day 15
Reading 45 min Read Aloud: "Woman Work" Word Work: <i>Hut</i>	Spelling 15 min Introduce Spelling Words Writing 30 min Write a Poem: Draft	Reading 45 min Small Groups: "Sympathy" and "Lift Ev'ry Voice and Sing" Word Work: <i>Carol</i>	Spelling 15 min Practice Spelling Words Writing 30 min Write a Poem: Share, Evaluate, Revise	Spelling 15 min Spelling Assessment Writing 30 min Write a Poem: Edit and Publish

Lesson 8
Day 16
Unit Assessment 35 min
Unit Feedback Survey 10 min

Pausing Points	
Day 1	Day 2
Culminating Activity 45 min	Culminating Activity 45 min

Core Connections

Core Connections in Lesson 1 provides a broad overview of relevant background knowledge for the poems included in *Realms of Gold*, Volume 1. 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 (see section titled Core Content Objectives Addressed in Core Knowledge Language Arts During Previous Grades). 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 provides foundational background knowledge about topics addressed in this unit. Core Connections ensures that all students have adequate background knowledge for the unit.

During Core Connections for Unit 8, students will review the qualities of poetry that distinguish it from other genres. Students will also review conflict and resolution as a means for accessing the content of a poem.

Reading

Realms of Gold, Volume 1

Unit 8 Reading lessons include comprehensive instruction in reading comprehension, vocabulary, and word work. For detailed information about these components, including reading groupings and comprehension question types, see the Introduction to CKLA on pages 15–19 of the Unit 1 Teacher Guide.

This unit is one of eight CKLA Grade 6 units. It uses a Core Knowledge Reader. It includes complex text and prepares students in Grade 6 for the increased vocabulary and syntax demands aligned texts will present in later grades. In addition, this unit addresses experiences that cross time, history, gender, and culture through poetry.

The CKLA Grade 6 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 poems from *Realms of Gold*, Volume 1 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 poems from the book to read, as they will gain an even deeper understanding of the content and issues addressed.

While the poems that students will read are each relatively short, they include complex ideas and text that prepare students for the increased demands and vocabulary of units in later grades, as well as in all their future studies. If you find that your students complete a particular day's reading activities in less than the allotted time, consider having your students practice rereading the selections aloud, read additional selections not included in this unit, and/or use the remaining time to devote to the writing lesson, as needed.

Prior to beginning instruction of each selection, you will need to number each line of text in that poem. Start with 1 for the first line of the poem, proceeding accordingly to the last line of that particular poem, even if that poem continues on successive pages. When you begin reading a new poem, restart the numbering of the first line of that new selection with

the number 1. Depending on your school’s policy, you may want to ask students to similarly number the lines of poetry in their book.

Writing

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

For detailed information about the CKLA approach to writing and the writing process, see pages 19–20 of the Introduction to CKLA in the Unit 1 Teacher Guide.

Grammar

In this unit, students will learn about intensive pronouns and their proper uses. Students will learn to clarify the differences between intensive and reflexive pronouns. Students will also learn to use frequently confused words, such as *good/well* and *like/as*, correctly.

Students are expected to apply these grammar skills to oral activities and the unit writing project.

Morphology

Throughout Grade 6, students will study word parts, such as prefixes, suffixes, and root words. In this unit, students will learn about roots derived from Greek and Latin, such as *primus*, *protos*, and *quatus*, and the suffixes *-ous* and *-ious*.

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

Spelling

During this unit’s spelling lessons, students will practice spelling words related to the content of *Realms of Gold*, Volume 1, as well as words related to the morphology features taught and commonly misspelled words as identified in the Core Knowledge Sequence. Although the words may not follow specific spelling patterns, you may detect certain gaps or misunderstandings in students’ knowledge of the CKLA code through careful analysis of their spelling errors. If lack of code knowledge appears more pervasive and affects a student’s reading and spelling, it may be necessary to provide additional code instruction outside of the 90-minute ELA instruction.

Lesson 6 introduces spelling words and provides definitions for context. Students will not be responsible for identifying the meaning of each word on the spelling assessment. However, it is important that students know the definitions as they practice spelling so they have context for the words. After Lesson 6, students will take home an Activity Page listing the spelling words. The Activity Page includes an optional activity to practice writing the spelling words and learn their meanings. In Lesson 7, students will practice spelling the words by completing sentences that use the words.

In Lesson 8, students will complete a spelling assessment. In addition to writing the words during the assessment, students will write a dictated sentence related to one or more of the

words. The lessons include guidelines for administering the assessment and for analyzing spelling errors.

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

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

Speaking and Listening

This unit allows for numerous speaking and listening opportunities, including read-alouds, class discussions, and small-group and partner activities. **For detailed information about the CKLA approach to speaking and listening, see pages 20–21 of the Introduction to CKLA in the Unit 1 Teacher Guide.**

Fluency

While many students will have achieved adequate fluency by Grade 6, CKLA continues to provide resources to help students improve automaticity and fluency for better reading comprehension.

CKLA provides three opportunities for teachers to assess fluency during the year to determine which students can benefit from additional fluency support—in the Beginning-of-Year Assessment at the end of Unit 1, in the Unit Assessment at the end of Unit 4, and in the Unit Assessment at the end of Unit 8.

For students requiring additional fluency support, the optional Fluency Supplement, consisting of a variety of reading selections, is provided online at <https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/>. You may choose and use the selections at your discretion in any order or frequency.

For additional information about fluency resources in Grade 6 CKLA, see page 21 of the 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 21–22 of the 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, spelling, and morphology, as well as student resources, enrichment pages, and opportunities for you to conduct formative assessments. Students will complete some Activity Pages in class as part of lessons and other Activity Pages for homework. Homework is assigned regularly and takes various forms.

The Activity Book also includes Student Resources, which contains a glossary of words in the Unit 8 reading selections, the Individual Code Chart, and resources for the unit writing project, including the Writing Process Chart and editing symbols.

For detailed information about resources in the Activity Book, see pages 12–13 of the Introduction to CKLA in this 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 1
- Pronunciation Guide for *Realms of Gold*, Volume 1
- The Writing Process
- Poem Rubric
- Peer Review Checklist for Poem
- Poem Editing Checklist
- Proofreading Symbols
- Reflexive/Intensive Pronouns Poster
- Frequently Confused Words Chart
- Optional Fluency Assessment Guide
- Fluency Assessment Scoring Sheet
- Activity Book Answer Key

Recommended Resources

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.

- 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. *Poetry 180: A Turning Back to Poetry*. Random House, 2003. ISBN: 978-0812968873
- Hamer, Fannie Lou. *Voice of Freedom: Hamer Fannie Lou*. Candlewick Press, 2015. ISBN:978-1536203257
- 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
- Hollander, John, editor. *American Poetry*. Sterling, 2004. ISBN: 978-1402705175
- Hollander, John, editor. *Animal Poems*. Sterling, 2004. ISBN: 978-1402709265
- Hughes, Langston. *I, Too, Am America*. Simon & Schuster, 2012. ISBN: 978-1442420083
- Marti, Jose. *Jose Marti Reader: Writings on the Americas*. Ocean Press, 2006. ISBN: 978-1920888749
- Morales, Yuyi. *Dreamers*. Neal Porter Books, 2018. ISBN: 978-0823440559
- Shapiro, Karen Jo. *Because I Could Not Stop My Bike ... and Other Poems*. Charlesbridge, 2005. ISBN: 978-1580891059
- Terry, Ellie. *Forget Me Not*. Square Fish, 2018. ISBN: 978-1250144010
- 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
- Hesse, Karen. *Out of the Dust*. Scholastic, 2009. ISBN: 978-0590371254

Related Resources for Culturally Responsive Teaching

The following organizations, websites, resources, books, and films have been identified to support culturally responsive, inclusive, and accurate teaching of the material in this unit. Links to Online Resources are available at <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.

- **Embrace Race** is an extensive annotated list of children’s books for students ranging in age from preschool and up that may be used as a starting point for discussions about race. You may want to include some of these books in your classroom library while you are teaching this unit.
- **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. CKLA Online Resources provides links to the following topics.
 - **Social Justice Standards** provide a road map 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 for Anti-bias Education** offers practical strategies for accomplishing academic and social-emotional goals side by side.

Lesson 1

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Core Connections	45 min	Introduce Poetry Review Prior Knowledge	<i>Realms of Gold</i> , Volume 1 Video of Amanda Gorman's "The Hill We Climb" Types of Conflict Chart Activity Page 1.2
DAY 2: Reading	40 min 5 min	Whole Group: "Apostrophe to the Ocean" Word Work: <i>Rapture</i>	Audio Recording of "Apostrophe to the Ocean" Activity Pages 1.3, SR.1
Take-Home Material	*	Reading	Activity Pages 1.1, 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 poetry.

Reading

Explain the main elements of poetry and how they contribute to the poem's meaning and tone. (RL.6.1, RL.6.4, RL.6.5, RL.6.10)

Speaking and Listening

Come to discussion prepared and follow rules of classroom discussion. (SL.6.1, SL.6.1.a, SL.6.1.b)

Ask and answer questions about the text. (SL.6.1.c)

Review key ideas and demonstrate understanding of multiple perspectives. (SL.6.1.d)

Interpret information presented in diverse formats. (SL.6.2)

Adapt speech to a variety of contexts and tasks. (SL.6.6)

Language

Follow standard English rules for writing and speaking. (L.6.1)

Recognize variations from standard English. (L.6.1.e)

Use knowledge of language and its conventions when speaking, reading, and listening. (L.6.3)

Determine or clarify the meanings of unknown and multiple-meaning words. (L.6.4, L.6.4.a, L.6.4.c)

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L.6.5)

Determine the meaning of domain-specific words. (L.6.6)

Academic Vocabulary

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

These words are underlined in lessons the first time they are included 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.

1. **allusion**, *n.* reference to another work of literature or art or an historical event
2. **apostrophe**, *n.* writing that addresses a person or a thing that may not be present
3. **ballad**, *n.* narrative, rhythmic verse that may be sung
4. **conflict**, *n.* opposing actions between people or forces
5. **connotation**, *n.* feelings or ideas suggested by a word
6. **couplet**, *n.* two corresponding lines of verse
7. **dialect**, *n.* regional variety of a language
8. **diction**, *n.* choice of words
9. **didactic**, *adj.* intended to teach
10. **figurative language**, *n.* language that goes beyond its literal meaning
11. **form**, *n.* method of arrangement
12. **free verse**, *n.* poetic verse without regular meter or rhythm
13. **iamb**, *n.* one short, unstressed syllable followed by one long, stressed syllable
14. **line**, *n.* one row of poetry

15. **line break** *n.* place where a line of text ends on a page
16. **lyrical**, *adj.* expressing emotion
17. **metaphor**, *n.* a figure of speech that makes a comparison by directly relating one thing to another
18. **meter**, *n.* repeating rhythmic pattern
19. **ode**, *n.* lyric poem that shows praise toward its subject
20. **personification**, *n.* act of giving human qualities to a nonliving object
21. **quatrain**, *n.* set of four lines in a poem
22. **repetition**, *n.* act of presenting again
23. **rhyme**, *n.* shared end sound between two words
24. **rhyme scheme**, *n.* repeated pattern of shared end sounds among words at the ends of poetic lines
25. **rhythm**, *n.* established pattern
26. **simile**, *n.* a figure of speech comparing two unlike things, using the words *like* or *as*
27. **speaker**, *n.* narrative voice of a poem
28. **stanza**, *n.* grouping of lines that focuses on one idea
29. **stanza break** *n.* place where one stanza ends
30. **structure**, *n.* arrangement of words, lines, and stanzas in a poem
31. **theme**, *n.* message conveyed by a poem
32. **tone**, *n.* speaker's attitude toward the subject
33. **verse**, *n.* line of patterned or metrical writing

Spanish Cognates for Academic Vocabulary in Poetry	
<i>alusión</i>	<i>repetición</i>
<i>balada</i>	<i>rima</i>
<i>metáfora</i>	<i>símil</i>
<i>personificación</i>	<i>verso</i>

ADVANCE PREPARATION

Core Connections

- Be prepared to discuss the poet Amanda Gorman and to play a video recording of her inaugural performance of “The Hill We Climb.” Consider supplementing the discussion of poetry as a genre by playing additional online recordings of poems or songs that students are studying. Like drama, experiencing poetry that is performed provides an added dimension and appreciation of poetry.

(Use this link to download the Online Resources for this unit, where the links to biographical information and the poem can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.)

- Produce and display a blank Types of Conflict Chart as shown on Activity Page 1.2.
- Be prepared to help students differentiate between external conflicts and internal conflict. While an external conflict is between a character and an outside force such as nature or another character, an internal conflict is a conflict where the character must make a choice between two desirable options.

Reading

- Read in advance the biographical information about poet Lord Byron on page 26. Links to additional biographical information are provided in the Online Resources.
- Be prepared to play a recording of the poem “Apostrophe to the Ocean.”
- Write the purpose for reading on the board/chart paper: *Determine how particular lines/stanzas contribute to the development and resolution of conflict.*
- Produce and display a second blank copy of the Types of Conflict Chart on Activity Page 1.2.
- Make a copy of the Glossary on Activity Page SR.1 for students to take home.

(Use this link to download the Online Resources for this unit, where the links to biographical information and the poem can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.)

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

Review Prior Knowledge of Poetry

15 minutes

- Tap into students' prior knowledge by asking the question: *What is poetry?* Ask students to think about this question as they watch a video of poet Amanda Gorman reciting the poem "The Hill We Climb" at the 2021 presidential inauguration. Explain that Amanda Gorman is the first National Youth Poet Laureate and at age twenty-two was the youngest inaugural poet.

Note to Teacher: During this unit's Pausing Point, students will have the opportunity to research and learn more about Amanda Gorman or other poets of interest to them.

- After watching the video, have students revisit the question *What is poetry?* and record students' answers on the board.
 - Students may suggest the following: a song, a text that rhymes, a way of communicating or delivering a message, sound, rhythm, emotion, and so on.
- Tell students that poetry is a form 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. Have students reflect on Gorman's hand gestures and how they add to the experience of listening to the poem.

Note to Teacher: Students who have used Core Knowledge Language Arts in Grades 4 and 5 will already have had an introduction to poetry and most of the literary terms related to poetry in this unit. Students who do not have this background may benefit from an extra review of the Academic Vocabulary on pages 21–22 of this lesson. You may wish to display these terms and definitions in the classroom for students to refer to throughout the unit. Individual lessons will also review these terms at point of use.

Introduce Literary Conflict

25 minutes

- Direct students to the Types of Conflict Chart you prepared before the lesson.
- Review the term conflict ("opposing actions between people or forces") with students, and define the types, giving one example of each: human vs. human (wrestler vs. opponent), human vs. nature (person alone and lost in woods for several days), human vs. the supernatural (person vs. ghost), human vs. society (person vs. racism), and human vs. the self (person making a big personal decision). Explain that in many of the poems in this unit, the speaker ("narrative voice of a poem") will address one of these kinds of conflict.
- Remind students that the first four are external conflicts while the last is an internal conflict. In an external conflict, a person faces a force outside of themselves, and one person or force generally triumphs. During an internal conflict, the individual must make a personal choice between two desirable options.
- Form five small student groups. (You may also choose to do this activity together as a class depending on your students' familiarity with identifying types of conflict.) Using

Activity Page 1.2, assign a conflict type to each group, and have them complete that section by listing examples from television, film, books, and/or real life.

- Bring the class back together, and ask a spokesperson from each group to present the group's information to the class. Students should record ideas from each presentation in their charts.
- Ask the class to contribute further ideas to each column.

SUPPORT: Remind students that any type of conflict can lead to a variety of resolutions. One person or force will triumph over the other depending on different factors, or the character will make one choice over another for one reason or another.

CHALLENGE: Students may include the resolution to each conflict example they record in the chart.

Wrap Up

5 minutes

Think-Pair-Share: Have students think about what they learned about conflict. Ask each student to turn to a partner and share what they remember about the nature of literary conflict.

- Direct students to the Types of Conflict Chart they created, and ask students why stories and poems almost always convey a conflict and resolution.
 - Answers will vary but may include: Conflict creates tension or suspense, which interests readers and keeps them engaged with the text.
- Explain that students will read a poem and examine its conflict in the second half of Lesson 1.

DAY 2

READING

45 minutes

Whole Group: "Apostrophe to the Ocean" [pages 11–13]

Introduce the Reader

5 minutes

- Ensure each student has a copy of *Realms of Gold*, Volume 1.
- Read the title with students, and explain that this Reader is a literary anthology or collection.
- Have students turn to the table of contents. Either read several genre titles aloud, or have students read them. Ask students to describe the genres included in the Reader.
- Although the Reader contains a variety of genres, explain to students that this unit will focus on the poem entries.
- Have students identify where to find the poets' names for each poem on pages 1–37.
- Give students a few moments to peruse the poem titles and authors. Ask students which poems they hope to read during this unit and why.
- Ask students to share any other thoughts they have about the poetry section.

Note to Teacher: You may wish to preview some of the poems that students will read during this unit.

SUPPORT: Point out that identifying the conflict (or the lack of one) in each poem is a good way to start analysis.

Introduce Poet Lord Byron and “Apostrophe to the Ocean”

10 minutes

- Tell students the whole group will read “Apostrophe to the Ocean.”
- Have students turn to the table of contents to find the poem, and direct them to page 11, where the selection begins.
- Explain to students that “Apostrophe to the Ocean” is part of a larger work entitled *Childe Harold’s Pilgrimage*.
- Ask students to identify the poet for this poem.
 - Explain that Byron’s full name was George Gordon Noel, 6th Baron Byron, a title inherited from his great uncle. He is often referred to simply as Lord Byron.
 - Provide students with some biographical and contextual information. Lord Byron (1788–1824) was a British Romantic poet. Romanticism was a type of poetry that focused on personal emotions, reverence for the natural world, and an interest in spiritual, mystical, or supernatural elements. Byron was born with a physical malformation of his right foot known as a clubfoot, which was not well understood at the time and for which he was sometimes jeered and mistreated. Determined not to let this hold him back, he became an accomplished fencer, boxer, and swimmer. In 1809, Byron traveled with a friend to Greece. While there in 1810, he completed the first recorded open water swim, a four mile stretch between Europe and Asia, which he is reported to have said was his biggest accomplishment. This swim was part of the inspiration for his autobiographical poem *Childe Harold’s Pilgrimage*, which he started writing while in Greece. Byron returned to London in 1811 and published the first two cantos of *Childe Harold* in 1812. The publication provided a literary chronicle of Byron’s explorations of the Mediterranean, and it brought to the poet fame and social popularity. Today, Byron is well-known for the satirical epic poem “Don Juan”, which he wrote between 1819 and 1824, and the poem “She Walks in Beauty”.
- Provide the following background information:
 - *Childe Harold’s Pilgrimage* is a long autobiographical poem written in four cantos, or divisions. The full work was published between 1812 and 1818.
 - The title *Childe* describes a young noble who has not yet advanced to knighthood. Harold is the main character’s name. A pilgrimage is a journey, particularly to a sacred place.
 - Unhappy with a seemingly meaningless life, Childe Harold sets out alone on a journey. He visits different countries in each canto and makes many references to history. In Canto 4, Childe Harold is replaced by a poet-speaker who remains disillusioned because his romantic ideas contradict reality. Make sure students understand that the voice of a poem is referred to as a *speaker*.

- o “Apostrophe to the Ocean” is from Canto 4. An apostrophe is a literary form in which the writer or speaker addresses someone or something that is not present or is unable to respond, such as an inanimate object such as the ocean. To personify is to assign human traits to a nonhuman object.
- o Lord Byron’s apostrophe is also an ode, or a feeling-filled tribute to something or someone worthy of praise.
- o Before reading, clarify historical references:

Armada: Fleet of ships sent by the King of Spain to invade England. Spain failed to defeat England.

Trafalgar: Naval battle between England and Spain/France. England’s victory kept the French commander Napoleon from invading England.

Assyria: Great empire of the ancient Middle East.

Greece: Great empire of ancient Greece.

Rome: Great empire of ancient Italy.

Carthage: Great city on the north coast of Africa.

Core Vocabulary

- Preview the core vocabulary words before reading the selection.

Note to Teacher: Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the poem.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *rapture*.
- Have students find the word on page 11 of the Reader.
- Explain that the glossary contains definitions of all the vocabulary words in this Reader. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - o Alternate forms of the word appearing in the poem may follow the definition. They may be a different part of speech than the original word.
- Then have students reference Activity Page 1.3 while you read each word and its meaning, noting the following:
 - o The page number and line number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the selection.

Note to Teacher: Core Vocabulary words in this unit are identified both by page number in *Realms of Gold*, Volume 1 and by line number in the poem. You will need to number each line of text in the poem. Start with 1 for the first line of the poem, proceeding accordingly to the last line of the poem, even if it continues on successive pages. Depending on your school’s policy, you may want to ask students to similarly number the lines of poetry in their book.

1. **rapture, n.** an expression of overwhelming emotion (11, l. 2)
2. **mingle, v.** to mix together (11, l. 8)
3. **ravage, n.** effects of destruction (11, l. 15)
4. **vile, adj.** without morals (11, l. 21)
5. **armament, n.** military weapon (**armaments**) (12, l. 28)
6. **leviathan, n.** a sea monster (**leviathans**) (12, l. 31)
7. **arbiter, n.** a person with power to solve a conflict (12, l. 33)
8. **armada, n.** a fleet of warships (12, l. 36)
9. **Trafalgar, n.** the area of land on the coast of southwestern Spain where Britain defeated France and Spain in a naval battle (12, l. 36)
10. **sublime, adj.** lofty or grand (13, l. 50)

Vocabulary Chart for “Apostrophe to the Ocean”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	arbiter armada armament leviathans Trafalgar	mingle rapture ravage sublime vile
Spanish Cognates for Core Vocabulary	árbitro armamento leviatanes	rapto sublime vil
Multiple-Meaning Core Vocabulary Words		sublime
Sayings and Phrases		

- Also point out that Activity Page 1.3 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Point out that the pronunciation guide represents individual sounds in the same way that they are represented on the Individual Code Chart (Activity Page SR.4). Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Determine how particular lines/stanzas contribute to the development and resolution of conflict.

Note to Teacher: “Apostrophe to the Ocean” is a long and complex poem taught over two lessons. You may choose to divide the introduction of the core vocabulary words over the two lessons or teach them all up front and then revisit them again before Lesson 2.

Read “Apostrophe to the Ocean”

20 minutes

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

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.

Note to Teacher: You may wish to have students listen to a recording of the poem either before or after reading. A link to the recording is provided in the Online Resources for this unit at <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.

[Stanza 1]

Literal What does the speaker love most?

- o The speaker says that he loves nature more than people.

Inferential What does the speaker mean when he says spending time in nature allows him to “mingle with the universe”?

- o The speaker finds that by spending time in nature, he feels more connected to all things in the universe.

Inferential What is the music that is referred to in line 4?

- o The music is the sound of the waves.

Literal Why does the speaker love nature over people?

- Nature offers isolation from people, natural music, and spiritual companionship.

Stop and Jot: Have students stop and jot a *who, what, when, where, why, or how* question about the speaker’s relationship with nature. 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.

SUPPORT: As time allows, suggest that students illustrate the natural images in Stanza 1 and then post these images for reference as students continue reading: pathless woods, lonely shore, deep sea, musical waves, and the universe. Students can add images for each stanza to create a folding illustration of the poem.

CHALLENGE: Lead students to discuss the final line of Stanza 1. What does the line, *What I can ne’er express, yet cannot conceal*, mean literally? (He cannot express or explain it, but he cannot hide it either.) What does the speaker mean when he says that nature affects him in this way? Students may suggest that the effect is so profound that there are no words to describe it but that a change in the speaker will be obvious to anyone he meets.

[Stanza 2]

Literal What/who is the speaker addressing in Stanza 2?

- o The speaker is addressing the ocean in Stanza 2.

Inferential How does the speaker think humans treat the earth?

- o The speaker thinks humans treat the earth with ruin or destruction, which means that they do not treat it well.

Inferential What is the conflict in Stanza 2?

- o The conflict is human vs. nature (the ocean).

Inferential How does the ocean prevent humans from conquering the ocean?

- o The ocean wrecks ships and sends sailors to unknown watery graves.

Evaluative Personification is giving human characteristics to something nonhuman. Why do you think that Lord Byron chooses to give the ocean human characteristics?

- o Accept reasonable answers.

Stop and Jot: Have students stop and jot a *who, what, when, where, why, or how* question about the conflict between humans and nature. 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.

SUPPORT: Suggest that students illustrate the scene in Stanza 2 and then post these images sequentially after the images for Stanza 1. Use the unfolding illustration of the poem for reference as students continue reading: ruin/destruction on shore, shipwrecks in the ocean, and sailors drowning.

[Stanza 3]

Literal What is the speaker addressing in Stanza 3?

- o The speaker continues to address the ocean in Stanza 3.

Literal Why does the ocean despise humans?

- o Humans have destroyed the earth, and now they are trying to control the ocean, too.

Inferential In Stanza 3, who is winning the conflict? What clue in the text helps you to know this?

- o The ocean is winning the conflict against humans—dashing them against the shore.

SUPPORT: Suggest that students illustrate the scene in Stanza 3 and then post these images sequentially after the images for Stanzas 1 and 2. Use the unfolding illustration of the poem for reference as students continue reading: earth’s destruction, ocean’s rejection of humans, ocean dashing humans against the shore.

[Stanza 4]

SUPPORT: Students may benefit from a translation of this challenging stanza:

The armaments which thunderstrike the walls

(Weapons destroy the walls)

Of rock-built cities, bidding nations quake,

(Of cities built of rock, causing conquered peoples to feel fear,)

And monarchs tremble in their capitals.

(And kings to fear for the safety of their lands.)

The oak leviathans, whose huge ribs make

(Wooden ships, the strength of which causes)

Their clay creator the vain title take

(Humans to vainly think they have power)

Of lord of thee, and arbiter of war;

(Over you [the ocean], declaring that they decide who wins at war;)

These are thy toys, and, as the snowy flake,

(But these humans and their ships are toys to you [the ocean], fragile as a snowflake,)

They melt into thy yeast of waves, which mar

(That melt into your waves, which ruin)

Alike the Armada’s pride, or spoils of Trafalgar.

(Both Spain’s pride and the winnings of the battle.)

SUPPORT: Explain that “oak leviathans” are ships. Leviathans are also sea monsters. Ask students to explain how this diction helps them picture the ships.

Literal How does the ocean view human ships?

- o The ocean views human ships as toys.

Literal How does the ocean treat humans and their ships—great or small?

- o All melt like snowflakes into the ocean’s waves.

Inferential What do the references to history indicate?

- o Each is a failed attempt by humans to master the ocean.

SUPPORT: Explain that the Spanish Armada was a Spanish naval fleet charged with invading England. The Battle of Trafalgar (1805) was fought off the southwestern coast of Spain between England and Spain, who was supported by French forces. A map is available in the Online Resources: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>. Suggest that students illustrate the Armada or Trafalgar as alluded to in Stanza 4 and then post these images sequentially after the images for Stanzas 1–3. Use the unfolding illustration of the poem for reference as students continue reading. Make sure that students’ illustrations show the conflict and resolution between the ocean and the Armada or Trafalgar.

[Stanza 5]

Literal What two things lay waste to the cities or empires?

- o The ocean and time destroy these cities or empires.

Literal What force does not affect the ocean as it affects humans and their buildings?

- o Time does not affect the ocean.

SUPPORT: Explain to students that Assyria, Greece, Rome, and Carthage were all great cities or empires during a certain period in history but that eventually failed. The poet contrasts these empires to the ocean, which remains strong.

SUPPORT: Suggest that students illustrate Assyria, Greece, Rome, or Carthage as alluded to in Stanza 5 and then post these images sequentially after the images for Stanzas 1–4. Use the unfolding illustration of the poem for reference as students continue reading. Make sure that students’ illustrations show the conflict and resolution among the ocean, time, and the place.

CHALLENGE: During free class time or as part of a Pausing Point, suggest that students complete Venn diagrams comparing and contrasting this poem with “Ozymandias” by Percy Bysshe Shelley (1792–1822), another English Romantic poet and a friend of Byron’s. Recordings of “Apostrophe to the Ocean” and “Ozymandias” are available in the Online Resources: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.

[Stanza 6]

Literal The speaker equates the ocean with “the Almighty,” or God. What other terms does the speaker use to indicate this relationship?

- o The speaker also uses the terms “Eternity” and “Invisible.”

Literal What similarities do the ocean and God share?

- o Both are calm or angry, endless, and dominant.

Inferential What does the comparison between the ocean and God suggest about nature as a whole as described in Stanza 1?

- o The speaker finds God in nature, which is why he experiences spiritual growth when he spends time in nature.

Evaluative Do you agree or disagree with the speaker’s view that nature and God are linked? Why or why not?

- o Answers will vary but should reflect a claim followed by explanation and evidence.

Stop and Jot: Have students stop and jot a *who, what, when, where, why, or how* question about the ocean’s relationship with God. 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.

SUPPORT: Suggest that students illustrate the comparison between the ocean and God and then post these images sequentially after the images for Stanzas 1–5. Use the unfolding illustration of the poem for reference as students continue reading.

[Stanza 7]

Literal How does the speaker view himself in relation to the ocean? What words or phrases in the text indicate this?

- o The speaker views himself as a child of the ocean. He uses the words “youthful” and “from a boy.”

Inferential For what reason is the speaker able to survive the ocean when others are not?

- o The speaker loves and respects the ocean while others do not.

SUPPORT: Suggest that students illustrate the image of the speaker as a child of the ocean and then post these images sequentially after the images for Stanzas 1–6. Use the completed illustration of the poem for reference as students continue their study of the poem.

Discuss “Apostrophe to the Ocean” and Wrap Up the Lesson 10 minutes

Display another version of a conflict chart. Have students help you record the conflict and resolution from “Apostrophe to the Ocean” as they fill in Activity Page 1.2.

SUPPORT: Students may need help determining the traits or the reasons that nature triumphs over humans. Work together as a class to make such decisions.

	TYPE	_____ vs. _____	TRAITS	RESOLUTION
Conflict	External	Humans	Selfish Destructive	Ocean triumphs because it is linked to God—almighty and all-powerful.
		Ocean	Endless Dominant	

To wrap up the lesson, have students revisit the purpose for reading:

Determine the way in which particular lines/stanzas contribute to the development and resolution of conflict.

Ask students to name important lines or stanzas in the development and resolution of conflict. Answers will vary but should be supported by reasoning and evidence.

Word Work: *Rapture*

5 minutes

1. In the selection, you read, “There is a rapture on the lonely shore.”
2. Say the word *rapture* with me.
3. *Rapture* means an “expression of overwhelming emotion.”
4. A bite of the triple chocolate cake filled me with rapture.
5. What are some other situations that might cause someone to feel rapture? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “I might feel rapture when _____.”]
6. What part of speech is the word *rapture*?
 - o noun

Synonyms and Antonyms

What are some synonyms, or words and phrases that have a similar meaning, of *rapture*? [Prompt students to provide words such as *enchantment*, *bliss*, and *enthusiasm*.] What are some antonyms, or words and phrases that have the opposite meaning, of *rapture*? [Prompt students to provide words such as *despair*, *misery*, and *sorrow*. As students discuss synonyms and antonyms, guide them to use the target word in a complete sentence, such as: “A synonym of *rapture* is *bliss*.”]

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.

Fluency

- For students who need extra fluency support, have them take home the optional fluency selection.

Lesson 2

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1 Reading	40 min	Close Reading: "Apostrophe to the Ocean"	<i>Realms of Gold</i> , Volume 1
	5min	Word Work: <i>Ravage</i>	Activity Pages SR.1, 1.3
DAY 2 Morphology	15 min	Introduce Greek and Latin Roots <i>primus, protos, quatrus</i> ; Suffixes <i>-ous, -ious</i>	Greek and Latin Roots Chart
			Suffixes Chart
Writing	30 min	Write a Poem: Plan	Activity Page 2.1, 2.2
			<i>Realms of Gold</i> , Volume 1
Take-Home Material	*	Morphology, Writing	Writing Process Chart
			Activity Page 2.3
			Copies of "For my Sister Molly Who in the Fifties" by Alice Walker and "Ode to Pablo's Tennis Shoes" by Gary Soto
			Activity Pages 2.1, 2.2, 2.3

Primary Focus Objectives

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

Reading

Determine the impact of figurative and connotative language on meaning and tone. (RL.6.1, RL.6.4, RL.6.5, RL.6.10)

Writing

Plan writing. (W.6.4, W.6.5, W.6.10)

Speaking and Listening

Come to discussion prepared and follow rules of classroom discussion. (SL.6.1, SL.6.1.a, SL.6.1.b)

Ask and answer questions about the text. (SL.6.1.c)

Review key ideas and demonstrate understanding of multiple perspectives. (SL.6.1.d)

Interpret information presented in diverse formats. (SL.6.2)

Adapt speech to a variety of contexts and tasks. (SL.6.6)

Language

Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.6.3)

Determine the meaning of unknown words. (L.6.4, L.6.4.a, L.6.4.c)

Use appropriate Greek or Latin affixes as clues to the meaning of a word. (L.6.4.b)

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L.6.5, L.6.5.a, L.6.5.c)

ADVANCE PREPARATION

Reading

- Display the Types of Conflict Chart from Activity Page 1.2, and review with students the conflict and resolution of “Apostrophe to the Ocean.”
- Write the purpose for reading on the board/chart paper: *Determine the impact of figurative and connotative language on meaning and tone.*

Writing

- Prepare to share these examples of odes with students—“Apostrophe to the Ocean,” Lord Byron; “For my Sister Molly Who in the Fifties,” Alice Walker; and “Ode to Pablo’s Tennis Shoes,” Gary Soto. Links to poems are available in the Online Resources: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.
- Produce and display the Writing Process Chart in the Teacher Resources section of this guide.

Morphology

- Produce and display the Roots Chart on page 42 and the Suffixes Chart on page 43.
- Be prepared to discuss these suffixes in words from “I Wandered Lonely as a Cloud” and “Apostrophe to the Ocean,” from *Realms of Gold*, Volume 1.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

Close Reading: “Apostrophe to the Ocean” [pages 11–13]

Introduce the Poem

5 minutes

- Tell students they will conduct a close reading of “Apostrophe to the Ocean.”
- Explain that Byron uses a number of poetic devices to present the human vs. nature conflict in his poem.
- Present the following academic vocabulary terms to students:
 - allusion:** reference to another work of literature or art or an historical event
 - connotation:** feelings or ideas suggested by a word (connotative)
 - diction:** choice of words
 - figurative:** expressing one thing as another
 - personification:** act of giving human qualities to a nonliving object
 - simile:** comparison between two objects using the word *like* or *as*
 - tone:** speaker’s attitude toward the subject
- Have students turn to page 11 in *Realms of Gold*, Volume 1.

Core Vocabulary

- “Apostrophe to the Ocean” is a long and complex poem taught over two lessons. If you have chosen to divide the introduction of the core vocabulary words over the two lessons, refer to the remaining words in Lesson 1. If you have decided to teach them all up front, revisit them again in Lesson 1 before proceeding to Lesson 2. Students may refer to Activity Page 1.3.
- Read the purpose for reading from the board/chart paper:

Determine the impact of figurative and connotative language on meaning and tone.

Read “Apostrophe to the Ocean”

30 minutes

The practice of close reading involves directing students’ attention to specific aspects of a text. The guided reading supports in this close reading of “Apostrophe to the Ocean” 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’ understanding 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 1 or 2, refer them to Activity Page 1.3 or the glossary on Activity Page SR.1.

NOTE TO TEACHER: Have students read aloud or read silently. Pause at each point indicated to explain or clarify the text. You may have different students read each of the stanzas aloud and then stop to discuss the diction and figurative language.

[Stanza 1]

VOC/Inferential Which words in Stanza 1 suggest a positive view of nature?

- o These words suggest a positive view of nature: *pleasure, rapture, music, love, mingle*.

[Stanza 2]

VOC/Inferential What are the connotations of the core vocabulary word *ravage*?

- o The word *ravage* suggests the effects of violence or complete destruction.

COMP/Literal In the simile, what sinks “like a drop of rain” into the ocean?

- o Humans sink “like a drop of rain” into the ocean.

LIT/Inferential This comparison, which features the word *like*, is a simile. What does the comparison between a human and a drop of rain tell readers about the speaker's view of humans?

- o A drop of rain is very small in comparison to the ocean. The speaker suggests that humans, too, are very small or inconsequential when facing the power of the ocean.

SUPPORT: Students may consult a digital or print dictionary to learn the connotations of *ravage*.

[Stanza 3]

COMP/Inferential What powerful actions does the speaker attribute to the ocean in Stanza 3?

- o The ocean arises and shakes; spurns; sends; howls; and dashes.

LIT/Literal These verbs are generally attributed to humans. What kind of figurative language does the poet use here to describe the ocean?

- o The poet personifies the ocean.

LIT/Evaluative In your opinion, what is the effect on the conflict of the poet's personification of the ocean?

- o Students may say that it intensifies the conflict between humans and the ocean.

SUPPORT: Lead students to act out each of the verbs listed as answers to the first question to help them make the connection to humans.

[Stanzas 4 and 5]

LIT/Literal What historical allusions does the poet make in these stanzas?

- o The poet makes allusions to the Armada, Trafalgar, Assyria, Greece, Rome, and Carthage.

COMP/Inferential What do these allusions suggest about human efforts vs. the power of the ocean?

- o These allusions suggest that human efforts are useless and ineffective in the face of the ocean's power.

[Stanza 6]

LIT/Literal According to the speaker, where does the ocean sit? What does this seating suggest about the ocean?

- o The ocean sits on a throne, like a king, so the ocean is powerful.

[Stanza 7]

LIT/Literal What comparison does the poet make to explain the speaker’s “joy / Of youthful sports”?

- o The speaker compares the rise of joy to the ocean’s bubbles.

LIT/Inferential This comparison, which features the word *like*, is a simile. What does the comparison between the speaker’s joy and the bubbles tell readers about the speaker’s view of the ocean?

- o Anything born of the ocean is natural, spontaneous, and joyous. The speaker goes on to suggest that he is born of the ocean—a product of the ocean like those bubbles.

LIT/Evaluative How does the author’s use of figurative language or literary devices such as personification, simile, and allusion help you to visualize and appreciate the poem? Explain using a specific example.

- o Answers will vary.

Discuss “Apostrophe to the Ocean” and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Determine the impact of figurative and connotative language on meaning and tone.

Display the following questions.

Evaluative Why do you think Lord Byron (and other poets and writers) use figurative and connotative language?

- o Students may say that figurative and connotative language makes their literary works more interesting and relatable to the reader or that it helps readers to picture or feel what the writer is trying to communicate.

Evaluative In what ways do Byron’s use of connotation and figurative language support the meaning and tone of his poem? [Read the question, and call on students to answer using the following sentence frames.

When Byron uses word connotation (*rapture; ravage*), I understand that _____.

Because Byron introduces similes (comparisons), I understand that _____.

Since Byron employs personification of the ocean, I understand that _____.

Because Byron makes historical (or religious) allusions, I understand that _____.

Allow students 2–3 minutes to complete the sentence frames in writing. Then invite students to share and discuss their answers. Possible answers may include:

When Byron uses word connotation (*rapture; ravage*), I understand that nature inspires strong emotion while humans bring destruction.

Because Byron introduces similes (comparisons), I understand that the ocean is endless and a place of beginnings.

Since Byron employs personification of the ocean, I understand that the ocean is all-powerful.

Because Byron makes historical (or religious) allusions, I understand that humans are powerless and that nature is powerful.

Ask students how writing the sentence frames helped them to think about or better understand the connection between poetic device and meaning.]

Word Work: *Ravage*

5 minutes

1. In the selection, you read, “nor doth remain / A shadow of man’s ravage.”
2. Say the word *ravage* with me.
3. *Ravage* means “effects of destruction.”
4. The raging forest fire caused ravage throughout the region.
5. What are some other examples of causes that might result in ravage. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “_____ cause ravage when _____”]
6. What part of speech is the word *ravage*?
 - o noun

Because, But, So

[Use a *Because, But, So* activity for follow-up. Display the following sentence frames.]

The ravage was dangerous because _____.

The _____ may have caused ravage, but _____.

The ravage was total, so _____.

Turn to your partner, and take turns completing the sentences. Make sure your sentences demonstrate the meaning of the word *ravage*. [Invite students to share their answers. Possible answers include:

The ravage was dangerous because the fallen trees made travel difficult.

The tornado may have caused ravage, but the community came together to help rebuild.

The ravage was total, so the cars were destroyed.]

Greek and Latin Roots *primus, protos, quartus* and Suffixes *-ous, -ious, -eous*

Introduce Roots

5 minutes

- Remind students that roots are word parts that help to form a longer word.
- Add the following roots to the classroom Roots Chart. Read the roots, meanings, and examples with students.

Root	Meaning	Example
<i>primus</i>	first or first part	The <u>primroses</u> are the first flowers to bloom in our garden in the spring. The <u>primal</u> hunting-and-gathering societies eventually settled and formed villages.
<i>protos</i>	first; first in importance	The <u>protolithic</u> period is the earliest part of what is known as the Stone Age—when people began using stone tools. The <u>protagonist</u> is the main character in a story.
<i>quartus</i>	fourth	A <u>quart</u> is a fourth of a gallon. The four members of the string <u>quartet</u> played violins, the viola, and the cello.

- Explain that the English language uses adaptations of these Greek and Latin roots as the basis for many words. In English, the roots are *prim*, *prot*, and *quart*.
- Point out that a word related to poetry is *quatrain*. It comes from the Latin *quaterni*, which means “four each.” A quatrain is a four-line stanza with a pattern of rhyming lines. Tell students that an example of a poem with quatrains is Robert Frost’s “Stopping by Woods on a Snowy Evening,” which they will read in this unit.
- Write the words *primary*, *prototypical*, and *quarter* on the board. Briefly discuss the meaning of each word, and then use it in a sentence.
 - Primary* means “first in time, order, or importance.” My primary goal is to make sure I do well on my final exam in math.
 - Prototypical* means “relating to the original or typical form of something.” The prototypical pattern for the sweaters had a mistake in the number of stitches.
 - Quarter* means “one of four equal parts of something.” I have a quarter of my allowance left for the month, so I decided not to buy a new video game.

- Add the suffixes *-ious*, *-ous*, and *-eous* to the classroom Suffixes Chart. Read the meaning and example.

Suffix	Meaning	Affixed Word	Meaning
<i>-ious/-ous/-eous</i>	having qualities of	envious	feeling jealous or desiring of something someone else has

- Explain that *-ous* and *-ious* mean “having qualities of.”
- The suffix *-ous* is pronounced /əs/. Point out that *-ious* is pronounced /ee*əs/ in some words. In others, the *i* is silent, and *-ious* is pronounced /əs/. Write the meaning of the suffixes on the poster.
- Explain to students that another suffix, *-eous*, also means “having qualities of.” Share the following examples of words with the suffix *-eous*: *courageous*, *outrageous*, *spontaneous*, *gorgeous*.
- Tell students that there are examples of words with *-ous* and *-ious* in some of the poems they are reading in this unit. Point out *continuous* from “I Wandered Lonely as a Cloud” and *glorious* from “Apostrophe to the Ocean.” Explain that both of these words are adjectives.
- Then tell students that the suffixes *-ous*, *-ious*, and *-eous* all form adjectives when added to a root or root word. Explain that there are no strict rules for when to use each.
- Write the word *victory* on the board. Briefly discuss the meaning of the word, and then use it in a sentence.
 - o A victory is the achievement of success in a struggle.
 - o The team won a great victory after a hard-fought game.
- Next, erase or cross out the *y* in *victory*, and replace it with the suffix *-ious*. Have students read the new word; then discuss the meaning of the new word.
 - o *Victorious* means “having won a victory.”
 - o The team was victorious after a hard-fought game.
- Continue in this manner as time allows. Suggestions of words include *envy* (envious), *rebel* (rebellious), *tedium* (tedious), *study* (studious), *ambition* (ambitious), *disaster* (disastrous), *hazard* (hazardous), *joy* (joyous), and *nerve* (nervous).

- To wrap up, allow students two minutes to turn to a partner and take turns saying sentences with new words they learned in this lesson.
- Have students turn to Activity Pages 2.1 and 2.2. Briefly review the directions, and do the first item on each page together. Tell students to complete the Actiity Pages for homework.

Write a Poem: Plan**Review****10 minutes**

- Review with students that an ode is a lyrical poem, which means that it expresses the speaker's feelings and emotions. An ode also addresses a particular subject, which may be a person or a thing. Typically, an ode praises the subject.
- Remind students that during the Reading part of Lessons 1 and 2, they read an ode English poet Lord Byron wrote to the ocean, called "Apostrophe to the Ocean." (An apostrophe is a literary form in which the writer or speaker addresses someone or something that is not present or is unable to respond, such as an inanimate object.) Tell students that when writing an ode, poets typically use many adjectives and verbs. Sometimes, they personify the object being addressed.

SUPPORT: Draw students' attention to the last stanza of "Apostrophe to the Ocean." Ask students how Lord Byron uses these techniques. (Lord Byron addresses the ocean directly, telling it how much he loved it as a child, and he speaks as though the ocean were a beloved animal or person.)

- Display the Writing Process Chart on Activity Page SR.2. Remind students that they have learned these steps in the writing process. Explain to students that they will follow the same process for writing poetry.

Introduce**5 minutes**

- Explain to students that they will be writing odes of their own.
- As models, have students read aloud the odes by Alice Walker and Gary Soto that you prepared in advance.

Brainstorm**10 minutes**

- Have students use the grid on Activity Page 2.3 to brainstorm possible topics in their lives that are worthy of praise. Tell students that their subject could be as simple as an everyday object or as complex as a feeling about an event, place, or person.
- Then, have students work with partners to review their grids and select a subject for writing their ode. Tell students that they should select a subject for which they have multiple sensory details to share. Remind students of the need for adjectives and verbs that express the intensity of their feelings for that subject.

Wrap Up**5 minutes**

- Have volunteers share their topics from Activity Page 2.3 with the class. Ask the following questions:
 - How did creating the grid help you think about your possible subject?
 - Why does your topic make a good subject for praise?

Take-Home Material

Reading

- As optional homework, have students read and analyze Shakespeare’s “All the world’s a stage” beginning on page 27 of *Realms of Gold*, Volume 1.

Morphology

- Have students complete Activity Pages 2.1 and 2.2 for homework.

Writing

- If students did not complete Activity Page 2.3 during the Writing Lesson, have them complete it for homework.

Fluency (Optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 3

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	40 min	Read-Aloud: "I Wandered Lonely as a Cloud" Small Group: "Stopping by Woods on a Snowy Evening"	<i>Realms of Gold</i> , Volume 1 Photocopies of "I Wandered Lonely as a Cloud" and "Stopping by Woods on a Snowy Evening" to both project and to hand out to students Activity Pages 3.1, 3.2, 3.3 Form, Structure, and Meaning Chart From Online Resources, audio recordings of "I Wandered Lonely as a Cloud" and "Rock-a-Bye Baby"; photo of Grasmere
	5 min	Word Work: <i>Sweep</i>	
DAY 2: Grammar	15 min	Introduce Intensive and Reflexive Pronouns and Frequently Confused Words <i>good/well, like/as</i>	Intensive and Reflexive Pronouns Chart Frequently Confused Words Chart Activity Pages 3.4, 3.5
	30 min	Write a Poem: Plan	Activity Pages 3.6, 3.7
Take-Home Material	*	Grammar, Writing	Activity Pages 3.4, 3.5, 3.7
Optional	*	Mid-Unit Comprehension Check	Activity Page PP.1

Primary Focus Objectives

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

Reading

Analyze how a particular line/stanza fits into the overall structure of the poem. (RL.6.1, RL.6.4, RL.6.5, RL.6.10)

Writing

Plan to write a poem. (W.6.4, W.6.5, W.6.10)

Speaking and Listening

Come to discussion prepared and follow rules of classroom discussion. (SL.6.1, SL.6.1.a SL.6.1.b)

Ask and answer questions about the text. (SL.6.1.c)

Review key ideas and demonstrate understanding of multiple perspectives. (SL.6.1.d)

Interpret information presented in diverse formats. (SL.6.2)

Adapt speech to a variety of contexts and tasks. (SL.6.6)

Language

Use intensive pronouns. (L.6.1.b)

Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.6.3)

Determine the meaning of unknown words. (L.6.4, L.6.4.a, L.6.4.c)

ADVANCE PREPARATION

Reading

- Read in advance the biographical information about poets William Wordsworth and Robert Frost on pages 48–49. Links to additional biographical information are provided in the Online Resources.
- Collect and be prepared to share biographical information from the Online Resources for William Wordsworth and Robert Frost.
- Prepare for students to listen to an audio recording of “I Wandered Lonely as a Cloud” being read aloud and a photograph of Grasmere.
- Prepare to play students an audio recording of “Rock-a-Bye Baby” to support instruction as described in the Reading Lesson.
- Prepare and display a class version of the Form, Structure, and Meaning Chart found on Activity Page 3.3 as a poster or for projection.
- Make copies of “I Wandered Lonely as a Cloud” and “Stopping by Woods on a Snowy Evening” to both project and to hand out to students. You will use these to mark rhyme scheme.
- Write the purpose for reading on the board/chart paper: *Explain how a particular line or stanza contributes to a poem’s structure and meaning.*

(Use this link to download the Online Resources for this unit, where the links to the biographies, photo, and video can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.)

Grammar

- Prepare and display the Intensive and Reflexive Pronouns Chart and the Frequently Confused Words Chart on pages 59 and 60.

Writing

- Prepare to show sample answers for Activity Pages 3.6 and 3.7, shown on Teacher Guide page 154.

DAY 1

READING

45 minutes

Read-Aloud: “I Wandered Lonely as a Cloud” [page 28]

Small Group: “Stopping by Woods on a Snowy Evening” [page 10]

Introduce Lyrical Poetry and Poets

5 minutes

- Tell students that they will read two short lyrical poems in this lesson, “I Wandered Lonely as a Cloud” by William Wordsworth and “Stopping by Woods on a Snowy Evening” by Robert Frost. Students will read aloud the first poem as a whole class and the second poem in small groups.

- Explain that lyrical poetry expresses the speaker’s feelings.

- Explain that Wordsworth uses a number of sound and structural devices to mimic actions such as dancing and wandering—moving without a fixed destination. Review the terms:

iamb: one short, unstressed syllable followed by one long, stressed syllable

meter: repeating rhythmic pattern

rhyme scheme: repeated pattern of shared end sounds among words at the ends of poetic lines

couplet: two corresponding lines of verse

quatrain: set of four lines

repetition: act of presenting again

- Before introducing students to the poems, provide them with some biographical information about each of the poets.
 - English poet William Wordsworth (1770–1850), along with friend and fellow English poet Samuel Taylor Coleridge (1772–1834), is recognized as one of the fathers of the English Romantic movement. Breaking with earlier poetic traditions, Wordsworth and Coleridge published *Lyrical Ballads* (1800). 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. The poems written from 1799 to 1808 are thought to be some of Wordsworth’s greatest and include “I

Wandered Lonely as a Cloud,” which was published in Wordsworth’s *Poems, in Two Volumes* (1807). Grasmere, a village in England where Wordsworth lived for a time, is the setting of “I Wandered Lonely as a Cloud.” [Show students a photo of Grasmere, available in the Online Resources, either before or during the reading of the poem.]

- o American poet Robert Frost (1874–1963) did not find publishing success until later in life. In fact, his attempts to publish a book of his work in the United States were met with failure, so he moved to England in 1912, where he published a book a year later. His success in England eventually led to his discovery and publication in the United States. In 1923 he received the Pulitzer Prize for *New Hampshire*. Frost is recognized for his focus on rural life. “Stopping by Woods on a Snowy Evening” was published in *New Hampshire*. The poem suggests that danger—such as death—often hides behind the surface of nature.

Introduce the Poems

5 minutes

- Have students turn to “I Wandered Lonely as a Cloud” on page 28 in *Realms of Gold*, Volume 1.

Core Vocabulary

- Preview the core vocabulary words before reading the poems. Note that vocabulary words for both “I Wandered Lonely as a Cloud” and “Stopping by Woods on a Snowy Evening” are included. Words are listed by both page number and line. You will need to number each line of text in each poem. Start with 1 for the first line of the poem, proceeding accordingly to the last line of the poem, even if it continues on successive pages. When you begin reading a new poem, restart the numbering of the first line of that new selection with the number 1. Depending on your school’s policy, you may want to ask students to similarly number the lines of poetry in their book.

Note to Teacher: Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the poem.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *vale*.
- Have students find the word on page 28 of the Reader.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–n.; verb–v.; adjective–adj.; adverb–adv.
 - o Alternate forms of the word appearing in the poem may follow the definition. They may be a different part of speech than the original word.
- Then have students reference Activity Page 3.1 while you read each word and its meaning, noting the following:

- o The page number (for the first occurrence of the word in the poem) appears in bold print after the definition.
- o Words are listed in the order in which they appear in the poem.

“I Wandered Lonely as a Cloud”

1. **vale, n.** a valley (**vales**) (28, l. 2)
2. **continuous, adj.** without stopping (28, l. 7)
3. **margin, n.** a border or edge (28, l. 10)
4. **gay, adj.** happy (28, l. 15)
5. **jocund, adj.** characterized by happiness (28, l. 16)
6. **pensive, adj.** thoughtful (28, l. 20)
7. **solitude, n.** a state of being alone (28, l. 22)

“Stopping by Woods on a Snowy Evening”

8. **queer, adj.** differing from what is expected (10, l. 5)
9. **sweep, n.** forceful movement (10, l. 11)
10. **downy, adj.** resembling the feathers of a bird (10, l. 12)

Vocabulary Chart for “I Wandered Lonely as a Cloud” and “Stopping by Woods on a Snowy Evening”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	jocund pensive solitude vales	continuous downy gay margin queer sweep
Spanish Cognates for Core Vocabulary	jocundo pensativo soledad	continuo margen
Multiple-Meaning Core Vocabulary Words		margin sweep
Sayings and Phrases	inward eye	

- 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.
- Point out that the pronunciation guide represents individual sounds in the same way that they are represented on the Individual Code Chart (Activity Page SR.4). Demonstrate how to pronounce the first word, using the pronunciation guide.
- Write the purpose for reading from the board/chart paper:

Explain how a particular line or stanza contributes to a poem's structure and meaning.

Read the Poems

20 minutes

"I Wandered Lonely as a Cloud"

Have students turn to "I Wandered Lonely as a Cloud" on page 28 in *Realms of Gold*, Volume 1. Before reading, explain the following.

- Explain that while Wordsworth's poem is not technically an ode, the speaker does praise a particular object: the daffodil.
- Point out to students that this particular poem does not revolve around a conflict but rather a remembered sensory experience with nature.

Read the selection aloud, or have a volunteer read aloud as students follow along in their readers, pausing to read and discuss the corresponding guided reading supports. 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.

[Stanza 1]

Literal What does the speaker compare himself to?

- o The speaker compares himself to a lonely cloud.

Literal What is the setting of the poem?

- o The speaker is in a field of daffodils near a lake/bay with sheltering trees.

Inferential Why does the speaker compare himself to a cloud?

- o The speaker compares himself to a cloud because clouds seemingly float through the sky without a specific destination or purpose. The speaker, too, is wandering without a specific destination or purpose.

Evaluative For the most part, the poem is written in iambic tetrameter, which means that each line has four iambs, or feet, as in lines 1–2: I **wan**|-dered **lone**|-ly as | a **cloud** / That **floats** | on **high** | o'er **vales** | and **hills**. One exception is line 6: **Flut**-ter-ing | and **dan**-|-cing in | the **breeze**. Why do you think the poet makes this exception?

- o Answers will vary. Point out that the even length and meter of the previous lines suggest unhurried wandering. The change in meter that occurs with the word *fluttering* suggests a suddenness, as if the speaker is surprised by the humanlike (personification) movement of the daffodils.

SUPPORT: Model for students how to scan and read aloud lines of iambic tetrameter: I wan| -
dered lone| -ly as | a cloud / That floats | on high | o'er vales | and hills.

CHALLENGE: Ask students to analyze the effect of the poet's structure of four six-line stanzas, or sestets.

Note to Teacher: Point out to students that Stanzas 1–3 are written in the past tense while Stanza 4 is written in the present tense. You may choose to have students make a list of verbs in the poem. Discuss with students how this change reflects the speaker's viewpoint on the event.

[Stanza 2]

Literal How many daffodils does the speaker see?

- o The speaker says that he sees ten thousand daffodils.

Inferential In what way are the daffodils personified?

- o The daffodils toss their heads and dance.

Evaluative Two more exceptions to the poem's iambic tetrameter occur at lines 7 and 12. For what purpose do you think the poet made these exceptions?

- o Answers will vary. Help students to understand that the extra syllable in *continuous* lengthens the line, reflecting the long line of daffodils in line 9. The word *tossing* works the same way as the earlier use of *fluttering*, creating sudden motion.

SUPPORT: Model for students how to scan and read aloud lines 7 and 12:

Con | tin | u | ous | as | the | stars | that | shine ... / Toss | ing | their | heads | in | spright |
ly | dance.

[Stanza 3]

Literal Project the copy you made of "I Wandered Lonely as a Cloud." Mark rhyme scheme by assigning an A to the first end sound. Every end sound that matches in the stanza will also be assigned the letter A. Assign the letter B to the next sound and so on. What is the rhyme scheme in Stanza 3?

- o The rhyme scheme is ABABCC.

Literal Is the rhyme scheme the same in the other stanzas?

- o Yes.

Note to Teacher: You may need to point out to students that the rhyme scheme follows the same pattern, but not every first line of a stanza rhymes with each other, for example, they are not all "A"s.

Evaluative Read the poem aloud, or have students listen to the recording available in the Lesson 3 Online Resources. What does this regular rhyme scheme remind you of?

- o Answers will vary, but students may suggest that the regular rhyme scheme resembles music or dancing, which is what the speaker says the daffodils are doing in lines 6, 12, and 14.

Literal The final two lines in each stanza form a couplet. What does each couplet have in common?

- o Each couplet features the daffodils—the poem’s subject.

[Stanza 4]

Literal What is the setting of Stanza 4?

- o The setting of Stanza 4 is the speaker’s couch, perhaps in his living room at home.

Evaluative Why do you think William Wordsworth uses the couch as the setting? What do you think about when you visualize someone lying on a couch?

- o Accept reasonable answers. Answers could include someone is resting or thinking.

Inferential In Stanza 4, the speaker talks of solitude or being alone. Is this solitude lonely or satisfying? Why?

- o The solitude is satisfying because it allows the speaker to remember the field of daffodils, which aids his creative process.

Stop and Jot: Have students stop and jot a *who, what, when, where, why, or how* question about the speaker’s relationship to nature. As time allows, invite a few students to share their questions and discuss answers.

Note to Teacher: After students have studied the poem, you may wish to show them a photograph of Grasmere, where Wordsworth lived for a time, and the surrounding area—the real-life setting of the poem (available in the Lesson 3 Online Resources).

- Remind students that in poetry, sound and structure support meaning.
- Display the Form, Structure, and Meaning Chart below, with only the top row and first column filled in.
 - o Ask students to provide entries for the second column and write them on the chart you have displayed.
 - o Call on students to provide answers for the third column and write them on the chart you have displayed.
 - o Discuss how one distinguishing characteristic of poetry is this relationship among sound, structure, and meaning.
 - o As time allows, prompt students to discuss the poem’s variances in meter independently.
 - o Keep the chart displayed throughout the rest of the lesson.

Form/Structure	Example	Relationship to Meaning
meter (iamb)	I wan -dered lone -ly as a cloud / That floats on high o'er vales and hills .	Creates effect of wandering
variance in meter	" Flut -ter-ing and dan - -cing in the breeze ."	Creates sudden surprise in the regular action
rhyme scheme	ABABCC	Mimics the dancing daffodils
couplet	"Beside the lake, beneath the trees, / Fluttering and dancing in the breeze."	Returns focus to the poem's subject, daffodils

"Stopping by Woods on a Snowy Evening"

- Have students turn to "Stopping by Woods on a Snowy Evening" on page 10 of *Realms of Gold*, Volume 1.
- Explain that while Frost's poem is not technically an ode, the speaker does ponder a particular object: the snowy woods.
- Point out to students that this particular poem revolves around an internal conflict: Should the traveling speaker stop for the evening or continue on his journey?

Establish Small Groups

Before reading the poem, 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 Pages 3.2 and 3.3 together. This is an excellent time to make notes in your anecdotal records.
- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Pages 3.2 and 3.3. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Pages 3.2 and 3.3 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.
- 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.

[Stanza 1]

SUPPORT: To help students answer question 1 on Activity Page 3.2, remind them of the definitions of *line*, *stanza*, and *quatrain*. Have students count the lines and the stanzas. How many lines are in Stanza 1?

SUPPORT: To help students answer question 2 on Activity Page 3.2, point out that the poem is written in perfect iambic tetrameter, which means that each line has four iambs: Whose **woods** | these **are** | I **think** | I **know**. Have students read aloud the first two lines of the poem several times. Ask students how the poem is like a song.

SUPPORT: Prior to the small-group discussions, and if time allows, you may wish to play for students a version of “Rock-a-bye Baby” (available in the Lesson 3 Online Resources). Discuss with students that Frost’s poem achieves the tightness of a lullaby like this one that offers a seemingly simple message (rocking a baby) with dark undertones (death).

CHALLENGE: Explain to students that Frost’s quatrains are Rubaiyats—meaning that one *rhyme* from a stanza carries to the next. Have students mark all the words that rhyme with the word *here* to demonstrate. Then, lead students to discuss the effect (tight unity) of this strategy.

[Stanza 2]

Literal What is the setting of the poem?

- o The speaker and his horse stop in deserted snowy woods.

SUPPORT: Display a copy of the poem. To answer question 3 on Activity Page 3.2, it may help to have students go back and read each line aloud and answer the question, “What is another line this line rhymes with?” Help students mark the rhyme scheme for the poem: AABA BCBB CDCC DDDD.

SUPPORT: Prompt students to discuss how the rhyme scheme causes the poem to read like a lullaby. Like a lullaby, too, the poem appears simple.

CHALLENGE: Explain to students that the rhyme scheme in a Rubaiyat quatrain is called a chain rhyme because it links one stanza to the next. Lead students to discuss the effect of the variation in Stanza 4. Students may suggest that the repeating rhyme is suggestive of tiredness or sleep, emphasizing the attractiveness of this choice for the speaker.

[Stanza 3]

Inferential Sensory language appeals to the senses. What sensory language does Stanza 3 include?

- o The stanza contains sound words: *bells*, *wind*, and *snowfall*.

Inferential Why is the horse confused that they are stopping in the woods?

- o The horse is confused because there isn’t a farmhouse near, and he doesn’t understand stopping without a reason.

Inferential What conflict is the rider experiencing?

- o On one hand, the rider is enjoying the peacefulness of watching the snow fall. On the other hand, the rider feels like there is a lot to be done and that he must keep going.

[Stanza 4]

SUPPORT: Remind students that internal conflict is a conflict that happens inside one’s own mind. It has to do with thoughts and feelings about something, such as making a decision. Ask students to share an example of internal conflict they have experienced, such as, “I want to try out for the basketball team and the school play, but I can only do one.” Then have students answer question 4 on Activity Page 3.2

Literal What is the conflict of the poem?

- o As the speaker and his horse are traveling through snowy woods, the speaker experiences a conflict over whether to stop and enjoy the snowy evening or to go on because there are things to be done.

Inferential What are other possible meanings of the word *sleep* that repeats at the poem’s end?

- o The word *sleep* has a connotation of death.

CHALLENGE: If time allows, have students complete Venn diagrams, comparing and contrasting the poem with “Rock-a-Bye Baby.”

Note to Teacher: You may choose to assist students who need support in filling out Activity Page 3.3 or have the whole group complete the page together when you wrap up the lesson.

Discuss the Poems and Wrap Up the Lesson

10 minutes

Bring the class back together to discuss the poems and wrap up the lesson.

- Review the purpose for reading:

Analyze how a particular line/stanza fits into the overall structure of a poem.

- Have students share their answers to Activity Page 3.2 to analyze lines and stanzas in “Stopping by Woods on a Snowy Evening.” Answers to Activity Page 3.2 are located on page 153 of the Answer Key in this guide.
- Remind students of the chart they filled in for “I Wandered Lonely as a Cloud.” Then ask students to share their answers to Activity Page 3.3 for “Stopping by Woods on a Snowy Evening.” Discuss students’ answers and the answers in the chart below.

Form/Structure	Example	Relationship to Meaning
quatrain	Lines 1–4	4x4 structure creates perfect unity
meter (iamb)	Whose woods these are I think I know	Creates musical effect, like a lullaby, which covers danger with simplicity
rhyme scheme	AABA BCBB CDCC DDDD	Mimics the unity and rhythm of music
repetition	Lines 15–16	Creates the effect of sleepiness

Wrap up by asking the following questions:

Evaluative How would you compare and contrast the structure of these two poems?

- o Both use rhyme but have different rhyme schemes. Both use meter to create a musical effect, but Wordsworth interrupts the meter to create a sudden surprise in the regular action. Wordsworth uses couplets to emphasize the subject of the daffodils. Frost uses repetition at the end of the poem to create an effect of sleepiness.

Evaluative How effectively do you think Wordsworth’s sound and structure mimic dancing daffodils? How effectively do you think Frost’s sound and structure mimic a lullaby? Support your reasoning with evidence from the text.

- o Answers will vary but should be supported by reasoning and evidence.

Word Work: *Sweep*

5 minutes

1. In the selection you read, “Stopping by Woods on a Snowy Evening,” the speaker notes, “The only other sound’s the sweep / Of easy wind and downy flake.”
2. Say the word *sweep* with me.
3. *Sweep* means “forceful motion.”
4. The sweep of the wind against the windows caused them to rattle.
5. What are some possible effects of a sweep of weather? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “A sweep of _____ might cause _____.”]
6. What part of speech is the word *sweep*?
 - o noun

Multiple-Meaning Word

[Use a *Multiple-Meaning Word* activity for follow-up. Tell students the word *sweep* is a word with multiple meanings. Share the following with students.]

Meaning #1: sweep, v. to clean a floor with a broom

Meaning #2: sweep, v. to destroy completely

Meaning #3: sweep, v. to pass by quickly

Meaning #4: sweep, v. to cover an entire area

Meaning #5: sweep, n. forceful motion

I am going to read several sentences. Listen to the context, or the text surrounding *sweep* in the sentence, for clues as to which meaning is being used. When you think a sentence is an example of Meaning #1, hold up one finger. When you think a sentence is an example of Meaning #2, hold up two fingers. When you think a sentence is an example of Meaning #3, hold up three fingers, and so on.

1. The sweep from the snow caused the barn wall to topple.
 - o 5
2. The soccer team plans to sweep their opponents in the tournament.
 - o 2
3. Angry, she sweeps by me and heads toward the door.
 - o 3
4. The photographer sweeps the scene with his camera.
 - o 4
5. Please sweep the kitchen before you go.
 - o 1

DAY 2

GRAMMAR

30 minutes

Introduce Intensive and Reflexive Pronouns and Frequently Confused Words *good/well, like/as*

Introduce Intensive and Reflexive Pronouns

15 minutes

- Remind students that pronouns are words used to replace nouns or proper nouns that have already been mentioned or do not need to be specifically named. Tell students that today they will learn about a pronoun type—intensive pronouns.
- Explain to students that intensive pronouns include *myself, yourself, himself, herself, itself, ourselves, yourselves, and themselves*.
- These same words are also used as reflexive pronouns. A reflexive pronoun ends in either *-self* or *-selves* and is used when the subject and the object of the sentence are the same. The reflexive pronoun “reflects” back to the subject of the sentence.
 - o Read this example of a sentence using a reflexive pronoun: *The little girl dressed herself every morning before leaving for school.*
 - o Point out that *herself* refers back to the noun *girl*.
- An intensive pronoun serves a different purpose. It emphasizes the subject or the antecedent (the word, phrase, or clause to which it refers). It is usually located directly after the noun or antecedent it is intended to emphasize.
 - o Read this example of a sentence using an intensive pronoun: *Only you yourself can do the work to become an expert.*
 - o Point out that *yourself* refers to and intensifies *you*.

- Tell students that one good way to determine if a pronoun is reflexive or intensive is to remove it from the sentence. If a pronoun is intensive, the meaning of the sentence will not change significantly.
- Point out that intensive and reflexive pronouns refer back to another noun in the sentence. They always agree in gender and number with the noun to which they refer.
- Now direct students' attention to the Reflexive/Intensive Pronouns Chart. Tell students that the pronouns are listed in the first column and that examples of how to use them as reflexive and intensive pronouns are in the second and third columns. Read through the poster with students.
 - o Ask students to read aloud the sentences in the "Intensive" column both with and without the intensive pronoun, noting how the sentence still makes sense. Then do the same for the "Reflexive" column, noting that the sentence does not make sense.

Pronoun	Reflexive	Intensive
myself	I made a cup of tea for myself before the meeting started.	I myself made him a cup of tea before the meeting started.
yourself	You might want to buy yourself a new shirt before the next game.	You yourself should go to the store to buy a new shirt for the game.
himself	He corrected himself once he realized his mistake.	He himself corrected the errors made in the document.
herself	She drove herself to the bank to make the deposit.	She herself drove to the bank to make the deposit.
itself	The slide is all by itself on the playground.	The dog opened the door itself.
ourselves	We made dinner for ourselves.	We ourselves made the dinner.
yourselves	You can take yourselves to the dance; I am not going.	You yourselves should go to the presentation—you might learn something.
themselves	They brought this problem on themselves.	They themselves need to learn to avoid conflict with others.

- Explain these common errors.
 - o *Themselves* or *ourselves*: Since *them* and *our* are plural, the intensive pronoun will always end in the plural *-selves*.
 - o *Hisselves*: Some students will swap out the *him* for his. This is incorrect.

Introduce Frequently Confused Words: *good/well; like/as*

10 minutes

- Tell students that there are many words in the English language that have similar meanings but differ in how they are used. Many of these frequently confused words are often misused in everyday speech and written language. Explain that *good* and *well* are two of these words, as are *like* and *as*.

- Begin with a discussion of *good* versus *well*. Tell students that *good* is an adjective that means “to be desired or having the desired qualities of.” *Well*, on the other hand, is an adverb that means “in a good or thorough way.”
- Provide students with the following examples:
 1. *He did his job well.*
 2. *He did a good job.*
 - o Point out that in sentence 1, *well* describes how he did his job. *Did* is a verb, which makes *well* an adverb.
 - o In sentence 2, *good* is an adjective that describes the job itself.

Note to Teacher: Tell students that in Lesson 6, they will read the poem “If” by Rudyard Kipling. Tell students to keep in mind the *good/well* rule when they read the last line of the first stanza.

- Next, explain to students that *like* and *as* are two other frequently confused words. Point out that deciding when to use each of these two words may be a little trickier because people frequently misuse them when speaking.
- Tell students that *like* is a preposition, while *as* is a conjunction. Remind students that a preposition shows the relationship between a noun or a pronoun and another word or phrase in a sentence. A preposition gives more information about where something happens, when something happens, or whom or what the subject or object of the sentence is with. A conjunction connect words, phrases, or sentences.
- Now direct students’ attention to the Frequently Confused Words Chart you prepared in advance. Go through the chart identifying the proper usage of *good/well* and *like/as* using the following chart as a reference.

Frequently Confused Words	Sentence	Correct Word Choice
good/well	He did _____ on his exam.	well
good/well	How _____ was that book?	good
good/well	The horse runs _____.	well
like/as	She chose a blue dress _____ her friend did.	as
like/as	He acted _____ a child when he found out he didn’t win the lottery.	like
like/as	The cat begs for table scraps _____ a dog.	like

Wrap Up

5 minutes

- Have students turn to Activity Page 3.4. Read the directions, briefly review together the list of intensive pronouns, and complete the first sentence together.
- Have students turn to Activity Page 3.5. Read the directions, and have students complete the first sentence.
- Have students complete both Activity Pages for homework.

Write a Poem: Plan

Write with Verbs and Adjectives

10 minutes

- Tell students that in this lesson they will continue to plan the writing of their ode. Ask students to begin thinking about significant details related to the subject they chose for their ode.
- Have students turn to Activity Page 3.6 and write the name of their ode subject at the top of the chart. Then, direct students toward the headings “Verbs” and “Adjectives.” Ask students to write down every descriptive verb or adjective related to their subject that they can think of. Explain that the verbs can be a phrase that begins with a verb.

SUPPORT: Prepare an example for students in advance, using the following as a model:

Subject: My front yard tree	
Verbs	Adjectives
grows	leafy
changes colors	tall
drops leaves	bushy
makes shade	red/green/yellow
provides home for birds	messy
blows in the wind	

Introduce the Poetry Frame and Wrap Up

5 minutes

- Introduce students to the frame in Activity Page 3.7. Explain that using the poetry frame will help them get started with their poetic structure.
- Tell students that the frame is an example and that they may change the wording of the frame to fit their subject as needed.
- Discuss the importance of line repetition in establishing structure. Then tell students to ensure they have a similar pattern for their odes.
- Provide students with an abbreviated example of a filled-out frame so they can see how the Activity Page frame sets up the lines:

For Bill, who
 once built
 a stupendous tree house,
 who came over on Saturdays
 and sawed plank after plank,
 and measured and nailed.
 For Bill, who

knew my favorite colors,
and trimmed and painted,
who made the house so magical,
with its pink and purple walls.

- Tell students that they will complete Activity Page 3.7 for homework
- To wrap up the lesson, have several students share their subjects and some of their initial ideas from Activity Page 3.6 with the class.

Take-Home Material

Grammar

- Have students complete Activity Pages 3.4 and 3.5 for homework.

Writing

- Have students complete Activity Page 3.7 for homework.

Fluency (Optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Mid-Unit Comprehension Check

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

Lesson 4

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	40 min	Partners: "If"	<i>Realms of Gold</i> , Volume 1 Activity Pages 4.1, 4.2, 4.3
	5 min	Word Work: <i>Impostors</i>	Audio Recording of "If" Venn Diagram
DAY 2: Morphology: Practice	15min	Greek and Latin Roots <i>primus, protos, quartus</i> ; and Suffixes <i>-ous, -ious</i>	Greek and Latin Roots Chart Suffixes Chart Activity Page 4.4
	30 min	Write a Poem: Draft	Writing Journals Sensory Language Chart Activity Pages 3.7, 4.5
Take-Home Material	*	Morphology, Writing	Activity Pages 4.4 Writing Journals

Primary Focus Objectives

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

Reading

Compare and contrast the experience of reading a poem aloud to listening to a media version of the text. (RL.6.1, RL.6.4, RL.6.5, RL.6.7, RL.6.10)

Writing

Draft writing. (W.6.4, W.6.5, W.6.10)

Speaking and Listening

Come to discussion prepared and follow rules of classroom discussion. (SL.6.1, SL.6.1.a, SL.6.1.b)

Ask and answer questions about the text. (SL.6.1.c)

Review key ideas and demonstrate understanding of multiple perspectives. (SL.6.1.d)

Interpret information presented in diverse formats. (SL.6.2)

Adapt speech to a variety of contexts and tasks. (SL.6.6)

Language

Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.6.3)

Determine the meaning of unknown words. (L.6.4, L.6.4.a, L.6.4.c)

Use Greek or Latin roots as clues to the meanings of words. (L.6.4.b)

ADVANCE PREPARATION

Reading

- Read in advance and be prepared to discuss the biographical information about British poet Rudyard Kipling on pages 64 and 65. Links to additional biographical information are located in the Online Resources.
- Display the purpose for reading: *Compare and contrast the experience of reading a poem aloud to listening to a media version of the text.*
- Prepare to show students a media version of the poem “If.”
- Prepare a printed copy of “If” for students if you plan to have them mark the rhyme scheme in the Challenge activity on page 67.
- Draw a Venn diagram on the board.

(Use this link to download the Online Resources for this unit, where the links to additional information about Rudyard Kipling and a recording of “If” can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.)

Morphology

- Display the Greek and Latin Roots Chart and Suffixes Chart from Lesson 2.

Writing

- Prepare to display the model of the Sensory Language Chart on page 72 for students who need support.

DAY 1

READING

45 minutes

Partners: “If” [pages 17–18]

Introduce “If”

5 minutes

- Provide students with some biographical information regarding poet Rudyard Kipling (1865–1936). Rudyard Kipling was born in Bombay (now Mumbai), India, to British parents at a time when Great Britain ruled much of the Indian subcontinent. He recalled his

early years in India fondly. Then, at the age of six, he was sent with his sister to live with another family in England and go to school while his parents remained in India. He was mistreated and referred to this new home as “The House of Desolation.” In 1878 he was sent to a boarding school, where he found his love and talent for writing, and at the age of 18 returned to India, where he became a journalist. He began writing fiction during this period. He is best known for his stories of British soldiers in India and for his children’s tales, including *The Jungle Book* and the *Just So Stories*, which he wrote for his own children. *The Jungle Book* would later be made into a movie in 1942 shortly after his death, and again by Walt Disney in 1967, long after Kipling’s death. Kipling won the Nobel Prize for Literature in 1907, after he had again returned to England. In 1915 Kipling’s eighteen-year-old son, John, disappeared during the Battle of Loos in France. The poem “If” is dedicated to John, whose fate was not known when Kipling died. In 1992, the body of an unknown soldier was identified as Kipling’s son.

- Tell students they will read the poem “If” with partners.
- Explain that another type of poem is called didactic. In this type of poem, the speaker offers advice to or teaches a listener.
- Tell students that in the poem “If,” a father gives advice to his son about how to become a man.
- In this poem, the conflict is the father’s internal concern for his son. Will he remain a child or grow into a man based upon his choices?

Core Vocabulary

- Have students turn to pages 17–18 in *Realms of Gold*, Volume 1.
- Preview the core vocabulary words before reading the poem. Words are listed by both page number and line. You will need to number each line of text in the poem. Start with 1 for the first line of the poem, proceeding accordingly to the last line of the poem, even if it continues on successive pages. Depending on your school’s policy, you may want to ask students to similarly number the lines of poetry in their book.

Note to Teacher: Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the poem.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *triumph*.
- Have students find the word on page 17 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*

- o Alternate forms of the word appearing in the poem may follow the definition. They may be a different part of speech than the original word.
 - Then have students reference Activity Page 4.1 while you read each word and its meaning, noting the following:
 - o The page number (for the first occurrence of the word in the poem) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the poem.
1. **triumph, n.** a victory or conquest (**17, l. 11**)
 2. **disaster, n.** an event bringing damage or loss (**17, l. 11**)
 3. **impostor, n.** a person who assumes a false identity (**impostors**) (**17, l. 12**)
 4. **knave, n.** someone tricky or deceitful (**knaves**) (**17, l. 14**)
 5. **sinew, n.** tendon, or fibers that connect muscle to bone (**17, l. 21**)
 6. **virtue, n.** behavior showing high moral standards (**17, l. 25**)
 7. **common, adj.** characterized by lack of privilege or status (**17, l. 26**)
 8. **foe, n.** an enemy (**foes**) (**18, l. 27**)

Vocabulary Chart for "If"		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	knaves	common disaster foe impostors sinew triumph virtue
Spanish Cognates for Core Vocabulary		común impostores virtud
Multiple-Meaning Core Vocabulary Words		common
Sayings and Phrases	pitch-and-toss	

- 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.
- Point out that the pronunciation guide represents individual sounds in the same way that they are represented on the Individual Code Chart (Activity Page SR.4). Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Compare and contrast the experience of reading a poem aloud to listening to a media version of the text.

Read “If”

15 minutes

Pair students to read the poem 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.

Have students use Activity Page 4.2 to guide their reading. As students read, circulate among the class, monitoring students’ focus and progress. Use the prompts below with pairs who need extra support.

Explain to students that they will first read the poem silently. Then, each partner will read it aloud to the other, emphasizing the da-**DUM** rhythm of the iambic pentameter. Provide guiding questions for students, as needed, between silent and verbal readings.

[Stanza 1]

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

- o The speaker repeats the phrase “If you can” at the beginnings of lines 1, 3, and 5.

Literal What sentence structure generally follows an “if” phrase?

- o An “if” phrase is generally followed by a “then” phrase.

Literal What advice does the speaker give?

- o The speaker says to remain calm even when others don’t; to trust yourself in the face of doubt but not judge others for their doubt; to be patient with waiting, lies, and hatred without giving in to them; and not to be arrogant about one’s looks or wisdom.

Stop and Jot: Ask students to stop and jot a *who, what, when, where, why, or how* question about the relationships between fathers and sons. 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. Other times students will need to infer an answer based on details in the poem.

CHALLENGE: Have students mark the rhyme scheme on a printed copy of the poem. Then, lead students to discuss why the first stanza varies from the others. Students may suggest that the differences emphasize that life can be chaotic or irregular. To become a successful adult, one must be skilled at navigating these challenges.

[Stanza 2]

Literal In even-numbered lines, the poem is written in iambic pentameter, meaning there are five iambs, or feet, in each line, yielding ten syllables: If | **you** | can | **think** | and | **not** | make | **thoughts** | your | **aim**. How many syllables appear in odd-numbered lines?

- o Odd-numbered lines have eleven syllables.

Evaluative Why might Kipling have added an extra syllable in odd-numbered lines?

- o The extra syllable slows the line slightly, emphasizing the speechlike quality of the advice.

SUPPORT: Have students continue to summarize the speaker’s advice as they read Stanza 2. Provide clarification as needed.

[Stanza 3]

Literal Who is the intended listener of the poem?

- o The poem is directed to the speaker’s son.

Literal What is the “then” to the poem’s “if”?

- o If the speaker’s son follows the advice, then he will be a man.

Inferential What is the poem’s implied internal conflict?

- o The father is concerned about whether his son may remain a boy or grow into manhood based on his choices.

SUPPORT: Have students continue to summarize the speaker’s advice as they read Stanza 3.

View a Media Version of “If”

10 minutes

Bring the class back together, and have students view a media version of the poem, such as the one available in the Online Resources: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.

When the video ends, have partners complete Activity Page 4.3 to compare and contrast the experience of reading the poem aloud with the experience of viewing the video. Students should compare and contrast what they see and hear when reading to what they perceive when listening.

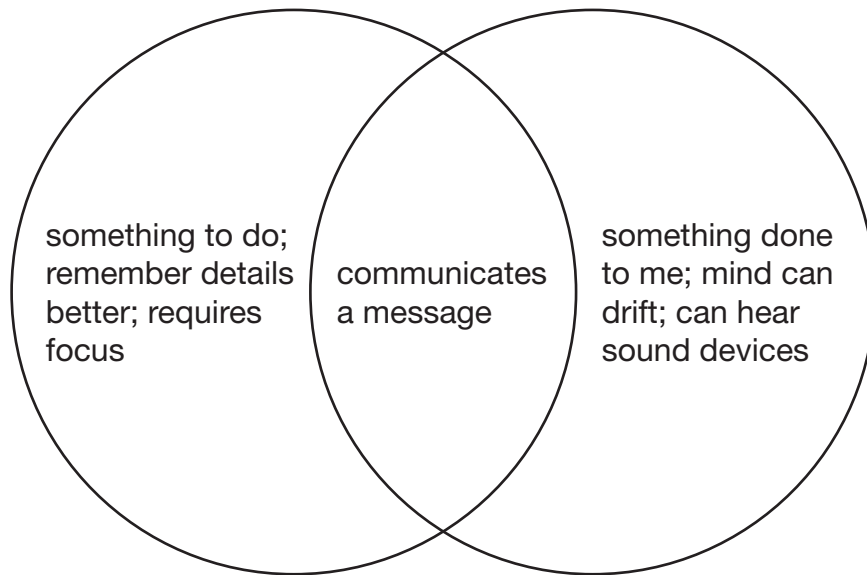
Discuss “If” and Wrap Up the Lesson

10 minutes

Remind students of the purpose for reading:

Compare and contrast the experience of reading a poem aloud to listening to a media version of the text.

- Draw a Venn diagram on the board like the one on Activity Page 4.3, and ask students to share and discuss their answers. Answers may vary. Sample answers shown below.



Wrap up the discussion with the following questions.

Evaluative Which version of the poem, print or media, did you enjoy more? Which was easier to understand? Why?

- o Answers will vary.

Evaluative Do you think the poem gives good advice? Why or why not? What advice have you been given by adults about growing up?

- o Answers will vary. Students may comment on the purpose and value of the advice.

Word Work: *Impostors*

5 minutes

1. In the selection, you read, “If you can meet with Triumph and Disaster / And treat those two impostors just the same.”
2. Say the word *impostors* with me.
3. Impostors are those who assume false identities.
4. The couple, who were impostors, dressed as police officers to get free donuts from the bakery.
5. What are some other examples of impostors? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “_____ acted as an impostor when _____.”]
6. What part of speech is the word *impostors*?
 - o noun

Making Choices

[Use a *Making Choices* activity for follow-up.] I am going to read several sentences. If the sentence I read contains an impostor, show me a thumbs up. If the sentence I read does not contain an impostor, show me a thumbs down.

1. The woman is known for posing as an island princess.
 - o impostor, thumbs up
2. The man escaped from prison by dressing as a doctor.
 - o impostor, thumbs up
3. The reporter hides his identity as a super hero.
 - o not an impostor, thumbs down
4. The man used forged paperwork to work as a psychologist.
 - o impostor, thumbs up

DAY 2

MORPHOLOGY

15 minutes

Practice Roots and Suffixes

Practice Greek and Latin Roots *primus, protos, quartus*; Suffixes *-ous, -ious*

15 minutes

- Display both the Greek and Latin Roots Chart and Suffixes Chart from Lesson 2.
- Ask students what the roots *primus*, *protos*, and *quartus* mean. (*primus*, “first or first part”; *protos*, “first or first in importance”; *quartus*, “fourth”)
- Explain that you will give students two word choices related to each of the roots. Then, you will read a statement, and students must decide which word the statement demonstrates.
 - o *Primary* or *primitive*? The students were in the early school grades, rather than in middle school. (primary)
 - o *Prototype* or *protagonist*? The model for the plane came from ideas originated by Leonardo da Vinci. (prototype)
 - o *Quarter* or *quartile*? The girl had only a fourth of a bottle of glue left in the bottle and needed to buy more. (quarter)

- Next, ask students to recall the meaning of the suffixes *-ious* and *-ous*. (having qualities of) Then, read the following sentences aloud, and have students complete them with the correct form of each word:
 - o If a boy studies a lot, he is _____ (studious).
 - o If a girl shows great courage, she is _____ (courageous).
 - o If an event caused a great deal of outrage, it was _____ (outrageous).
- Have students turn to Activity Page 4.4. Briefly review the directions. Students may begin the Activity Page in class and finish it for homework.

WRITING

30 minutes

Write a Poem: Draft

Introduce

5 minutes

- Tell students that today they will begin drafting their odes.
- Explain that students will be able to continue to draft their odes in the next two writing lessons, so they do not need to complete the entire poem today.

Develop Sensory Language

20 minutes

- Remind students that in the previous three lessons, they worked on brainstorming and listing descriptive details about the subject for their ode. Explain to students that poems should contain language that appeals to the five senses. This language helps the reader experience the poem along with the speaker.
- Lead students to brainstorm sensory language, using the chart on Activity Page 4.5. Then, have students return to their frames from Activity Page 3.7 and circle any sensory words that they have already used from earlier activities.
- Have students work independently to begin writing their odes.
- As students write in their Writing Journals, circulate throughout the room, monitoring their progress and providing guidance and support as needed.
- Then, direct students to identify places where they can add sensory language from the chart to their drafts as they begin writing.

SUPPORT: If students are struggling with their Sensory Language Charts, provide the following chart as a model. Provide a few examples, and then prompt students to suggest additional examples of sensory words and tell where they would add them in a chart.

Sight	Sound	Smell	Taste	Feel/Texture
greenish-blue	crackle	perfumed	minty	feathery
shadowy	swish	skunky	bitter	rough
shiny	pitter-patter	musty	sweet	sticky

Wrap Up

5 minutes

Have several students share entries from their chart on Activity Page 4.5 with the class. Remind students that they will continue to work on their ode drafts in the next two lessons. You may choose to have students begin drafting for homework.

Take-Home Material

Morphology

- Have students complete Activity Page 4.4 for homework.

Writing

- Students may begin drafting their odes in their Writing Journals for homework.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 5

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	40 min	Read-Aloud: "Mother to Son"	<i>Realms of Gold</i> , Volume 1
	5 min	Word Work: <i>Crystal</i>	Activity Pages 5.1, 5.2
DAY 2: Grammar	15 min	Practice Intensive Pronouns and Frequently Confused Words <i>good/well, like/as</i>	Activity Pages 5.3, 5.4
			Intensive and Reflexive Pronouns Practice Chart Frequently Confused Words Practice Chart
Writing	30 min	Write a Poem: Draft	Writing Journals Activity Page 5.5
Take-Home Material	*	Grammar, Writing	Activity Pages 5.3, 5.4 Writing Journals

Primary Focus Objectives

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

Reading

Analyze the impact of word choice on meaning and tone. (RL.6.1, RL.6.4, RL.6.5, RL.6.10)

Writing

Draft writing. (W.6.4, W.6.5, W.6.10)

Speaking and Listening

Come to discussion prepared and follow rules of classroom discussion. (SL.6.1, SL.6.1.a, SL.6.1.b)

Ask and answer questions about the text. (SL.6.1.c)

Review key ideas and demonstrate understanding of multiple perspectives. (SL.6.1.d)

Interpret information presented in diverse formats. (SL.6.2)

Adapt speech to a variety of contexts and tasks. (SL.6.6)

Language

Use intensive pronouns. (L.6.1.b)

Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.6.3)

Determine the meaning of unknown words. (L.6.4, L.6.4.a, L.6.4.b, L.6.4.c)

ADVANCE PREPARATION

Reading

- Read in advance and be prepared to discuss the biographical information about American poet Langston Hughes (c. 1902–1967) in the Online Resources: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.
- Write the purpose for reading on the board/chart paper: *Describe how word choice affects meaning and tone in “Mother to Son.”*

Grammar

- Prepare and display the Intensive Pronouns Practice Chart on page 80 and the Frequently Confused Words Practice Chart on page 81.

DAY 1

READING

45 minutes

Read Aloud: “Mother to Son” [page 14]

Review & Introduce “Mother to Son”

10 minutes

- Provide students with some biographical information regarding American poet Langston Hughes (c. 1902–1967). Hughes was a leader of the Harlem Renaissance—a flowering of Black arts and artists that was centered in the Harlem neighborhood of New York City, largely in the 1920s. He wrote not only poetry but also novels, plays, and newspaper columns. Notably with regard to the poem “Mother to Son,” Hughes was raised by women—his mother and his grandmother. Hughes differed from other poets of the time in that he wanted to use his life and his language to express the experiences of common Black people, writing for them directly. He aimed to make his stories and poems reflect the real culture, music, language, joys, and sorrows experienced by Black Americans.
- Explain that “Mother to Son,” like “If,” is a didactic poem. Ask students to recall and share what a didactic poem is. (The speaker offers advice to or teaches a listener.)
- Tell students that in the poem “Mother to Son,” a mother gives advice to her son about overcoming difficulties in life. In giving this advice, the mother uses informal language (ordinary or casual) and dialect (regional language). This language reflects how people talk, rather than the formal language sometimes used in writing. This choice gives the speaker of this poem a distinct voice and achieves Hughes’s goal of writing about Black people for Black people.

- In this poem, the conflict is between the son and society—whether he will survive the difficult life he must lead due to his culture.
- Introduce and define the terms:

free verse: poetry that does not rhyme or have a regular meter

dialect: particular form of a language used by a specific social group

metaphor: comparison between two objects, presented as if one object is the other object

Core Vocabulary

- Have students turn to page 14 in *Realms of Gold*, Volume 1.
- Preview the core vocabulary words before reading the poem. Words are listed by both page number and line. You will need to number each line of text in the poem. Start with 1 for the first line of the poem, proceeding accordingly to the last line of the poem, even if it continues on successive pages. Depending on your school’s policy, you may want to ask students to similarly number the lines of poetry in their book.

Note to Teacher: Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the poem.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *crystal*.
 - Have students find the word on page 14 of the book.
 - Explain that the glossary contains definitions of all the vocabulary words in this book. 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:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the poem may follow the definition. They may be a different part of speech than the original word.
 - Then have students reference Activity Page 5.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the poem) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the poem.
1. **crystal, *adj.*** smooth and transparent like colorless glass (**14, l. 2**)
 2. **tack, *n.*** a short nail (**tacks**) (**14, l. 3**)
 3. **splinter, *n.*** a sliver of wood (**splinters**) (**14, l. 4**)
 4. **landing, *n.*** the level part of a staircase (**landin’s, informal dialect**) (**14, l. 10**)

Vocabulary Chart for “Mother to Son”

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary		crystal landing splinters tacks
Spanish Cognates for Core Vocabulary		cristal tachuelas
Multiple-Meaning Core Vocabulary Words		landing
Sayings and Phrases	<i>I’se: / is or / am</i>	

- 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.
- Point out that the pronunciation guide represents individual sounds in the same way that they are represented on the Individual Code Chart (Activity Page SR.4). Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Describe how word choice affects meaning and tone in the poem “Mother to Son.”

Read “Mother to Son”

25 minutes

Read the selection aloud as students follow along in their readers, pausing to read and discuss the corresponding guided reading supports. 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.

SUPPORT: It may help students to read and discuss the poem in chunks: lines 1–7, lines 8–13, and lines 14–20.

[Stanza 1]

Literal Does the poem have meter or a rhyme scheme?

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

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

- o The free verse mimics speech, as if the mother is really talking to her son.

SUPPORT: Explain that the poem is written in dialect, or a particular form of a language used by a specific group of people, such as people from a particular region or social group. Dialect reflects natural speech. Therefore, when writers use dialect, they often break the conventions of Standard English in grammar and spelling.

Literal What are some examples of this dialect in the poem?

- o The speaker uses the following terms: *ain't* (meaning “hasn’t”); *I’s* (meaning “I is” or “I am”); *been a-climbin’* (form of *to be* used to indicate continuous action; *a-* used as a prefix for a verbal: *climbing*); *reachin’ landin’s*, *turnin’*, *goin’* (replacing of the final *-ing* sound with the *n* sound); and *kinder* (meaning “kind of”).

Inferential What is the effect of the poet’s use of dialect?

- o Dialect makes the poem sound like natural speech. The use of dialect honors culture, and it illustrates that the English language is organic and flexible rather than standard, as some try to argue.

Literal A metaphor is a comparison between two objects, as if one object exists as the other. To what does the speaker compare her journey through life?

- o The speaker compares her journey through life to a walk up a staircase.

Inferential How does this metaphor help you understand the speaker’s life?

- o The speaker presents a staircase in two ways: it may be a “crystal” staircase that is smooth like glass, easy to climb, and something someone with privilege would climb, or it may be poor, deteriorated, and difficult to climb. The speaker says her staircase is deteriorated, but that doesn’t stop her from climbing it. The idea that life is a staircase suggests an upward motion. The journey may get more rewarding, but it might also get more difficult.

Note to Teacher: To help students gain a better understanding of “crystal” in the metaphor, ask them if they know familiar words and phrases such as *crystal ball* and *crystal clear*. If possible, show pictures or examples of crystal objects, such as a crystal charm or paperweight.

Inferential What is the message from the speaker to her son? What line in the poem supports your reasoning.

- o She’s telling her son not to give up even when things get difficult. She says, “So boy, don’t you turn back. / Don’t you set down on the steps.”

Stop and Jot: Have students stop and jot a *who, what, when, where, why, or how* question about the relationships between mothers and sons. 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.

CHALLENGE: If students are working ahead on their odes, they may want to try their hands at didactic poetry writing as well, using “If” or “Mother to Son” as models. Students might also write responses to one of the poems from the viewpoint of the son.

Discuss “Mother to Son” and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Describe how word choice affects meaning and tone in the poem “Mother to Son.”

Discuss and wrap up with the following questions.

Inferential What does the speaker mean by “Life for me ain’t been no crystal stair”?

- o She means that life hasn’t been easy.

Literal What words does the speaker use to contrast with the crystal stair?

- o She describes “tacks,” “splinters,” “boards torn up,” and “places with no carpet on the floor.”

Inferential How does this contrast emphasize the speaker’s message?

- o It creates contrasting images of a pristine crystal staircase vs. something broken and even dangerous. This word choice emphasizes that the speaker’s life has not been easy.

Evaluative In your opinion, what is the effect of the repetition of the word *and* at the beginning of several lines in the poem?

- o Answers will vary. Students may note that the repetition of *and* helps to depict and emphasize the speaker’s ongoing difficulties and journey through life.

Evaluative [If necessary, remind students that tone is an author’s attitude toward a subject.] In what way does the poet’s word choice affect the tone of the poem?

- o Answers will vary. Students may say that the dialect and the metaphor help to make the poem personal and inspirational. Students may say the speaker’s tone is “determined.” Life’s journey may not be easy, but it is worthwhile.

Note to Teacher: You may wish to have students complete Activity Page E.4 comparing and contrasting “If” and “Mother to Son” in class or as part of a Pausing Point. Students can look at subject, word choice, or structure.

Word Work: *Crystal*

5 minutes

1. In the selection, you read, “Life for me ain’t been no crystal stair.”
2. Say the word *crystal* with me.

3. *Crystal* means “smooth and transparent like colorless glass.”
4. The interior designer filled the ceiling of the ballroom with crystal chandeliers.
5. What are some connotations of the word *crystal*? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “The word *crystal* is associated with _____.”]
6. What part of speech is the word *crystal*?
 - o adjective

Multiple-Meaning Word

[Use a *Multiple-Meaning Word* activity for follow-up. Tell students the word *crystal* is a word with multiple meanings. Share the following with students.]

Meaning #1: crystal, adj. resembling colorless glass

Meaning #2: crystal, n. solid chemical element with a symmetrical geometric structure

I am going to read several sentences. Listen to the context, or the text surrounding *crystal* in the sentence, for clues as to which meaning is being used. When you think a sentence is an example of Meaning #1, hold up one finger. When you think a sentence is an example of Meaning #2, hold up two fingers.

1. When the lab technician applied heat to the compound, a crystal formed.
 - o 2
2. The crystal wind chime sparkled in the sunlight.
 - o 1
3. The cave contained naturally formed crystal, as well as minerals.
 - o 2

DAY 2

GRAMMAR

15 minutes

Practice Intensive Pronouns and Frequently Confused Words *good/well; like/as*

Review Intensive Pronouns

5 minutes

- Ask students to define and give an example of an intensive pronoun.
 - o An intensive pronoun emphasizes the subject or the antecedent in a sentence. It is usually located directly after the noun or antecedent it is intended to emphasize.

- o Intensive pronouns are *myself, yourself, himself, herself, itself, ourselves, yourselves,* and *themselves*.
- Remind students that these words are also reflexive pronouns. Reflexive pronouns are used when the subject and the object of the sentence are the same. The reflexive pronoun “reflects” back to the subject of the sentence.
- Display the Intensive and Reflexive Pronouns Practice Chart ask students to read through the examples.

Pronoun	Intensive	Reflexive
myself	The movie is supposed to be spectacular; I myself want to see it.	I went to see the movie myself.
yourself	You yourself should watch the game—it’s for the championship!	You should watch the championship game yourself.
himself	He himself locked the door to ensure it was done correctly.	He locked the door himself to ensure it was done correctly.
herself	She herself wanted another cookie but not everyone had gotten one.	She got herself another cookie.
itself	The dog itself has begun opening the door—we had to lock it.	The dog has begun opening the door itself—we had to lock it.
ourselves	We ourselves asked to be put on the list, hoping we would get a spot sooner.	We hoped we could get a spot on the list for ourselves sooner.
yourselves	You yourselves should go to the benefit; it’s for a worthy cause.	You should go to the benefit yourselves; it’s for a worthy cause.

Review Frequently Confused Words: *good/well; like/as*

5 minutes

- Display the following sentences, and read them as a class:
 - o He played tennis well as a child.
 - o That was a really good soccer match.
 - o She was wearing a purple dress, as she was requested.
 - o Their shoes were green, like their mother’s.
- Ask for volunteers to explain why *good/well* and *like/as* are used in each of the sentences above. (*Well* is an adverb that describes how he played. *Good* is an adjective describing the match. *As* is a conjunction that links *requested* to the first part of the sentence. *Like* is a preposition relating “their shoes” to their mother’s.)
- Next, show students a set of sentences, using the Frequently Confused Words Practice Chart as a guide. Have students identify the incorrect sentences and then explain why they are incorrect.

Frequently Confused Words	Sentence	Correct/Incorrect
good/well	He did good on the pop quiz in math.	Incorrect
good/well	How well was that movie?	Incorrect
good/well	The dog has learned its tricks well.	Correct
like/as	She chose the class on world politics like her friend did.	Incorrect
like/as	The roof is worn, just like the siding of the house.	Correct
like/as good/well	No one makes a toasted sandwich as well as my dad does.	Correct

Practice

5 minutes

- Have students turn to Activity Pages 5.2 and 5.3. Tell students that these pages will give them practice editing by identifying and correcting errors in intensive pronouns and frequently confused words. Allow students to begin their Activity Pages in class and complete them for homework.

WRITING

30 minutes

Write a Poem: Draft

Introduce Figurative Language

5 minutes

- Tell students that today they will continue drafting their odes in their Writing Journals.
- Explain to students that poems should make colorful comparisons that will cause readers to think about familiar subjects in new ways. Students can create these comparisons using figurative language.
- Explain that figurative language is the use of words in ways that are outside of their traditional, everyday usage. Similes, metaphors, hyperbole, and personification are all types of figurative language.

SUPPORT: If students need help recalling what each of these terms means, share the following definitions with them:

- A **simile** is the comparison of two things that are different but share some similar characteristics. The frequently confused words *like* and *as* are used in the construction of similes.
- A **metaphor** is a figure of speech in which a word or phrase for one kind of object is used in place of another to suggest similar characteristics.
- **Hyperbole** is overstated language meant to create an impression but not to be taken literally.
- **Personification** is attributing human traits or characteristics to nonhumans, such as animals or objects.

- Review the directions for Activity Page 5.4, and read aloud the examples of figurative language with students.
- Have students complete the Activity Page with their own figurative language. Students should be thinking about things and ideas in their draft that they could describe using figurative language.
- When students are finished with the Activity Pages, they can begin to add figurative language to their drafts. Explain that students don't have to use all the examples from their Activity Page and that they are welcome to think of new examples as they work.

SUPPORT: Circulate around the room as students work. Ask questions such as the following to help students complete the Activity Page and add figurative language to their drafts.

- What could you compare a _____ to?
- Is this a simile or a metaphor? Should it use *like* or *as*?
- What is something a _____ might do that is like a person?
- Can you think of a way to exaggerate this idea in your poem?
- Circle some words and ideas in your draft that you want to describe more. Now, how could you use figurative language to do that?

Wrap Up

5 minutes

Have several students share their additions to the lines on Activity Page 5.4 with the class. Students may continue drafting for homework.

Take-Home Material

Grammar

- Have students complete Activity Pages 5.3 and 5.4 for homework.

Writing

- Students may continue drafting their poems in their Writing Journals for homework.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 6

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	40 min	Read-Aloud: "Woman Work"	<i>Realms of Gold</i> , Volume 1 Activity Page 6.1
	5 min	Word Work: <i>Hut</i>	Theme Graphic Organizer
DAY 2: Spelling	15 min	Introduce Spelling Words	Activity Page 6.2 Spelling Word List Spelling Word Definition Chart
	30 min	Write a Poem: Draft	<i>The Poetical Works of William Wordsworth, Vol. III, 1804, "She Was a Phantom of Delight"</i> "Free Verse" by Robert Graves Activity Page 6.3 Writing Journals
Take-Home Material	*	Spelling, Writing	Activity Page 6.2 Writing Journals

Primary Focus Objectives

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

Reading

Determine how a theme is conveyed through particular details in the poem. (RL.6.1, RL.6.2, RL.6.4, RL.6.5, RL.6.6, RL.6.10)

Writing

Draft writing. (W.6.4, W.6.5, W.6.10)

Speaking and Listening

Come to discussion prepared and follow rules of classroom discussion. (SL.6.1, SL.6.1.a, SL.6.1.b)

Ask and answer questions about the text. (SL.6.1.c)

Review key ideas and demonstrate understanding of multiple perspectives. (SL.6.1.d)

Interpret information presented in diverse formats. (SL.6.2)

Adapt speech to a variety of contexts and tasks. (SL.6.6)

Language

Use phonics and syllabication to spell words correctly. (L.6.2.b)

Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.6.1, L.6.1.e, L.6.3)

Determine the meaning of unknown words. (L.6.4, L.6.4.a, L.6.4.c)

ADVANCE PREPARATION

Reading

- Read in advance and be prepared to discuss the biographical information about American poet Maya Angelou on pages 84–85. Links to additional biographical information are located in the Online Resources.
- Write the purpose for reading on the board/chart paper: *Determine a theme in “Woman Work” and explain how it is conveyed through particular details in the poem.*
- Produce and display a blank copy of the Theme Graphic Organizer shown on page 88, and prepare to fill it in during the lesson.

Spelling

- Write and display a list of this week’s spelling words found on page 90 and the Spelling Word Definition Chart on page 92.

Writing

- Be prepared to display examples of rhyme, meter, and free verse in poetry: “She Was a Phantom of Delight,” *The Poetical Works of William Wordsworth*, Vol. III and Robert Graves’s “Free Verse” with students.

(Use this link to download the Online Resources for this unit, where the links to biographical information about Maya Angelou and to text of the two poems can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.)

DAY 1

READING

45 minutes

Read Aloud: “Woman Work” [pages 2–3]

Introduce “Woman Work”

10 minutes

- Provide students with some biographical information regarding American poet Maya Angelou (1928–2014). Angelou was born in St. Louis, Missouri, and grew up in rural

Arkansas. She experienced trauma as a child that left her unable to speak for years. Her first autobiographical work, “I Know Why the Caged Bird Sings,” addresses this period of her life. Angelou was nominated for a National Book Award for that book and later wrote several more autobiographical works. Angelou’s body of work also includes poetry, screenwriting, acting, directing, and dancing. Her work focuses on themes of oppression in the areas of economics, gender, and race. She delivered the poem “On the Pulse of the Morning” at President Bill Clinton’s (b. 1946) inauguration in 1993 and received the Presidential Medal of Freedom in 2011.

- Explain that another type of poem is called *historical*. In this type of poem, the speaker offers insights into a historical event or period.
- Tell students that in the poem “Woman Work,” there are clues that the speaker references a historical period. She talks about cutting sugarcane and picking cotton, which are suggestive of a Southern farm where these crops are grown, perhaps during the time of sharecropping because the speaker says that there is the expectation that she will shop for her own food, which rules out the period of the slave trade.
- The final line of the poem, “You’re [nature] all that I can call my own,” suggests that the speaker doesn’t feel as if her life is her own. Sharecropping was a system where often African American farmers agreed with a landowner, who was often white, to live and work on his farmland in exchange for half the crop yield. Frequently, sharecroppers shopped for goods at a store owned by the landowner, as well. In this system, the sharecroppers gathered debt due to high interest rates and credit issued at the company store. The system resulted in dependency and poverty (notice the use of the word “hut” rather than “house”) for the sharecroppers. In essence, sharecropping became a new form of slavery.
- As a historical poem, “Woman Work” features a conflict between women and society.
- Introduce and define the term

theme: message conveyed by a poem

Core Vocabulary

- Preview the core vocabulary words and pronunciation guide using the routine established in the Core Vocabulary section of Reading lessons 1–5 of this unit.
- Begin with *press* on page 2 in *Realms of Gold*, Volume 1.
 1. **press, v.** to iron (2, l. 9)
 2. **tot, n.** a child (tots) (2, l. 10)
 3. **cane, n.** shortened form of the word *sugarcane*, a crop grown in warm regions (2, l. 11)
 4. **hut, n.** a simple dwelling or shelter (2, l. 12)
 5. **cotton, n.** a crop grown in the South that required handpicking before the technological revolution (2, l. 14)

Vocabulary Chart for “Woman Work”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	cane cotton	hut press tots
Spanish Cognates for Core Vocabulary	algodón caña	prensa
Multiple-Meaning Core Vocabulary Words	cane	
Sayings and Phrases		

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

Determine a theme in “Woman Work” and explain how it is conveyed through particular details in the poem.

Read “Woman Work”

25 minutes

Read the selection aloud as students follow along in their Readers, pausing to read and discuss the corresponding guided reading supports. 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.

Before reading, ask a volunteer to share what a theme is in literature (the message or a broad idea the author wants the reader to understand). Remind students that they should be thinking about the possible theme of the poem as they read.

[Stanza 1]

Literal Which stanza in the poem is the longest?

- o The first stanza is the longest with fourteen lines.

Literal What does Stanza 1 describe?

- o Stanza 1 describes all the work the speaker has to do.

Inferential What do you think is the speaker’s point of view or feeling about her work? What details in the text support your reasoning?

- o The speaker’s point of view is that her work is unavoidable, endless, and burdensome. The repetitive list with words and phrases like “I gotta” and “Then” shows that the work is continuous and her personal burden to bear.

Stop and Jot: Have students stop and jot to answer the question: Based on what you have read so far, what do you think the theme of the poem is? As time allows, invite a few students to share and discuss answers. Explain that students may decide to change or adjust their answer as they keep reading and learn new details about the speaker.

CHALLENGE: If time allows, have students analyze the effect of the rhyming couplets in Stanza 1. Students may suggest that the rhyming couplets emphasize the enormity of the tasks.

[Stanza 2]

Literal What does the speaker ask of the weather, particularly the dew?

- o The speaker wants the weather to cool her sweaty brow.

Inferential Why does the speaker's brow need cooling?

- o She is hot from the amount of work she is doing.

SUPPORT: Help students identify that the speaker addresses the weather in Stanza 2, a shift from Stanza 1, which doesn't mention a specific listener.

[Stanza 3]

Literal What does the speaker ask of the weather, particularly the wind?

- o The speaker wants the wind to blow her away from her present location.

Inferential Why does the speaker want to leave her present location?

- o She is tired and needs to rest.

Evaluative If time allows, have students analyze why Stanza 1 is longer than the others. Students may suggest that Stanza 1 is long because the list of work is long. The shorter stanzas allow readers to focus on the speaker rather than her list of work.

[Stanza 4]

Literal What does the speaker ask of the weather, particularly the snowflakes?

- o The speaker wants the snow to cover her like a blanket and kiss her goodnight.

Inferential Why does the speaker want to be tucked in?

- o She is tired from her work and needs to rest.

SUPPORT: If time allows, have some students draw images of the speaker at work. Have other students draw images of the speaker being cooled and tucked into bed by nature. Display the images, and lead students to discuss the differences between the speaker's reality and her desires.

[Stanza 5]

Literal What things does the author name in this stanza? Where would you find all of these things?

- o The author names sun, rain, sky, mountains, oceans, leaf, stone, star shine, and moon glow. These are all things found in nature.

Inferential What are the speaker’s feelings or point of view about nature?

- o The speaker feels that nature is the only thing that belongs to her.

Evaluative Why do you think the speaker feels this way? Give reasons for your answer.

- o Answers will vary but may express that the speaker is so busy with work in the world of people that she has very little left for herself. Nature doesn’t ask anything of her, like the work does; it gives her beauty and relief from her daily work.

Inferential What is the poem’s conflict?

- o The conflict is between the speaker, a Black woman, and the society that oppresses her. Students may also state that it is between a woman and the work she must do.

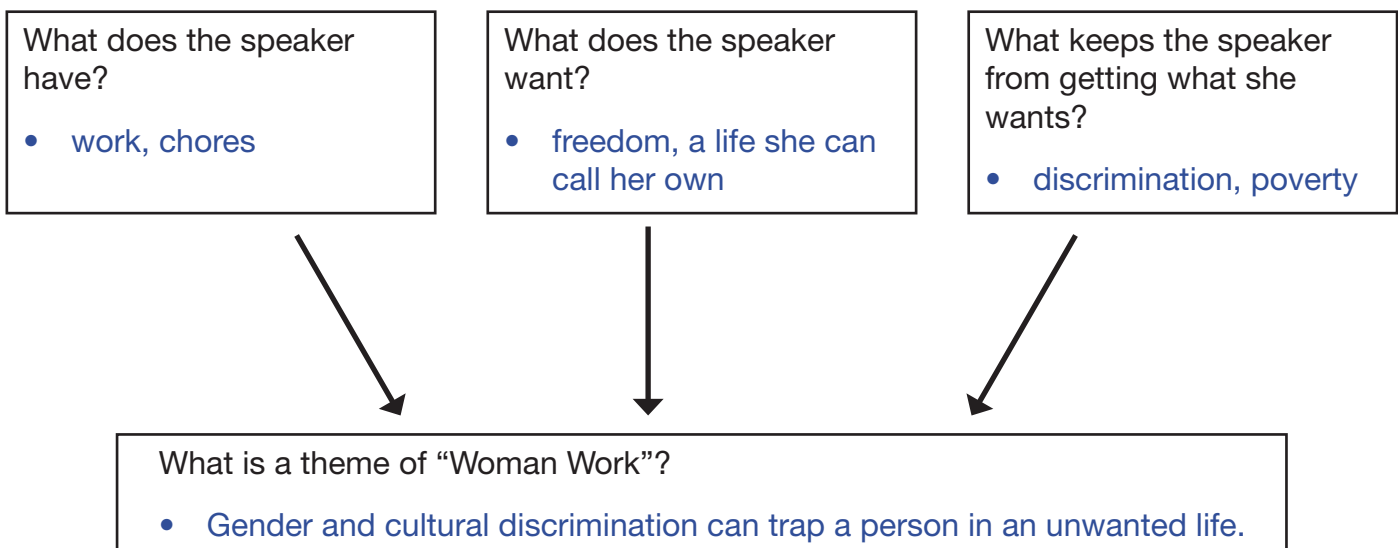
Discuss “Woman Work” and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Determine a theme in “Woman Work” and explain how it is conveyed through particular details in the poem.

Display the following Theme Graphic Organizer, showing only the headings in each box. Explain that sometimes it helps to think about ideas in the poem in order to get to the theme. Sample answers are shown in blue.



Turn and Talk: Allow students to work with one or two partners to come up with answers for the first three boxes and then share them with the class.

- As a class, discuss what students think the theme of the poem is. Students may articulate the theme differently than shown in the organizer. If students come up with a different theme, ask them to point to ideas in the poem that support it.

Note to Teacher: As part of the lesson or a Pausing Point, you may choose to have partners work together using Activity Page E.4 to compare and contrast the speakers in “Mother to Son” and “Woman Work.” How are they similar? How are they different? Are the tones (themes) of the two poems similar or different? In what way is gender important in both poems? Invite students to share their comparisons with the class.

Word Work: *Hut*

5 minutes

1. In the selection, you read, “I gotta clean up this hut.”
2. Say the word *hut* with me.
3. *Hut* means “simple dwelling or shelter.”
4. Native Americans lived in huts that peppered the plains.
5. What are some other examples of housing? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “While a hut is one type of housing, _____ is another.”]
6. What part of speech is the word *hut*?
 - o noun

Synonyms

What are some synonyms, or words and phrases that have a similar meaning, of *hut*? [Prompt students to provide words such as *cabin*, *shack*, *shanty*. As students discuss synonyms, have them identify the connotations of these words. Guide students to discuss the ways that types of homes are tied to economic security.]

Introduce Spelling Words

10 minutes

- Explain that students will practice twelve spelling words related to poems they have read, Greek and Latin roots and affixes, and words from the Core Knowledge Sequence. These words do not follow one single spelling pattern. Tell students they will be assessed on these words and will write a dictated sentence including one or more of these words in Lesson 8.
- Direct students to the word list that is displayed in the classroom. First say the word aloud, and then sound out each syllable, naming each letter aloud as you write it. Continue syllable by syllable until the word is spelled correctly. You may wish to use the pronunciation chart to guide students in saying the words.

1. parallel	7. glorious
2. repetition	8. continuous
3. rhythm	9. harmonious
4. occurrence	10. prototype
5. exaggerate	11. primitive
6. naturally	12. quartile

Pronunciation/Syllabication Chart

The following chart includes pronunciation and syllabication information for the spelling words. The first column lists the words. The second column breaks the words into decodable sounds based on the Core Knowledge code approach to decoding words. The third column lists syllable types in each word. This information is provided so you can present these new, unfamiliar spelling words in a way that calls upon and reinforces the manner in which students were taught to decode and encode in the earlier grades.

Remind students they can refer to the Individual Code Chart, which lists each sound in the English language, followed by all the possible ways that the given sound could be spelled; the spellings for each sound are listed in the order of frequency with which they occur in English, from most frequent to least frequent spelling. The Individual Code Chart is located in the Activity Book (Activity Page SR.4) and in the Yearlong Teacher Resources, in the Grade 6 Ancillary Materials.

As you introduce and write each word, it may be helpful if you point out particular spelling patterns within each word and show students where these spellings are reflected on the Individual Code Chart. For example, you might note that the *y* in the word rhythm makes a short *i* sound like that in *fit*, rather than a long *i* sound, as in *try*. Then point out the /i/ sound on the Individual Code Chart.

If you are unfamiliar with the CKLA phonics approach and/or have limited phonics training, you may also find the following materials in the Yearlong Teacher Resources helpful: “Using Chunking to Decode Multisyllable Words” and “Sound and Spelling of Schwa.” A link to these can be found in the Online Resources: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>. CKLA uses a sound-spelling notation that follows linguistic and dictionary conventions, making each notation easier to see and read. For example, the word *costly* is notated as /kɒst*lee/.

Word	CK Code	Syllable Type
parallel	/pɑr*ə*lel/	r-controlled*schwa*closed
repetition	/rep*ə*ti*shən/	closed*schwa*closed*schwa
rhythm	/rɪθ*əm/	closed*schwa
occurrence	/ə*kər*əns/	schwa*r-controlled*schwa
exaggerate	/ɪg*zaj*ə*raet/	closed*closed*schwa*silent e
naturally	/nætʃ*rə*lee/	closed*schwa*open
glorious	/glɒr*ee*əs/	r-controlled*open*schwa
continuous	/kən*tin*ue*əs/	schwa*closed*open*schwa
harmonious	/hɑr*moe*nee*əs/	r-controlled*open*open*schwa
prototype	/prəʊ*tə*ti:p/	open*schwa*silent e
primitive	/prɪm*ə*tɪv/	closed*schwa*closed
quartile	/kwɑr*ti:l/	r-controlled*silent e

- After writing and pronouncing the words, use the Spelling Word Definition Chart on the next page to define each word and provide an example of how to use it in a sentence.

Spelling Word	Definition	Example Sentence
parallel	extending in the same direction at a constantly equal distance	The tracks had to be laid <u>parallel</u> in order for the trolley to move forward smoothly.
repetition	the act of occurring again and again	The <u>repetition</u> in the poem allowed us to memorize it quickly.
rhythm	a characteristic pattern in the flow of sound, speech, or words	The <u>rhythm</u> of the song made everyone feel like dancing.
occurrence	the action of happening or taking place	There was another <u>occurrence</u> of a car break-in on our street, so our neighbors were very worried.
exaggerate	to overstate	When she is trying to impress someone, she tends to <u>exaggerate</u> her accomplishments.
naturally	not artificially; realistically	The sugar content within fruit makes it <u>naturally</u> sweet.
glorious	marked by great beauty; praiseworthy; honorable	His <u>glorious</u> career in the major leagues was cut short by a knee injury.
continuous	uninterrupted	The <u>continuous</u> sound of the jackhammer disrupted everyone's workday.
harmonious	having an agreeable relationship between musical components or other parts	The different spices of the sauce created a surprisingly <u>harmonious</u> blend in the finished dish.
prototype	an original model on which something is based	The <u>prototype</u> for the book design had several options for setting up pages.
primitive	characteristic of an early stage of development	The <u>primitive</u> houses along the river were built quickly and of basic materials.
quartile	one of four equal segments	His test score was in the highest <u>quartile</u> for his class.

- Tell students the spelling word list will remain on display until the assessment so they can refer to it until then.
- Have students take home Activity Page 6.2 to practice the spelling words.

Write a Poem: Draft**Introduce****10 minutes**

- **Note to Teacher:** As noted in the Advance Preparation section of this lesson, have examples of a poem with rhyme and meter such as “She Was a Phantom of Delight” by William Wordsworth and a free verse poem such as “Free Verse” by Robert Graves to share with students. You can either display these for the class or make individual student copies. Links to these poems are available in the Online Resources at <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.
- Tell students that today they will continue drafting their odes in their Writing Journals.
- Draw students’ attention to the fact that they can further create poetic structure in their odes through sound. For example, they might develop meter or rhyme schemes.
- Remind students that rhyme is the use of words with similar-sounding final syllables placed in a pattern so that they echo one another. Meter is also a pattern, established by the utilization of a certain number of syllables and how those syllables are emphasized.
- Share examples of rhyme and meter from *The Poetical Works of William Wordsworth*, Vol. III, such as “She Was a Phantom of Delight.” Read the poem aloud. Ask students to identify rhyme and meter.
- Tell students that they can also choose to use free verse. Free verse is a poem without rhyme or meter. You might share Robert Graves’s “Free Verse” with students, which has rhyme but no meter, as was Graves’s intention. Read the poem aloud, and ask students to explain how it sounds different from Wordsworth’s poem.
- Point out to students that how their lines are arranged is another form of structure. Students can break their lines into stanzas (a group of lines—often four) or couplets (two-line groups that often rhyme and have the same meter).

Practice and Draft**15 minutes**

- Review with students the examples of meter, rhyme scheme, free verse, and stanzas and couplets on Activity Page 6.3. Have students complete the Activity Page in order to practice the concepts.
- Then, have students develop some structural ideas to implement into their drafts as they continue writing. As students work, circulate throughout the room, monitoring progress and providing guidance and support as needed.

SUPPORT: Remind students that they can use the frames they worked with in earlier lessons to experiment with poetic structure, rhyme, and meter.

Wrap Up

5 minutes

- Have several students share their additions to the lines on Activity Page 6.3 with the class.
- Students should complete their drafts as homework.
- Remind students that they will share their finished ode drafts with a peer during the next writing lesson.

Take-Home Material

Spelling

- Have students take home Activity Page 6.2 for homework.

Writing

- Have students complete their ode drafts in their Writing Journals for homework.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 7

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Reading	40 min	Small Groups: "Sympathy" and "Lift Ev'ry Voice and Sing"	<i>Realms of Gold</i> , Volume 1 Activity Pages 7.1, 7.2, and 7.3 (optional) Video Link for "Lift Ev'ry Voice and Sing"
	5 min	Word Work: <i>Carol</i>	(optional) <i>I Know Why the Caged Bird Sings</i> , by Maya Angelou
DAY 2: Spelling Writing	15 min	Practice Spelling Words	Activity Page 7.4
	30 min	Write a Poem: Share, Evaluate, Revise	Poem Rubric Peer Review Checklist for Poem Writing Journals Activity Pages 7.5, 7.6
Take-Home Material	*	Spelling, Writing	Writing Journals Activity Pages 7.4, 7.5, 7.6 as well as Activity Pages from Writing Lessons 2–6

Primary Focus Objectives

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

Reading

Determine how a theme is conveyed through particular details. (RL.6.1, RL.6.2, RL.6.4, RL.6.5, RL.6.6, RL.6.10)

Writing

Develop and strengthen writing as needed by revising and editing. (W.6.4, W.6.5, W.6.10)

Speaking and Listening

Come to discussion prepared and follow rules of classroom discussion. (SL.6.1, SL.6.1.a, SL.6.1.b)

Ask and answer questions about the text. (SL.6.1.c)

Review key ideas and demonstrate understanding of multiple perspectives. (SL.6.1.d)

Interpret information presented in diverse formats. (SL.6.2)

Adapt speech to a variety of contexts and tasks. (SL.6.6)

Language

Demonstrate command of grammar conventions. (L.6.1)

Demonstrate command of capitalization, punctuation, and spelling conventions. (L.6.2)

Use phonics and syllabication to spell words correctly. (L.6.2.b)

Use knowledge of language conventions when writing. (L.6.3)

Determine the meaning of unknown words. (L.6.4, L.6.4.a, L.6.4.c)

ADVANCE PREPARATION

Reading

- The poems in this lesson address the sensitive topics of slavery, racism, and oppression in the United States. It is highly recommended that you use the resources provided in this guide to select information for your class that will support their learning and understanding of these topics. See the Teaching and Discussing Sensitive Topics section on page 11 and the Related Resources for Culturally Responsive Teaching on page 18.
- Read in advance and be prepared to share the biographical information about poets Paul Laurence Dunbar and James Weldon Johnson on page 97.
- Acquire a copy of Maya Angelou’s autobiography *I Know Why the Caged Bird Sings*, and choose excerpts to share with students to compare with the poem “Sympathy.”
- Prepare to play the video of “Lift Ev’ry Voice and Sing.”
- Write the purpose for reading on the board/chart paper: *Identify and compare themes found in two poems with related topics.*

(Use this link to download the Online Resources for this unit, where the links to additional biographical information about Paul Laurence Dunbar and James Weldon Johnson and a recording of “Lift Ev’ry Voice and Sing” can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.)

Reading

- Locate the Poem Rubric (page 143) and the Peer Review Checklist for Poem (page 144) in the Teacher Resources, and prepare to display them for the class.

Fluency (Optional)

- Choose and make copies of a text selection from the online Fluency Supplement to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the Optional Fluency Assessment Guide in Teacher Resources. See the introduction of this Teacher Guide for more information on using the Fluency Supplement.

Small Groups: “Sympathy” and “Lift Ev’ry Voice and Sing” [pages 9, 15–16]

Review & Introduce the Poems

10 minutes

- Tell students they will read one selection or the other with partners.
- Review historical poetry. In this type of poem, the speaker offers insights into a historical event or period.
- Provide biographical information about both poets and some background information about each poem:
 - American poet Paul Laurence Dunbar (1872–1906) was the son of parents who were formerly enslaved. Dunbar is known for writing in dialect. He achieved success during his lifetime, editing the newspaper at his all-white high school, performing readings of his poetry in the United States and England, and working in the reading room of the Library of Congress in Washington, D.C. In addition to poetry, Dunbar wrote short stories and novels. Explain that Dunbar’s poem “Sympathy” provided Maya Angelou, who wrote “Woman Work,” with the title to her autobiography *I Know Why the Caged Bird Sings* (1969).
 - American poet James Weldon Johnson (1871–1938) and his brother were trained in music, writing nearly 200 songs for the Broadway stage. They collaborated in the music for Johnson’s poem “Lift Ev’ry Voice and Sing.” Johnson also taught school, became a lawyer, and served as a government consul until 1914. He served under President Theodore Roosevelt (1858–1919); taught at Fisk University, a historically black college; and led the National Association for the Advancement of Colored People (NAACP) beginning in 1916. The song lyrics “Lift Ev’ry Voice and Sing” were written to celebrate the birth of President Abraham Lincoln (1809–1865) and the Emancipation Proclamation (1863), which freed enslaved African Americans in the Southern states during the Civil War. The song is commonly referred to as the “African American National Anthem.”
- In both poems, the conflict lies between African Americans and society.
- Explain that the poems in this section are related to the history of enslavement and oppression of Black people in America. This is a good time to introduce the resources you selected from Teaching and Discussing Sensitive Topics on page 11 or Related Resources for Culturally Responsive Teaching on page 18.

Core Vocabulary

- Have students turn to pages 9 and 15–16 in *Realms of Gold*, Volume 1.
- Preview the core vocabulary words using the routine established in Lessons 1–5.
- Begin with the word *chalice* on page 9 of the Reader.

“Sympathy”

1. **chalice**, *n.* a cup or goblet (9, l. 6)
2. **keen**, *adj.* intense (**keener**) (9, l. 13)
3. **carol**, *n.* a song of religious joy (9, l. 18)

“Lift Ev’ry Voice and Sing”

4. **chasten**, *v.* to control through punishment or suffering (**chastening**) (15, l. 12)
5. **trod**, *v.* stepped or walked over; past tense of *tread* (15, l. 11)
6. **fathers**, *n.* forefathers or ancestors (15, l. 16)
7. **slaughter**, *v.* to kill or butcher (**slaughtered**) (15, l. 18)

Vocabulary Chart for “Sympathy” and “Lift Ev’ry Voice and Sing”		
Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	chalice chastening keener	carol fathers slaughtered trod
Spanish Cognates for Core Vocabulary	cáliz castigar	
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases	chast’ning rod: instrument used for physical punishment	

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

Identify and compare themes found in two poems with related topics.

Read the Poems

20 minutes

Begin by having student volunteers read each poem aloud to the class. Then assign small groups to read and analyze the theme in one of the two poems together. Explain that during the lesson wrap-up, the class will come back together, groups will present their findings for each poem, and students will compare and contrast the themes in both poems as a class.

Tell groups to complete Activity Page 7.2 for “Sympathy” or 7.3 for “Lift Ev’ry Voice and Sing” to guide their reading and help them identify the theme in their assigned poem.

Note to Teacher: If time allows, you may wish to play a musical version of “Lift Ev’ry Voice” for the whole class or provide a short excerpt from Maya Angelou’s autobiography *I Know Why the Caged Bird Sings* for the purpose of comparison and contrast.

Establish Small Groups

Before reading the poems, 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 7.2 or 7.3 together. This is an excellent time to make notes in your anecdotal records.
- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 7.2 or 7.3. Before the class comes back together to wrap up, check in with students in Small Group 2 to make sure they have completed the Activity Page correctly.

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.

“Sympathy”

[Page 9, Stanza 1]

SUPPORT: If students are unsure of the meaning of the title “Sympathy,” tell them that the first line in the poem, “I know what the caged bird feels,” is a clue, and ask them to guess the meaning. As necessary, explain that *sympathy* means “an understanding of how another feels.”

SUPPORT: Ask students to infer the meaning of the phrase “bud opes” at the end of line 5. If necessary, clarify that it refers to a flower bud opening. The poet has shortened “opens” to “opes.” Explain that sometimes poets change words to fit the meter or rhyme of their poem. Ask students if they can find the word in the poem with which “opes” rhymes. (slopes)

Inferential Is the “first bird” in line 5 the same as the bird in the cage? How do you know?

- o No, the first bird is free in nature. The poet describes it surrounded by grass, a river, wind, and opening flowers.

Evaluative Why do you think the poet chooses to depict the bird free in nature?

- o The poet probably wants to show a contrast between the free bird as it is in nature and the trapped bird in the cage.

[Stanza 2]

Inferential Think about the lines “beats his wing” and “blood is red on the cruel bars.” What images and feelings do you picture when you read these words?

- o The bird is desperate, willing to harm himself in order to try to escape to freedom.

Evaluative Why do you think the poet chooses to use the words “beats,” “blood,” and “cruel”?

- o These words depict the caging of the bird as cruel and violent.

SUPPORT: Explain that an allusion is an expression intended to call something to mind without stating it directly. Explain that the bird’s desperate attempt to escape is an allusion to slavery and the lengths to which enslaved people would go to to gain their freedom.

SUPPORT: Ask students what they think the line “When he fain would be on the bough a-swing” means. If necessary, clarify that he would rather (fain) be on the bough (branch) of a tree than on the perch in the cage.

Inferential What does the description of “old, old scars” tell you about the bird? How might this relate to the history of enslaved people in the United States?

- o The bird has been trying to escape to freedom for a very long time. This relates to the long history of enslavement and struggle for freedom of Black Americans.

[Stanza 3]

Literal What is the speaker’s explanation for why the caged bird sings?

- o The bird is sending a prayer to heaven.

Evaluative What do you think the bird’s prayer is? Explain your answer.

- o The bird is probably praying for freedom.

Evaluative What do you think are the speaker’s feelings or point of view about freedom? Why?

- o Answers will vary. Students may say that the speaker feels freedom is something that the soul longs for and will fight for no matter what the cost. This is reflected in the caged bird’s continued attempts to escape, despite injuring itself and the small chance that it will ever succeed.

SUPPORT: As needed, assist students in completing Activity Page 7.2. See page 157 of the Answer Key in this guide. If students struggle answering any of the questions, refer them back to parts of the text that relate to the question, and have them read it aloud. Also remind students that the theme is a bigger idea that relates not just to the literal text in the poem but to the history of enslaved Black Americans. Students’ themes can vary from the theme stated in the answer key as long as they are supported by the other information in the graphic organizer.

“Lift Ev’ry Voice and Sing”

[Stanza 1, Page 15]

Inferential Think about the meanings and connotations of the following words: *sing*, *rejoicing*, *faith*, *hope*, *victory*. What kind of tone or feeling do these words give the first stanza?

- o Students may state that the tone is positive, celebratory, or hopeful.

SUPPORT: Ask students if they know what the “dark past” refers to in line 7. If necessary, explain that it refers to the enslavement and oppression of Black Americans.

Evaluative What do you think the “hope that the present has brought us” is referring to?

- o Students may say that it refers to hope that the hardships of the past are lifting and life is getting better.

[Stanza 2]

SUPPORT: Point out the words *chast’ning rod*. Explain that *chasten* means “to punish.” These words refer to the practice of beating enslaved people with an object such as a stick or rod.

Inferential What does “the days when hope unborn had died” refer to?

- o It refers to the days of slavery.

Inferential What do lines 14–20 of the second stanza describe?

- o Answers may vary. Students may say they describe the journey from slavery to freedom, from the past to the present, from hopelessness to promise.

[Stanza 3]

Inferential To what do “weary years” and “silent tears” refer?

- o These descriptions refer to the years of suffering and sorrow experienced by Black Americans.

Literal To whom or what does the speaker attribute victory?

- o The speaker attributes it to God.

Inferential What do you think the speaker means by “Keep us forever in the path, we pray”?

- o Answers will vary. Accept all reasonable answers. Students may say it is a prayer for continued safety and freedom or a prayer to remain protected by God.

Inferential What do you think is the speaker’s point of view about the role faith plays in alleviating suffering? Why?

- o Answers will vary but may state that the speaker feels faith can lift people out of suffering. The speaker says of God, “Thou . . . hast brought us thus far on the way . . . / Led us into the light.”

[Stanza 4, Page 16]

SUPPORT: Point out that the last stanza refers to God and that the concept of God and religion means different things to different people. You might want to share with students information about the role faith and Black churches have played in African American history. Use this link to download the Online Resources for this unit, where the link to “American Experience: The Black Church” can be found: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.

Inferential What does the final stanza say about the speaker’s relationship to God.

- o The speaker feels it is important to maintain faith in God.

SUPPORT: As needed, assist students in completing Activity Page 7.3. See page 157 of the Answer Key in this guide. If students struggle answering any of the questions, refer them back to parts of the text that relate to the question, and have them read it aloud. Also remind students that the theme is a bigger idea that relates not just to the literal text in the poem but to the history of Black Americans. Students’ themes can vary from the theme stated in the answer key as long as they are supported by the other information in the graphic organizer.

Discuss the Poems and Wrap Up the Lesson

10 minutes

Bring the class together as a group. Ask students to share their answers on Activity Pages 7.2 and 7.3, and write their themes on the board.

Then, remind students of the purpose for reading:

Identify and compare themes found in two poems with related topics.

Wrap up with the following questions.

Evaluative How are the themes in “Sympathy” and “Lift Ev’ry Voice and Sing” related?

- o Answers will vary depending on the final themes students have identified. Students may identify that both themes are about the human spirit, faith, or hope.

Evaluative [Point out that both poems end with a prayer.] How are the prayers similar or different? Why do you think hope and prayer would be important to people who have suffered enslavement and great hardship?

- o Answers will vary. Accept reasonable answers supported by the text. Students may state that both prayers are related to freedom and a wish for a better life. Students may observe that hope and prayer are two things that cannot be taken from a person, even when all their other freedoms have been taken away.

CHALLENGE: If time allows, lead students to discuss the impact of the religious diction in both poems, particularly its effect on theme and tone. Students may note that the speakers have faith that God will alleviate their suffering and that both poems take on a religious tone.

Word Work: Carol

5 minutes

1. In the selection, you read, “It is not a carol of joy or glee.”
2. Say the word *carol* with me.

3. *Carol* means “song of religious joy.”
4. The choir sang Christmas carols for the congregation.
5. What are some other words for religious songs? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students’ responses to make complete sentences: “A carol is a religious song, and so is a/an _____.”]

Note to Teacher: Some students may not be familiar with names for religious songs. Explain that the terms *hymn*, *psalm*, and *spiritual* are also terms for religious songs.

6. What part of speech is the word *carol*?
 - o noun

Making Choices

[Use a *Making Choices* activity for follow-up.] I am going to read several lines from the poems. If the line I read contains a word with religious connotation, show me a thumbs up. If the line I read does not contain a word with religious connotation, show me a thumbs down.

1. It is not a carol of joy or glee.
 - o religious connotation, thumbs up
2. And the faint perfume from its chalice steals.
 - o religious connotation, thumbs up
3. Bitter the chast’ning rod.
 - o no religious connotation, thumbs down
4. I know what the caged bird feels, alas!
 - o no religious connotation, thumbs down
5. When the wind stirs soft through the springing grass.
 - o no religious connotation, thumbs down

DAY 2

SPELLING

15 minutes

Practice Spelling Words

15 minutes

- Tell students they will practice writing spelling words.
- Have students turn to Activity Page 7.4. Explain that students will match spelling words to their definitions and identify their parts of speech.
- Remind students that they will take their spelling assessment in Lesson 8.
- Students can complete Activity Page 7.4 for homework if they do not complete it in class.

Write a Poem: Share, Evaluate, Revise**Review****15 minutes**

- Remind students of the following points that have been covered in earlier lessons:
 - An ode honors its subject and reveals the speaker’s feelings toward the subject.
 - Poetry, including odes, can have different types of structures. A poem can be organized in stanzas or couplets. Poems can also be free verse, without a set structure.
 - The sound structure of poetry can also vary. Odes may have a particular rhyme scheme or meter, or they may be free verse, without a set pattern.
 - Poetry should use descriptive detail that appeals to the senses. It should also include elements of figurative language, such as simile, metaphor, hyperbole, and personification.
- Review with students the Poem Rubric for the assignment on Activity Page 7.5. Point out that the list of items above can be found in this rubric.
- Then, ask partners to read each other’s poems and to complete the Peer Review Checklist on Activity Page 7.6.
- As students review and complete the checklist, circulate throughout the room, monitoring their progress and providing guidance and support as needed.

Conduct a Peer Conference**5 minutes**

When students have completed their review of their peer’s narrative, provide them an opportunity to confer with one another to discuss the suggestions recorded on Activity Page 7.6.

Wrap Up**5 minutes**

- Ask students to share some of the positive feedback they gave or received in their peer conferences.
- Tell students they will use this feedback to revise their poems for homework in their Writing Journals. Ask a few students to name some things they plan to change, delete, or add in their revision.

Take-Home Material**Spelling**

- Have students take home and complete Activity Page 7.4 to practice and study for the spelling assessment in Lesson 8.

Writing

- Have students take home Activity Pages from the Writing Lessons 2–7 as needed to help them complete their revisions in their Writing Journals for homework.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 8

AT A GLANCE CHART			
Lesson	Time	Activity	Materials
DAY 1: Spelling	15 min	Assessment	Activity Page 8.1
	Writing	30 min	Write a Poem: Edit and Publish
DAY 2: Unit Assessment	35 min	Assessment	Activity Page 8.3
	Unit Feedback Survey	10 min	Survey
Optional	*	End-of-Unit Comprehension Check	Activity Page PP.2

Primary Focus Objectives

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

Writing

Edit and publish writing. (W.6.4, W.6.5, W.6.10)

Speaking and Listening

Come to discussion prepared and follow rules of classroom discussion. (SL.6.1, SL.6.1.a, SL.6.1.b, SL.6.2)

Language

Demonstrate command of the conventions of standard English grammar, capitalization, punctuation, and spelling when writing. (L.6.1, L.6.2)

Use intensive pronouns. (L.6.1.b)

Use phonics and syllabication to spell words correctly. (L.6.2.b)

Use knowledge of language and its conventions when writing, speaking, reading, or listening. (L.6.3)

Use Greek or Latin affixes and roots as clues to the meanings of words. (L.6.4.b)

ADVANCE PREPARATION

Spelling

- Cover or erase the list of spelling words before the spelling assessment.

Writing

- Decide how students will publish their writing, and make any related preparations.

Assessment

- Remove or cover all Grammar and Morphology posters and charts before the Unit Assessment.

Fluency (Optional)

- Identify students whose yearlong fluency you want to assess, and prepare to administer the optional End-of-Year Fluency Assessment. The resources for the assessment are available on pages 149–150, and it can be administered as an extension of the Unit Assessment.

SPELLING

15 minutes

Assessment

15 minutes

- Have students turn to Activity Page 8.1 for the spelling assessment.
- Using the following list, read the words one at a time in the following manner: Say the word, use it in a sentence, and then repeat the word.
- Tell students that at the end you will review the list once more.
- Remind students to pronounce and spell each word syllable by syllable.

1. parallel	The slide was set up with parallel lanes, so we rode down side by side.
2. repetition	Margot sometimes got tired of the repetition in her dance class, but it helped her learn the steps.
3. rhythm	The drummer keeps the rhythm of the song to help the rest of the band play together.
4. occurrence	Last night was the third occurrence of a meteor shower this year.
5. exaggerate	I tend to exaggerate when trying to tell a funny story.
6. naturally	The plant naturally grows to four feet in size, without a lot of fertilizer.
7. glorious	The sky was a glorious shade of blue, which made for a perfect day.
8. continuous	The continuous sound of the lights buzzing was distracting to the test takers.
9. harmonious	We had a harmonious team meeting during which everyone made helpful suggestions.
10. prototype	The prototype of the electric airplane would not fly, even after weeks of work.
11. primitive	My skills at knitting are very primitive, so I can only make socks.
12. quartile	The team's scores put it in the bottom quartile of the league's rankings.

- After reading all of the words, review the list slowly, reading each word once more.
- Have students write the following sentence as dictated.

Lord Byron describes the sea as a “glorious mirror.”

- Repeat the sentence slowly several times, reminding students to check their work for appropriate capitalization and punctuation.
- Collect all spelling assessments to grade later. Use of the template provided below is highly recommended to identify and analyze students' errors.

- It may be helpful to refer back to the Pronunciation/Syllabication Chart.

Word	CK Code	Syllable Type
parallel	/par*ə*lel/	r-controlled*schwa*closed
repetition	/rep*ə*ti*shən/	closed*schwa*closed*schwa
rhythm	/rith*əm/	closed*schwa
occurrence	/ə*kər*əns/	schwa*r-controlled*schwa
exaggerate	/ig*zaj*ə*raet/	closed*closed*schwa*silent e
naturally	/nach*rə*lee/	closed*schwa*open
glorious	/glor*ee*əs/	r-controlled*open*schwa
continuous	/kən*tin*ue*əs/	schwa*closed*open*schwa
harmonious	/har*moe*nee*əs/	r-controlled*open*open*schwa
prototype	/proe*tə*tiəp/	open*schwa*silent e
primitive	/prim*ə*tiv/	closed*schwa*closed
quartile	/quar*tiel/	r-controlled*silent e

- Students might make the following errors:
 - o parallel: using *ruh* for /rə/
 - o rhythm: using *ri* for /ri/
 - o occurrence: using *ents* for /ənts/
- Also, examine the dictated sentence for errors in capitalization and punctuation.
- Although any of the above student-error scenarios may occur, misspellings may be due to many other factors. You may find it helpful to use the analysis chart to record any student errors. For example:
 - o Is the student consistently making errors on specific vowels? Which ones?
 - o Is the student consistently making errors at the ends of the words?
 - o Is the student consistently making errors in multisyllable words but not single-syllable words?

Write a Poem: Edit and Publish**Edit****15 minutes**

- Remind students that they have written their poems and received feedback from a peer. The last step before they publish their odes is to edit them for mistakes in spelling and grammar.
- Display and have students turn to the Poem Editing Checklist on Activity Page 8.2. Read through the checklist with students, and tell them that they will use it to check their work for mistakes in spelling, grammar, and punctuation. Remind students that they can use the Proofreading Symbols Chart on Activity Page SR.3 to help them edit.

SUPPORT: Remind students that poems do not always follow the same grammatical rules as other kinds of writing. A poet may choose to use sentence fragments and unconventional punctuation, capitalization, and word choice in order to manipulate meter and rhythm in a poem. That said, it is important that the poet does not make errors that affect meaning, such as errors in pronouns and frequently confused words. Work one-on-one with individuals, asking them to read their poem aloud. Point out any errors that may affect meaning, and work with students to understand and correct their errors.

- As students work, circulate throughout the room, monitoring students' progress and providing guidance and support as needed.
- Once students have finished editing and have completed a final draft of their poem in class or for homework, they can publish.

Publish**15 minutes**

- Explain that publishing can take several different forms. For example, writing can be published by printing and distributing the written copies to an audience. It can also be published by reading it aloud to a group of people or to a single individual.
- As time allows, have students share their writing with partners or small groups. If time does not allow for all students to publish their stories during this lesson, have students share their writing as a Culminating Activity during a Pausing Point or at a later date.
- Refer to the Pausing Point section starting on page 119 of this Teacher Guide for recommended publishing activities, including technology options and an “open-mic night,” during which students read their odes, to take place during the Pausing Point at the end of this unit.

UNIT ASSESSMENT**35 minutes**

- Make sure each student has a copy of Activity Page 8.3. 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.
- This is a good opportunity to use the Tens scoring system to gather formative assessment data.

Reading Comprehension

The reading comprehension section of the Unit Assessment contains two selections and accompanying questions. The first selection is Emily Dickinson’s “There Is No Frigate Like a Book.” The second selection is Henry Wadsworth Longfellow’s “A Psalm of Life.”

These texts are considered worthy of students’ time to read and meet the expectations for text complexity at Grade 6. The texts feature core content and domain vocabulary from the Poetry unit 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 SmarterBalanced, 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, “There Is No Frigate Like a Book” (poetry) and “A Psalm of Life” (poetry), 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 5–6 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>	B	R.L.6.5
2 Part A <i>Literal</i>	C	RL.6.4
2 Part B <i>Evaluative</i>	Accept reasonable answers. Students may say that there is a rhythm to prancing, just as there is a rhythm to poetry, or that prancing is joyful, which is the way the speaker feels about poetry.	RL.6.1
3 Part A <i>Inferential</i>	A	RL.6.4
3 Part B <i>Inferential</i>	Accept reasonable answers. Students may cite phrases like “prancing poetry,” the poem’s quick rhythm, and the poet’s positive attitude toward the subject matter.	RL.6.1
4 <i>Inferential</i>	Books and stories can help us imagine and explore new places and ideas.	RL.6.4, RL.6.5, RL.6.6
5 <i>Inferential</i>	D	RL.6.2
6 Part A <i>Inferential</i>	The speaker is the heart of a young man, and the listener is a psalmist, or a writer of biblical poems.	RL.6.6
6 Part B <i>Literal</i>	The speaker argues that life is not an “empty dream.” Each quatrain forms part of this argument.	R.L.6.6
7 <i>Evaluative</i>	A	R.L.6.5
8 <i>Literal</i>	B	R.L.6.5
9 Part A <i>Inferential</i>	The simile compares the human heart to a muffled drum beating a funeral march to the grave.	RL.6.4
9 Part B <i>Inferential</i>	Student answers may vary but could suggest that the simile means each life eventually comes to an end.	RL.6.4
10 <i>Inferential</i>	C	RL.6.2

Writing Prompt Scoring

The writing prompt addresses CCSS RL.6.2, W.6.2a-c, W.6.4; L.6.1, L.6.2, L.6.3.

Score	4	3	2	1
Criteria	Similarities or differences between the way the texts express their themes are clearly identified and explained. The answer clearly states how the texts are similar or differ in terms of theme. The answer provides at least two relevant examples from each text. The answer includes transitional words deployed effectively.	Some thematic similarities or differences between the texts are identified but not elaborated on. The answer includes one example for each point of similarity or difference rather than two. The answer only includes some transitional words for comparison.	Answer has not properly identified thematic comparisons. Answer has few supporting examples or examples that are irrelevant. Answer includes few or no transitional word for comparison.	Answer fails to identify thematic similarities or differences. If differences and similarities are identified, they are not relevant to the theme. Answer lacks any supporting examples. Answer lacks any transitional words for comparison.

Grammar Answer Key

The Grammar Assessment addresses CCSS L.6.1.b, L.6.1.e.

1. ourselves
2. himself
3. themselves
4. herself
5. itself
6. good
7. well
8. well
9. good
10. like
11. like
12. as

Morphology Answer Key

The Morphology Assessment addresses CCSS L.6.4.b.

1. ingenious
2. ambitious
3. cautious
4. suspicious
5. malicious
6. enormous
7. joyous
8. miraculous
9. quartile
10. Prime
11. primary
12. protocol

Optional End-of-Year Fluency Assessment

The following is the text for the Optional Fluency Assessment, titled “from *Walden*.” Turn to this copy of the selection each time you administer this assessment.

You will also find a Recording Copy of the text for doing a running record of oral reading for each student you assess. There is also a Fluency Scoring Sheet. Make as many copies of the Recording Copy and the Fluency Scoring Sheet as you need, having one for each student you assess.

from *Walden*

By Henry David Thoreau

Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. Its thin current slides away, but eternity remains. I would drink deeper; fish in the sky, whose bottom is pebbly with stars. I cannot count one. I know not the first letter of the alphabet. I have always been regretting that I was not as wise as the day I was born. The intellect is a cleaver. It discerns and rifts its way into the secret of things.

I do not wish to be any more busy with my hands than is necessary. My head is hands and feet. I feel all my best faculties concentrated in it. My instinct tells me that my head is an organ for burrowing, as some creatures use their snout and fore-paws, and with it I would mine and burrow my way through these hills. I think that the richest vein is some-where hereabouts. So by the divining rod and thin rising vapors I judge, and here I will begin to mine.

Recording Copy

from *Walden*

By Henry David Thoreau

Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy 22
bottom and detect how shallow it is. Its thin current slides away, but eternity remains. 37
I would drink deeper; fish in the sky, whose bottom is pebbly with stars. I cannot count 54
one. I know not the first letter of the alphabet. I have always been regretting that I was not 73
as wise as the day I was born. The intellect is a cleaver. It discerns and rifts its way into the 94
secret of things. 97

I do not wish to be any more busy with my hands than is necessary. My head is hands and 117
feet. I feel all my best faculties concentrated in it. My instinct tells me that my head is an 136
organ for burrowing, as some creatures use their snout and fore-paws, and with it I would 153
mine and burrow my way through these hills. I think that the richest vein is some-where 170
hereabouts. So by the divining rod and thin rising vapors I judge, and here I will begin 187
to mine. 189

Word Count: 186

Student Name _____

Date _____

Fluency Assessment Scoring Sheet

Words Read in One Minute

Uncorrected Mistakes in One Minute

W.C.P.M.

Percentile	Spring W.C.P.M.
90th	204
75th	177
50th	150
25th	122
10th	93

GUIDELINES FOR FLUENCY ASSESSMENT SCORING

Copy and use one Fluency Assessment Scoring Sheet, located on page 117, for each student taking the assessment. To calculate a student's W.C.P.M. (Words Correct per Minute) score, use the information you recorded on the Recording Copy, and follow these steps. You may wish to have a calculator available.

1. Count Words Read in One Minute. This is the total number of words that the student read or attempted to read in one minute. It includes words that the student read correctly as well as words that the student read incorrectly. Write the total in the box labeled Words Read in One Minute.
2. Count the Uncorrected Mistakes in One Minute. You noted these in the running record. They include words read incorrectly, omissions, substitutions, and words that you had to supply. Write the total in the box labeled Uncorrected Mistakes in One Minute on the scoring sheet. (A mistake that the student self-corrects is not counted as a mistake.)
3. Subtract Uncorrected Mistakes in One Minute from Words Read in One Minute to get Words Correct. Write the number in the box labeled W.C.P.M. Although the analysis does not include any words the student read correctly (or incorrectly) after one minute, you may use this information from the Recording Copy for anecdotal purposes.

It is normal for students to show a wide range in fluency and in W.C.P.M. scores. However, a major goal of Grade 6 is to read with sufficient fluency to ensure comprehension and independent reading of school assignments in this and subsequent grade levels. A student's W.C.P.M. score can be compared with the score of other students in the class (or grade level) and also with the national fluency norms for Grade 6 obtained by Hasbrouck and Tindal (2006). Hasbrouck and Tindal suggest that a score falling within 10 words above or below the 50th percentile should be interpreted as within the normal, expected, and appropriate range for a student at that grade level at that time of year. For example, if you administer the assessment during the spring of Grade 6 and a student scores 141 W.C.P.M., you should interpret this as within the normal, expected, and appropriate range for that student.

Oral Reading Fluency Norms for Grade 6

Percentile	Fall W.C.P.M.	Winter W.C.P.M.	Spring W.C.P.M.
90	177	195	204
75	153	167	177
50	127	140	150
25	98	111	122
10	68	82	93

Reference

Hasbrouck, Jan and Tindal, Gerald A. "Oral reading fluency norms: A valuable assessment tool for reading teachers." *The Reading Teacher* 59 (2006): 636-644.

At the conclusion of the unit, have students complete the Unit Feedback Survey on Activity Page 8.4. Make sure students know that you respect their opinions and will take seriously all constructive feedback. Please take time to review and react upon students' responses and comments. Consider how you might teach the next unit differently to improve learning and students' experiences.

Pausing Point

Culminating Activities

The following activities are offered should you choose to pause at one or two points during the teaching of this unit. During that time, we recommend that you use one or more of the Culminating Activities described below or an activity you create.

End-of-Unit Comprehension Check

The End-of-Unit Comprehension Check is an optional assessment of general comprehension and content knowledge read in Lessons 1–8. If you choose to administer this assessment, do so on the first day of the Pausing Point. Make sure each student has a copy of Activity Page PP.2. You may have collected this Activity Page from students at the beginning of the unit.

- Allow students as much time as they need to complete the assessment during the first Pausing Point day. In most cases, this assessment will take approximately 30 to 45 minutes.
- Tell students to read and answer the questions about what they have learned from their reading in the *Poetry* unit. Encourage students to do their best and review their work once they have finished.
- Circulate around the room as students complete the assessment to ensure that everyone is working individually.
- See the Activity Book Answer Key in this guide for scoring the End-of-Unit Comprehension Check.

Use the following Remediation and Enrichment suggestions to plan activities for the remainder of the first Pausing Point day.

Pausing Point for Differentiation of Instruction

Please use the final four days of this unit to address results of the Unit Assessment (for reading comprehension; fluency, if applicable; grammar; and morphology) and spelling assessments. 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. As the student reads, make note of any words the student struggles with or reads incorrectly. If the student occasionally misreads words in the text, analyze the types of errors in code knowledge and consult the CKLA *Decoding and Encoding Remediation Supplement*. This online publication provides further guidance in assessing, analyzing, and remediating specific decoding skills so targeted remediation can be provided. 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. A link to the *Decoding and Encoding Remediation Supplement* can be accessed online in the Grade 6 Ancillary Materials at: [https:// www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/](https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/).

If the student does not misread words but reads haltingly, a lack of fluency may impede comprehension. Administer the optional fluency assessment to verify whether the student's reading rate is below the norm. If so, remediation efforts should be targeted at building fluency.

Once the student finishes reading the passage(s) aloud, ask the comprehension questions orally. Analyze whether the student makes errors on the same questions answered incorrectly on the written assessment, as well as the type of questions answered incorrectly. Does the student have difficulty answering particular types of questions? If so, guided rereading of specific poems in a small-group setting with other students who are struggling may be helpful. Choose poems 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.

Fluency

Students who struggle with fluency will benefit from having multiple opportunities to reread a particular text. If students demonstrate a need for remediation related to fluency, you may have them either reread selections from the Reader or choose an excerpt from the Online Fluency Supplement.

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.3–PP.7).

If students demonstrate a need for remediation in the foundational grammar and morphology skills required for the lessons in Grade 6, consult the CKLA Grade 5 Skills Strand materials for additional grammar and morphology lessons and activities. Alternatively, for students who demonstrate a general proficiency in grammar and morphology but who demonstrate a need for remediation in connection with specific skills covered in this unit, you may provide a more targeted remediation by reteaching only the lessons for those skills.

Spelling

If students demonstrate a need for remediation in spelling but they exhibit general proficiency in code knowledge, have them use the Individual Code Chart (Activity Page SR. 4) to assist in spelling unfamiliar words, syllable by syllable.

If students exhibit specific code knowledge problems, as revealed by the spelling assessment analyses, they may benefit from remediation to target specific letter-sound correspondences. See the Decoding and Encoding Remediation Supplement online in the Grade 6 Ancillary Materials at: <https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/>.

Writing

Redirect students to Activity Page 7.5 (Poem Rubric), Activity Page 8.2 (Poem Editing Checklist), and their completed poem. Provide time during the Pausing Point for students to revise and rewrite their poem using all of the above tools. The Poem Rubric and Poem 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 Poem Rubric and Poem Editing Checklist. Meet briefly with each student to provide feedback.

Enrichment

If students have mastered the skills in *Poetry*, 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.

Publishing Activity

Stage an “open-mic night” in the classroom, during which student volunteers are invited to read aloud their original odes to the class. Provide a microphone, if possible. Review performer and audience etiquette before the event, using Pausing Point Activity Page E.1. Provide refreshments during the event, such as juice in coffee cups.

Perform Poetry

The selected lyrical poems in the unit have many metrical or rhythmic qualities. In preparation for performances of their own, suggest that students read and listen to American poet and activist Amanda Gorman's (b. 1998) “The Hill We Climb,” which she performed at the inauguration of President Joe Biden (b. 1942). Discuss the ways in which Gorman's performance enhances the meaning of her poem. Then, students can use Activity Page E.2 to plan their performances. To help students enrich their poetry performances, links to the following are provided in the Online Resources at <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.

- Students may read text and view video of Amanda Gorman’s “The Hill We Climb.”
- Students may access instructions for creating videos of themselves reading aloud poetry.
- Students may prepare audio or video recordings where they read aloud a collection of poetry by Emily Dickinson to the tune of “Amazing Grace.” An example using the theme song from *Gilligan’s Island* is provided in the Online Resources.
- Students may read aloud a poem written in iambic meter, while using clapping, stomping, or drumming to emphasize the meter. A link to a video example is provided in the Online Resources.
- Students may create a mash-up of two or more thematically related poems. A link to a video example is provided in the Online Resources.

Analyze Context

The selected historical poems in the unit address issues of gender, culture, and race.

- Students may write about a historical event in poetic form from the viewpoint of a participant. Students may use Activity Page E.3. A link to a guide for writing a historical poem is included in the Online Resources at: <https://www.coreknowledge.org/free-resource/ckla-unit-8-poetry/online-resources/>.
- Students may research the poetic forms of a particular culture. Then, students may compile a cultural anthology of poetic examples to share with the school library.

Mock Interview

Students can create a mock interview of a poet from the unit or a contemporary poet by developing interview questions and answers based on research. Students can extend this activity by orally conducting this interview with a partner. One partner should play the interviewer and ask the questions; the other partner plays the poet and answers the questions. Invite students to record their mock interview using recording equipment such as a smartphone and share it with the class.

Compare and Contrast Tone

Several of the selected poems feature elements of nature. Using Venn diagrams, students may compare and contrast the speaker’s tone toward nature in two of the unit’s poems. Provide Activity Page E.4 to students.

Teacher Resources

In this section you will find:

- Glossary for *Realms of Gold*, Volume 1 (Poetry) (pages 125–126)
- The Writing Process (page 127)
- Poem Rubric (page 128)
- Peer Review Checklist for Poem (page 129)
- Poem Editing Checklist (page 130)
- Proofreading Symbols (page 131)
- Reflexive and Intensive Pronouns Chart (page 132)
- Frequently Confused Words Chart (page 133)
- Optional Fluency Assessment Guide (pages 134–135)
- Fluency Assessment Scoring Sheet (page 136)
- Activity Book Answer Key (pages 137–149)

Glossary for *Realms of Gold*, Volume 1 (Poetry)

A

arbiter, n. a person with power to solve a conflict

armada, n. a fleet of warships

armament, n. military or naval weapons (**armaments**)

C

cane, n. shortened form of the word *sugarcane*, a crop grown in warm regions

carol, n. a song of religious joy

chalice, n. a cup or goblet

chasten, v. to control through punishment or suffering (**chastening**)

common, adj. characterized by lack of privilege or status

continuous, adj. without stopping

cotton, n. a crop grown in the South that required handpicking before the technological revolution

crystal, adj. smooth and transparent, like colorless glass

D

disaster, n. an event bringing damage or loss

downy, adj. resembling the feathers of a bird

F

fathers, n. forefathers or ancestors

foe, n. an enemy (**foes**)

G

gay, adj. happy

H

hut, n. a simple dwelling or shelter

I

impostor, n. a person who assumes a false identity (**impostors**)

J

jocund, adj. characterized by happiness

K

keen, adj. intense (**keener**)

knave, n. someone tricky or deceitful (**knaves**)

L

landing, n. the level part of a staircase (**landin's**, informal dialect)

leviathan, n. a sea monster (**leviathans**)

M

margin, n. a border or edge

mingle, v. to mix together

P

pensive, adj. thoughtful

press, v. to iron

Q

queer, adj. differing from what is expected

R

rapture, n. an expression of overwhelming emotion

ravage, n. effects of destruction

S

sinew, n. tendon, or fibers that connect muscle to bone

slaughter, v. to kill or butcher (**slaughtered**)

solitude, n. a state of being alone

splinter, n. a sliver of wood (**splinters**)

sublime, adj. lofty or grand

sweep, n. a forceful movement

T

tack, n. a short nail (**tacks**)

tot, n. a child (**tots**)

Trafalgar, n. the area of land on the coast of southwestern Spain where Britain defeated France and Spain in a naval battle

triumph, n. a victory or conquest

trod, v. stepped or walked over; past tense of *tread*

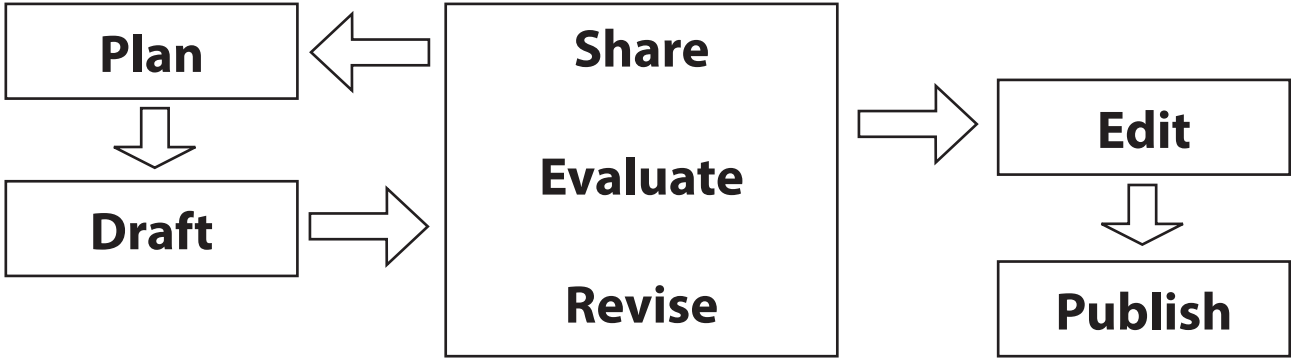
V

vale, n. a valley (**vales**)

vile, adj. without morals

virtue, n. behavior showing high moral standards

The Writing Process



Poem Rubric

	Exemplary	Strong	Developing	Beginning
Text Structure	Text structure is clear and consistent.	Text structure is mostly clear and consistent.	Text structure is evident but inconsistent.	Poem does not have a clear text structure.
	Chosen text structure is well executed to support meaning.	Chosen text structure is mostly well executed to support meaning.	Chosen text structure is only partially well executed to support meaning.	Poem's text structure does not support its meaning.
	Text effectively expresses details about the chosen subject throughout.	Text mostly expresses details about the chosen subject.	Text partially expresses details about the chosen subject.	Text does not adequately express details about the chosen subject.
Sound Structure	All lines support the chosen sound structure.	Most lines support the chosen sound structure.	Some lines support the chosen sound structure.	Few lines support the chosen sound structure.
Figurative Language	Text uses a lot of descriptive detail to convey information about the subject.	Text uses some descriptive detail to convey information about the subject.	Text uses a few descriptive details to convey information about the subject.	Text does not include sufficient descriptive detail to convey information about the subject.
	Text includes elements of figurative language, such as similes, metaphors, hyperbole, and personification, throughout.	Text includes some elements of figurative language, such as similes, metaphors, hyperbole, and personification.	Text includes a few elements of figurative language, such as similes, metaphors, hyperbole, and personification.	Text does not include elements of figurative language.
	Text includes sensory language throughout.	Text includes some sensory language.	Text includes a few elements of sensory language.	Text does not include sensory language.
Mechanics	There are no spelling, word choice, or grammar errors.	There are one or two spelling, word choice, or grammar errors.	There are several spelling, word choice, and/or grammar errors.	There are spelling, word choice, and/or grammar errors throughout the text.

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

Peer Review Checklist for Poem

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

Y = yes N = no SW = somewhat

Author's Name: _____ Reviewer's Name: _____

_____ The poem effectively conveys and glorifies its topic with descriptive detail.

_____ The poem utilizes structural elements such as stanzas or couplets to support meaning.

_____ The poem utilizes structural elements such as meter, rhyme scheme, or free verse to support meaning.

_____ The poem contains figurative language such as metaphor, simile, hyperbole, and personification.

_____ The poem does not contain errors in spelling, word choice, or grammar.

Ways in Which Your Poem Meets the Requirements of the Assignment	Ways in Which You Can Better Meet the Requirements of the Assignment

Poem Editing Checklist

Poem Editing Checklist	After reviewing for each type of edit, place a check mark here.
Vocabulary	
<ul style="list-style-type: none"> • I have used literary vocabulary correctly (<i>metaphor, simile, hyperbole, personification</i>). • I have provided my readers with context clues to help them understand the meanings of potentially unfamiliar language. • I have included sufficient sensory language and descriptive details. 	
Format	
<ul style="list-style-type: none"> • I have used lines and stanzas to write my poem. • I have titled my writing. • I have including 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 used intensive pronouns (<i>self pronouns</i>) correctly. • I have used frequently confused words correctly (<i>good/well, like/as</i>). 	
Spelling	
<ul style="list-style-type: none"> • I have correctly spelled words with the roots <i>primus, protos, and quartus</i>. 	
Punctuation	
<ul style="list-style-type: none"> • I have employed punctuation to the best of my ability. 	

Proofreading Symbols

^	Insert
⊙	Insert period
^,	Insert comma
^'	Insert apostrophe
#	Insert space
¶	New paragraph
no ¶	No new paragraph
○	Close up the space
<u>b</u> cap	Capitalize
Blc	Make lowercase (small letter)
e	Delete
rwd.	Reword
←	Move according to arrow direction
⌘tr	Transpose
[Move to the left
]	Move to the right
^a	Add a letter

Reflexive and Intensive Pronouns Chart

Pronoun	Reflexive	Intensive
myself	I made a cup of tea for myself before the meeting started.	I myself made him a cup of tea before the meeting started.
yourself	You might want to buy yourself a new shirt before the next game.	You yourself should go to the store to buy a new shirt for the game.
himself	He corrected himself once he realized his mistake.	He himself corrected the errors made in the document.
herself	She drove herself to the bank to make the deposit.	She herself drove to the bank to make the deposit.
itself	The slide is all by itself on the playground.	The dog opened the door itself.
ourselves	We made dinner for ourselves.	We ourselves made the dinner.
yourselves	You can take yourselves to the dance; I am not going.	You yourselves should go to the presentation—you might learn something.
themselves	They brought this problem on themselves.	They themselves need to learn to avoid conflict with others.

Frequently Confused Words Chart

Frequently Confused Words	Sentence	Correct Word Choice
good/well	He did _____ on his exam.	well
good/well	How _____ was that book?	good
good/well	The horse runs _____.	well
like/as	She chose a blue dress _____ did her friend.	as
like/as	He acted _____ a child when he found out he didn't win the lottery.	like
like/as	The cat begs for table scraps _____ a dog.	like

Optional Fluency Assessment Guide

If you wish to assess a student's fluency at any time during the year, you may select a reading passage from the *Fluency Supplement* provided online at <https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/fluency-supplement/>.

Administration Instructions

- Print out the student copy of your selected fluency passage. Students will read from this copy.
- Print out the Recording Copy of your selected fluency passage for each student you wish to assess. You will create a running record as you listen to each student read orally.
- Explain that the student will read a selection aloud while you take some notes. Encourage the student not to rush and to read at their regular pace.
- Read the title of the selection aloud for the student, as the title is not part of the assessment.
- Begin timing when the student reads the first word of the selection. As the student reads aloud, make a running record on the Recording Copy of the text using the following guidelines:

Words read correctly	No mark is required.
Omissions	Draw a long dash above the word omitted.
Insertions	Write a caret (^) at the point where the insertion was made. If you have time, write down the word that was inserted.
Words read incorrectly	Write an "X" above the word.
Substitutions	Write the substitution above the word.
Self-corrected errors	Replace original error mark with an "SC."
Teacher-supplied words	Write a "T" above the word (counts as an error).

- When one minute has elapsed, draw a vertical line on the Recording Copy to mark the student's place in the text at that point. Allow the student to finish reading the selection aloud.
- Assess the student's comprehension of the selection by asking them to respond orally to the questions provided in the *Fluency Supplement*.

Scoring Instructions

- Use one Fluency Assessment Scoring Sheet for each student taking the assessment.
- To calculate a student's W.C.P.M. (Words Correct per Minute) score, use the information you recorded on the Recording Copy, and follow these steps. You may wish to have a calculator available.

1. Count Words Read in One Minute. This is the total number of words that the student read or attempted to read in one minute. It includes words that the student read correctly as well as words that the student read incorrectly. Write the total in the box labeled Words Read in One Minute.
2. Count the Uncorrected Mistakes in One Minute. You noted these in the running record. They include words read incorrectly, omissions, substitutions, and words that you had to supply. Write the total in the box labeled Uncorrected Mistakes in One Minute on the scoring sheet. (A mistake that the student self-corrects is not counted as a mistake.)
3. Subtract Uncorrected Mistakes in One Minute from Words Read in One Minute to get Words Correct. Write the number in the box labeled W.C.P.M. Although the analysis does not include any words the student read correctly (or incorrectly) after one minute, you may use this information from the Recording Copy for anecdotal purposes.

As you evaluate W.C.P.M. scores, here are some factors to consider.

It is normal for students to show a wide range in fluency and in W.C.P.M. scores. A student's W.C.P.M. score can be compared with the score of other students in the class (or grade level) and also with the national fluency norms for Grade 6 obtained by Hasbrouck and Tindal (2006). Hasbrouck and Tindal suggest that a score falling within 10 words above or below the 50th percentile should be interpreted as within the normal, expected, and appropriate range for a student at that grade level at that time of year.

Oral Reading Fluency Norms for Grade 6

Percentile	Fall W.C.P.M.	Winter W.C.P.M.	Spring W.C.P.M.
90	177	195	204
75	153	167	177
50	127	140	150
25	98	111	122
10	68	82	93

Reference

Hasbrouck, Jan and Tindal, Gerald A. "Oral reading fluency norms: A valuable assessment tool for reading teachers." *The Reading Teacher* 59 (2006): 636-644.

Student Name _____

Date _____

Fluency Assessment Scoring Sheet

Words Read in One Minute

Uncorrected Mistakes in One Minute

W.C.P.M.

Percentile	Fall W.C.P.M.
90th	204
75th	177
50th	150
25th	122
10th	93
Comprehension Questions Total Correct	___/4

NAME: _____ 2.1 TAKE-HOME
DATE: _____

Suffixes -ous, -ious

Write the correct word to complete each sentence. It may help to remember that words with the suffixes -ous and -ious are adjectives while the other choices without these suffixes are nouns.

fame	ridiculous	luxurious	famous
religious	mountainous	religion	luxury

- He starred in several movies as a teenager, which contributed to his great fame as an adult.
- The church passed out religious texts during every service so that members could follow along.
- We drove through a mountainous region on our long road trip, which was hard on our car.
- The hotel was not very luxurious, but we enjoyed our stay there anyway because the people were very friendly.
- His tall, purple hat looked a bit ridiculous with his suit.

Write a sentence for each of the words not used from the box.

- Answers will vary but should be complete sentences that use each of the words correctly.
- _____

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c. _____

Circle the letter of the statement that best answers the question.

- Which of the following best demonstrates *industrious*?
 - A. a student who works hard in every class
 - B. a worker who is late to the office every morning
 - C. a group of students going on a class trip to a pool
- Which of the following best demonstrates *courageous*?
 - A. a man going to the grocery store on Wednesdays
 - B. a child sharing a toy with a friend
 - C. a firefighter rescuing a child from a burning building
- Which of the following best demonstrates *nutritious*?
 - A. a pack of hard candies
 - B. a handful of salted crackers
 - C. a bowl of purple grapes

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NAME: _____ 2.2 TAKE-HOME
DATE: _____

Practice Roots *primus, protos, quartus*

Write the correct word to complete each sentence.

primary	quart	primeval	quarter
prototype	quarterfinalist	quartet	protagonist

- The protagonist of the story was a teenager who hoped to become a star concert violinist.
- The string quartet was made up of two violins, a viola, and a cello.
- He built a prototype for a car that ran on fuel made from recycled cooking oil.
- We voted in the primary election, which would determine the candidates who qualified for the general election.
- I ran out of milk before I finished making the recipe, so I ran to the store to get another quart.
- The excavation of primeval dinosaur bones took longer than expected because they were so fragile.
- Only around a quarter of the students went on the volunteer trip because the rest had other after school activities.
- He was a quarterfinalist in the spelling bee but did not make it to the last two rounds.

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NAME: _____ 2.3 ACTIVITY PAGE
DATE: _____

Planning: Brainstorm Topics for Ode Writing

Use the following grid to record important people, places, events, or things that could be the subject of your ode.

<p>Important People</p> <p>Grandma Lera</p>	<p>Important Places</p> <p>Taos, New Mexico</p>
<p>Important Items</p> <p>Rocking chair</p>	<p>Important Events</p> <p>Tamale-making at Christmas</p>

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NAME: _____
DATE: _____

3.2 ACTIVITY PAGE

Small Group: “Stopping by Woods on a Snowy Evening”

Answer the following questions in complete sentences.

1. How many lines are in Stanza 1? What is a four-line stanza called? How many quatrains are in the poem? In what way does the number of lines in each quatrain compare with the number of quatrains?

In Stanza 1, there are four lines, called a quatrain. There are four quatrains in the poem. The poem has a perfect 4x4 structure.

2. The poem is written in perfect iambic tetrameter, which means that each line has four iambs: Whose **woods** | these **are** | I **think** | I **know**. What is the effect of this metrical pattern?

It creates a rhythm that mimics song.

3. What is the poem’s rhyme scheme? What is the effect of this rhyme scheme?

The poem’s rhyme scheme is AABA BCBB CDCC DDDD. The rhyme scheme causes the poem to read like a lullaby. Like a lullaby, too, the poem appears simple.

4. What is the speaker’s internal conflict? What is the resolution to the conflict?

The speaker is conflicted between two decisions: stop for the night or continue on the journey. The speaker decides to continue with the journey.

5. What is the effect of the repeating rhyme in Stanza 4—*deep, keep, sleep, sleep*?

The repeating rhyme is suggestive of tiredness or sleep, emphasizing the attractiveness of this choice for the speaker.

6. What are other possible meanings of the word *sleep* that repeats at the poem’s end?

The word *sleep* has a connotation of *death*.

NAME: _____
DATE: _____

3.3 ACTIVITY PAGE

Form, Structure, and Meaning: “Stopping By Woods on a Snowy Evening”

As directed by your teacher, provide examples and explanations in the chart as indicated.

Form/Structure	Example	Relationship to Meaning
quatrain	Lines 1–4	4x4 structure creates perfect unity
meter (iamb)	Whose woods these are I think I know	Creates musical effect, like a lullaby, which covers danger with simplicity
rhyme scheme	AABA BCBB CDCC DDDD	Mimics the unity and rhythm of music
repetition	Lines 15–16	Creates the effect of sleepiness

NAME: _____
DATE: _____

3.4 TAKE-HOME

Intensive and Reflexive Pronouns

Choose the correct pronoun to complete the sentence.

myself	yourself	himself	herself
itself	ourselves	yourselves	themselves

- I told the mayor myself what I thought of the new plan for the park.
- When you get your license, you’ll be able to drive yourself to the mall.
- He himself wrote the speech before the debate with the candidate.
- She thought to herself, “Maybe I should have taken a left turn instead of a right.”
- The bird made a nest for itself.
- We planned the art contest all by ourselves.
- You yourselves should take care of the garden.
- Without a doubt, they should have fixed the fence themselves.

NAME: _____ 3.5 TAKE-HOME
DATE: _____

Frequently Confused Words: *good/well; like/as*

For each sentence, select the correct word to fill in the blank.

good	well	like	as
------	------	------	----

1. She ran the race _____ **as** _____ her coach had told her to.
2. He sang _____ **well** _____ at the concert and impressed all the judges.
3. Why did you say the dish was not _____ **good** _____ ?
4. The lion adapted _____ **well** _____ to its new environment.
5. The girl was tall and thin, _____ **like** _____ her mother.
6. Who knew that a field trip to a museum could be planned so _____ **well** _____ by the students?
7. I am _____ **good** _____ at counting by twenties.
8. The cake was chocolate, _____ **like** _____ the ice cream.
9. The swimmer cannot win every freestyle race _____ **as** _____ she once did.
10. This store has done very _____ **well** _____ since it opened in this shopping center.

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NAME: _____ 3.6 ACTIVITY PAGE
DATE: _____

Fill in at least four entries about your chosen subject for each side of the T-chart below.

Subject:	
Verbs	Adjectives
Charts will vary depending on the subject chosen but should include at least four entries for each side.	

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NAME: _____ 3.7 TAKE-HOME
DATE: _____

Poetry Frame

Complete the poetry frame for your ode. Be sure to include descriptive details from the T-chart you completed on Activity Page 3.6. You can change the words in the frame as needed to fit your idea.

Frames will vary depending on the subject chosen.

For _____, who/that

Once made _____

[Description] _____

Who came _____

[Description] _____

Who had been _____

[Description] _____

For _____, who/that

Knew _____

[Description] _____

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NAME: _____ 4.2 ACTIVITY PAGE
DATE: _____

"If" by Rudyard Kipling

Read the poem aloud with your partner. Then answer the questions, rereading the poem as needed.

1. Anaphora occurs when there is repetition of a phrase at the beginnings of lines. What example of anaphora do you see in the poem?
The speaker repeats the phrase "If you can" at the beginnings of lines 1, 3, and 5.
2. In even-numbered lines, the poem is written in iambic pentameter, meaning there are five iambs, or feet, in each line, yielding 10 syllables: If | you | can | think | and | not | make | thoughts | your | aim. How many syllables appear in odd-numbered lines?
Odd-numbered lines have 11 syllables.
3. What sentence structure generally follows an "If" phrase?
An "if" phrase is generally followed by a "then" phrase.
4. What advice does the speaker give?
The speaker says to remain calm even when others don't; to trust yourself in the face of doubt but not judge others for their doubt; to be patient with waiting, lies, and hatred without giving in to them; and to not to be arrogant about one's looks or wisdom.

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5. Who is the intended listener of the poem?

The poem is directed to the speaker's son.

6. What does the speaker hope will happen if the listener follows his advice?

The listener will "be a Man."

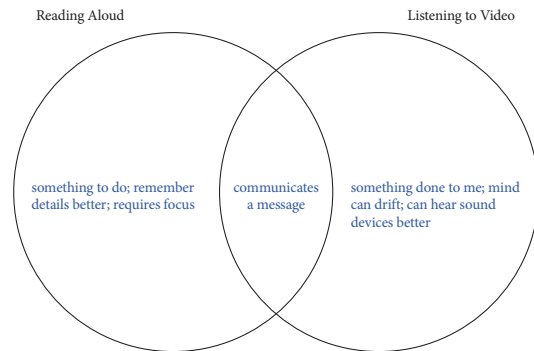
NAME: _____

4.3 ACTIVITY PAGE

DATE: _____

Compare and Contrast: Reading vs. Listening

Independently, compare and contrast the experience of reading aloud with the experience of listening to the poem being read aloud on the video. What do you see, hear, and think while reading aloud? What do you perceive when listening?



NAME: _____

4.4 TAKE-HOME

DATE: _____

Practice Greek and Latin Roots *primus, protos, quartus; Suffixes -ous, -ious*

Complete each sentence in a way that shows you understand the meaning of the underlined word.

1. A primary goal of the team (Answers will vary.)

2. The top quartile of students _____

3. I have developed a prototype _____

4. A quarter of _____

5. The prototypical drawing showed _____

6. The hindquarters of the horse _____

Using your knowledge of the suffixes -ious and -ous, determine the meanings of the words below.

7. Root word: *danger*
Meaning: the possibility of harm or death to someone
Affixed word: *dangerous*
Meaning: likely to cause harm or injury

8. Root word: *labor*
Meaning: hard physical work or effort
Affixed word: *laborious*
Meaning: requiring considerable time or effort

9. Root word: *disaster*
Meaning: a sudden event that causes great damage
Affixed word: *disastrous*
Meaning: causing great damage

10. Root word: *adventure*
Meaning: unusual or exciting event or experience
Affixed word: *adventurous*
Meaning: willing to take risks or try new experiences

NAME: _____ 5.2 TAKE-HOME
 DATE: _____

Practice Using Intensive Pronouns

Read the stanzas from the poem below. Identify and underline three lines with errors in intensive pronouns. Then, rewrite the underlined lines correctly on the lines below.

I wonder why he continues to stop
 when she itself could easily go.
 It stands to reason he goes to the shop
 because she's never quick to show.

Now he hisself will wait for hours
 instead of driving ahead.
 And she himself could've gotten the flowers
 instead of lying in bed.

when she herself could easily go _____
Now he himself will wait for hours _____
And she herself could've gotten the flowers _____

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Write a two- to four-line stanza of a poem, correctly using one or more of the intensive pronouns from the box.

itself herself himself ourselves themselves

Answers will vary. Acceptable answers should be a two- to four-line poem stanza that correctly uses at least one of the intensive pronouns from the box.

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NAME: _____ 5.3 TAKE-HOME
 DATE: _____

Practice Frequently Confused Words: good/well; like/as

Read the stanzas from the poem below. Identify and underline two lines with errors in frequently confused words. Then, rewrite the underlined lines correctly on the lines below.

What are we searching for most in our lives?
 Are we traveling good on our path?
 Are we seeking out the gold in our thoughts,
 or are we honing our steel blades of wrath?

Are we wanting more but giving less,
until our balance has sunk as a stone?
 Or are we pushing our wagons uphill on our road,
 offering others a lift as we go?

Are we traveling well on our path? _____
until our balance has sunk like a stone _____

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Write a two- to four-line stanza of a poem, correctly using two or more of the frequently confused words from the box.

good well like as

Answers will vary. Acceptable answers should be a two- to four-line poem stanza that correctly uses at least two of the frequently confused words from the box.

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NAME: _____ DATE: _____ **5.4** ACTIVITY PAGE

Drafting: Figurative Language

Read the following lines under each heading. Then, add at least two additional lines of your own creation, using the appropriate figurative language.

Simile: Comparison using *like* or *as*

Example: *The tamale masa felt gritty like sand in my hand.*

Students' lines will vary but should follow the appropriate structure.

Metaphor: Comparison without using *like* or *as*

Example: *Two chocolate chips and wavy lines of whipped cream made the pancake into a mummy.*

Personification: Describing an object as if it were a human

Example: *The tea kettle was whistling insistently from the stove.*

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NAME: _____ DATE: _____ **6.3** ACTIVITY PAGE

Draft: Sound Structure

Read the following lines under each heading. Then, add at least two additional lines of your creation, using the appropriate poetic structure.

Students' lines will vary but should follow the appropriate structure.

Meter

two chocolate chips and wavy lines of whipped cream making the pancake into a mummy headed for my tummy, yes

Rhyme Scheme

two chocolate chips and wavy lines of whipped cream making the pancake into a delicious mummy, so divine. Too bad I had to eat it, oh, the tummy ache

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NAME: _____ DATE: _____ **7.2** ACTIVITY PAGE

Theme: "Sympathy"

With your group, complete the graphic organizer below.

What does the bird represent?

Black Americans; people who feel oppressed

Why does the bird sing?

He maintains hope that if he keeps fighting, he will be free someday.

What does the cage represent?

racism, oppression, discrimination; feeling trapped by forces greater than oneself

What does the bird want?

freedom

What is a theme of "Sympathy"?

Racism and oppression make people feel trapped, but the spirit never gives up hope for freedom.

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NAME: _____ DATE: _____ **7.3** ACTIVITY PAGE

Theme: "Lift Ev'ry Voice and Sing"

With your group, complete the graphic organizer below.

What are some topics addressed in the lyrics?

hardship, faith, hope, triumph

Why might some people feel the need for an African American national anthem?

They want to recognize and celebrate the unique African American experience.

What is the purpose of a national anthem?

to express unity and pride in one's heritage and country

Why might these lyrics often be called the African American national anthem?

They recognize and celebrate a unique African American history.

What is a theme of "Lift Ev'ry Voice and Sing"?

Faith and God will help the people endure their hardships and triumph.

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NAME: _____ DATE: _____

74 TAKE-HOME

Practice Spelling Words

Write each spelling word under its definition. Then identify the word's part of speech: noun, verb, adjective, or adverb.

parallel	exaggerate	harmonious
repetition	naturally	prototype
rhythm	glorious	primitive
occurrence	continuous	quartile

1. to overstate
Spelling Word: exaggerate
Part of Speech: verb
2. uninterrupted
Spelling Word: continuous
Part of Speech: adjective
3. not artificially; realistically
Spelling Word: naturally
Part of Speech: adverb

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4. marked by great beauty; praiseworthy; honorable
Spelling Word: glorious
Part of Speech: adjective
5. the action of happening or taking place
Spelling Word: occurrence
Part of Speech: noun
6. a characteristic pattern in the flow of sound, speech, or words
Spelling Word: rhythm
Part of Speech: noun
7. the act of occurring again and again
Spelling Word: repetition
Part of Speech: noun
8. extending in the same direction at a constantly equal distance
Spelling Word: parallel
Part of Speech: adjective
9. having an agreeable relationship between musical components or other parts
Spelling Word: harmonious
Part of Speech: adjective

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NAME: _____ DATE: _____

74 ACTIVITY PAGE
CONTINUED

10. an original model on which something is based
Spelling Word: prototype
Part of Speech: noun
11. characteristic of an early stage of development
Spelling Word: primitive
Part of Speech: adjective
12. one segment of a data set that is divided into four equal segments
Spelling Word: quartile
Part of Speech: noun

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NAME: _____ DATE: _____

81 ASSESSMENT

Spelling Assessment

Write the spelling words as your teacher calls them out.

1. parallel
2. repetition
3. rhythm
4. occurrence
5. exaggerate
6. naturally
7. glorious
8. continuous
9. harmonious
10. prototype
11. primitive
12. quartile

Lord Byron describes the sea as a "glorious mirror."

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Questions

1. How many iambs are in line 1: There | is | no | frig | ate | like | a | book?
- 3
 - 4
 - 5
 - 6

The following question has two parts. Answer Part A and then answer Part B.

2. **Part A** What kind of figurative language is the phrase “prancing poetry” in line 4?
- metaphor
 - simile
 - personification
 - hyperbole

Part B Why do you think the poet chooses to describe poetry this way?

Accept reasonable answers. Students may say that there is a rhythm to prancing, just as there is a rhythm to poetry, or that prancing is joyful, which is the way the speaker feels about poetry.

The following question has two parts. Answer Part A and then answer Part B.

3. **Part A:** What is the mood or atmosphere of the poem?
- upbeat and joyful
 - thoughtful and wondering
 - mournful and sad
 - humorous and joking

NAME: _____
DATE: _____

8.3 ASSESSMENT
CONTINUED

Part B: What evidence from the text supports your answer to Part A?

Accept reasonable answers. Students may cite phrases like “prancing poetry,” the poem’s quick rhythm, and the poet’s positive attitude toward the subject matter.

4. What does the speaker mean by, “There is no frigate like a book | To take us lands away”?
- Books and stories can help us imagine and explore new places and ideas.
5. Which is a theme of the poem?
- Books and stories are valuable tools for education.
 - Books and stories are good to take with you on a journey.
 - Books and stories are affordable for most people.
 - Books and stories offer an escape from everyday life.

“A Psalm of Life”

By Henry Wadsworth Longfellow

What The Heart Of The Young Man Said To The Psalmist.

Tell me not, in mournful numbers,
Life is but an empty dream!
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

5

NAME: _____
DATE: _____

8.3 ASSESSMENT
CONTINUED

Vocabulary for “A Psalm of Life”

psalm, n. a sacred or holy poem or song

slumber, v. sleeps (slumbers) (L. 3)

fleeting, adj. lasting a short time (L. 13)

bivouac, n. a temporary camp, especially used by soldiers (L. 18)

strife, n. bitter disagreement or conflict (L. 20)

sublime, adj. lofty; magnificent (L. 27)

Questions

The following question has two parts. Answer Part A, and then answer Part B.

6. **Part A:** Read the line in italic type before the first stanza. Who are the poem’s speaker and listener?
- The speaker is the heart of a young man, and the listener is a psalmist, or a writer of biblical poems.
- Part B:** What argument does the speaker make to the listener?
- The speaker argues that life is not an “empty dream.” Each quatrain forms part of this argument.

7. The poem’s meter begins with a stressed syllable: Tell me | not, in | mournful | numbers. Why might the poet have made this choice?
- The stressed syllable emphasizes the speaker’s persuasive tone.
 - The stressed syllable emphasizes the speaker’s lighthearted tone.
 - The stressed syllable emphasizes the speaker’s excited tone.
 - The stressed syllable emphasizes the speaker’s historical tone.
8. What is the rhyme scheme of Stanza 1?
- ABBA
 - ABAB
 - AABB
 - BBAA

The following question has two parts. Answer Part A, and then answer Part B.

9. **Part A:** Find the simile in the fourth stanza. What two things does the simile compare?

The simile compares the human heart to a muffled drum beating a funeral march to the grave.

Part B: What is the meaning of the simile?

The simile means each life eventually comes to an end.

Choose the correct word from the box below to complete the sentence. Not all words will be used.

prime	primary	protocol
prototype	quarter	quartile

9. The highest grade point average for the third quartile of students is 88.9.
10. Prime numbers are those that are whole numbers but have only two factors.
11. The primary reason he's still waiting on the results is that the laboratory doesn't have enough employees.
12. What's the protocol for handling this conflict in the meeting—should everyone be allowed to speak?

Morphology Score: _____ of 12 points.

Total Score for Unit Assessment: _____ of 38 points.

NAME: _____
DATE: _____

PP.1 ASSESSMENT

Mid-Unit Comprehension Check—Poetry

Match the literary element with the correct definition.

- e 1. free verse a. two corresponding lines of verse
- c 2. iamb b. repeated pattern of shared end sounds among words at the ends of poetic lines
- f 3. simile c. one short unstressed syllable followed by one long stressed syllable
- a 4. couplet d. repeating rhythmic pattern
- d 5. meter e. lines without regular meter or rhythm
- b 6. rhyme scheme f. comparison between two objects using the word *like* or *as*

Answer the following questions about the selected poems.

7. What type of poetry is an apostrophe?
- A. a poem that teaches a lesson
- B. a poem that expresses the speaker's feelings
- C. a poem that does not follow a set structure
- D. a poem that addresses a personified item
8. In "Apostrophe to the Ocean," what is the conflict?
- A. human vs. self
- B. human vs. nature
- C. human vs. the supernatural
- D. human vs. human

9. In "Apostrophe to the Ocean," what is the resolution to the conflict?
- Nature, specifically the ocean, is more powerful than humans. It will destroy all their attempts at control.

10. Which technique does the poet use in this line from "Apostrophe to the Ocean" when describing what the ocean does to a man as "Spurning him from thy bosom to the skies."
- A. simile
- B. allusion
- C. personification
- D. metaphor

11. Based on your answer to item 10, why does the poet use this strategy in "Apostrophe to the Ocean"?
- It makes the conflict stronger (more visual) to think of humans fighting a personified ocean.

Read the following couplet from "I Wandered Lonely as a Cloud."

I wandered lonely as a cloud
That floats on high o'er vales and hills

12. Using a simile, to what does the speaker compare himself?
- A. cloud
- B. vale
- C. hill
- D. loneliness

NAME: _____
DATE: _____

PP.1 CONTINUED ASSESSMENT

13. What does the speaker share in common with the answer to item 12?

The speaker "floats," or wanders without a destination.

14. What kind of poetry are "I Wandered Lonely as a Cloud" and "Stopping by Woods on a Snowy Evening"?

A. lyrical

B. free verse

C. ode

D. didactic

15. What objects does the speaker admire in "I Wandered Lonely as a Cloud"?

The speaker admires daffodils.

16. In "I Wandered Lonely as a Cloud," what is the rhyme scheme of Stanza 1, where the lines end with *cloud, hills, crowd, daffodils, trees, and breeze*?

A. ABABAB

B. ABCCCC

C. ABABBA

D. ABABCC

17. In "Stopping by Woods on a Snowy Evening," what is the speaker's internal conflict?

A. travel or eat

B. stop or travel

C. eat or visit

D. visit or camp

Read the following couplet from "Stopping by Woods on a Snowy Evening."

And miles to go before I sleep
And miles to go before I sleep

18. How many iambs does each line have?

- A. 3
- B. 4
- C. 5
- D. 6

19. What strategy does the poet employ with these lines?

- A. personification
- B. allusion
- C. simile
- D. repetition

20. What state of the speaker does the construction of these lines suggest?

- A. alertness
- B. dedication
- C. tiredness
- D. anxiety

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

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NAME: _____ **PP.2** ASSESSMENT
DATE: _____

End-of-Unit Comprehension Check—Poetry

1. What is the purpose of didactic poetry?

Didactic poetry gives advice.

Each of the following paraphrases cites advice from the speaker of "If" (father) or from the speaker of "Mother to Son" (mother). Circle the correct speaker.

2. Don't sit down on the steps.

Father Mother

3. Don't complain about losses.

Father Mother

4. Don't fall down.

Father Mother

5. Build a life with the tools you have.

Father Mother

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6. What common theme do the two speakers impart to their children?

Both speakers stress that their children must show perseverance when life gets difficult.

7. What is the topic of the first stanza in "Woman Work"?

The topic is the speaker's work.

8. In "Woman Work," why does the speaker use repetition when speaking about her work?

Students may say the speaker uses repetition to show the amount of work or the repetitive, never-ending nature of her work.

Read the following stanza from "Woman Work."

Fall gently, snowflakes
Cover me with white
Cold icy kisses and
Let me rest tonight.

9. What is the rhyme scheme of the stanza?

- A. AABB
- B. ABAC
- C. ABCA
- D. ABCB

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NAME: _____ **PP.2** ASSESSMENT
DATE: _____

10. What does the speaker wish for in this stanza?

She wishes for the snow to cool her and let her rest.

11. In "Woman Work," why does the speaker want something to call her own?

The speaker doesn't feel as if her life belongs to her.

12. In Stanza 2 of "Lift Ev'ry Voice and Sing," what is meant by the phrase "gloomy past"?

- A. The speaker refers to life before slavery.
- B. The speaker refers to a time without song.
- C. The speaker refers to a time without God.
- D. The speaker refers to the slave trade.

13. In Stanza 3 of "Lift Ev'ry Voice and Sing," what does God promise to the people?

God promises light.

14. By what title is "Lift Ev'ry Voice and Sing" also known as?

"The African American National Anthem"

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15. In "Sympathy," why does the caged bird beat his wings on the bars until his wings bleed?
The bird struggles for its freedom.

16. In "Sympathy," why does the caged bird sing?
The caged bird sings because it maintains the hope for freedom.

End-of-Unit Comprehension Check Score: _____ of 16 points.

NAME: _____
DATE: _____

PP.3 ACTIVITY PAGE

Morphology: Suffixes *-ous*, *-ious*

Change the word in brackets by adding *-ous* or *-ious* to make a new word that correctly completes the sentence. Write the new word on the line.

- [anonymity] The author of the book wished to remain anonymous.
- [disaster] The loss of two games in a row was disastrous to our season.
- [prosperity] The plentiful rainfall this season led to a prosperous harvest.
- [hazard] The hazardous waste spilled into the river and polluted it.
- [generosity] The couple was very generous with their money and made many donations to the community.
- [fame] I did not realize that player was famous, since I don't know much about baseball.

Complete each sentence to show the meaning of the underlined word with *-ous* or *-ious*.

- When the curious child saw Acceptable answers should be complete sentences that accurately demonstrate understanding of the underlined word.
- If this fruit weren't so delicious, _____

NAME: _____
DATE: _____

PP.4 ACTIVITY PAGE

Grammar: Intensive and Reflexive Pronouns

Rewrite each sentence using an intensive or reflexive pronoun that refers back to the underlined noun.

- You should take the dog to the vet, rather than asking your friend to do it.
Possible answers: You yourself should . . . ; You should take the dog to the vet yourself . . .
- He went to the store to buy groceries.
Possible answers: He himself went . . . ; He went to the store to buy groceries himself.
- She chose not to paint her new room.
Possible answers: She herself . . . ; She chose not to paint her new room herself.
- They couldn't get to the amusement park because they needed someone to drive them.
Possible answers: They themselves . . . ; They couldn't get to the amusement park themselves . . .
- If we want to fix the problems in the plan, we'll have to change it.
Possible answers: If we ourselves . . . ; If we want to fix the problems in the plan, we'll have to change it ourselves.
- A raccoon opened the trash can and spread garbage everywhere.
Possible answers: A raccoon itself . . . ; A raccoon opened the trash can itself . . .

NAME: _____
DATE: _____

PP.5 ACTIVITY PAGE

Morphology: Greek and Latin Roots *primus*, *protos*, *quartus*

Underline the word with the root *primus*, *protos*, or *quartus* in each sentence.

- We visited the primate section of the zoo, where we saw the great apes.
- The wood was unprimed and thus not ready for paint.
- Protons and neutrons can be found in the center of the atom.
- Protozoa are microscopic animals made up of a single cell.
- There are four quarts in a gallon.
- The company requires a quarterly review for its employees.

Complete each sentence to show the meaning of the underlined word.

- The primary election would determine Complete sentence should demonstrate correct understanding of the word primary.
- The robotics team made a prototype because Complete sentence should demonstrate correct understanding of the word prototype.
- Cut the pizza into quarters so that Complete sentence should demonstrate correct understanding of the word quarters.

NAME: _____ **PP.6** ACTIVITY PAGE
 DATE: _____

Grammar: Frequently Confused Words: good/well; like/as
 Correctly complete each sentence with good, well, like, or as.

- I assure you that you did well in your presentation today.
- The hot pepper tastes really good on this pizza.
- Tell me something good about your trip to the mountains.
- He wasn't feeling well, so he went home from school early.
- We dressed up as ancient Greek heroes for the costume party.
- The sunset looked like a fiery rainbow on the horizon.
- The students all brought pencils, as was required for the test.
- Have you noticed that some people look a lot like their pets?

Write a complete sentence that uses the word in parentheses correctly.

- (good)
Answers will vary. Accept complete sentences that demonstrate correct use of the word in parentheses.
- (well)

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NAME: _____ **PP.7** ACTIVITY PAGE
 DATE: _____

Morphology: Greek and Latin Roots *primus, protos, quartus*; Suffixes *-ous, -ious*
 Write the correct word to complete each sentence.

- The primary reason I am driving to the city is to shop for a birthday present for my friend.
(primate, primary, quartile)
- The scientist developed a prototype for a new form of microscope.
(primate, primer, prototype)
- Teams need to finish in the top quartile of the competition to go on to the finals.
(proton, protagonist, quartile)
- Our team was ahead the whole game but then lost in the final quarter.
(proton, primary, quarter)
- Prototypical housing for some early civilizations involved simple construction using sunbaked bricks.
(Prototypical, Protagonist, Quartile)

Write the correct word with -ous or -ious word to complete each sentence.

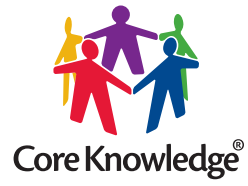
rebellious	furious	hazardous	rebellious
nervous	tedious		

- The program was long and tedious; we really didn't enjoy it at all.
- The children were very rebellious and refused to follow the sitter's directions.
- The wind blew angrily, like a furious monster.

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- The Environmental Protection Agency helps to ensure that hazardous materials are properly disposed of.
- Before giving his presentation to the audience, the speaker appeared to be very nervous.

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ISBN: 978-1-68380-663-9