Unit 8

Realms of Gold, Volume 3

Activity Book

GRADE 8 Core Knowledge Language Arts®

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Unit 8

Realms of Gold, Volume 3

Activity Book

GRADE 8

Core Knowledge Language Arts®

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Unit 8

Realms of Gold, Volume 3

Activity Book

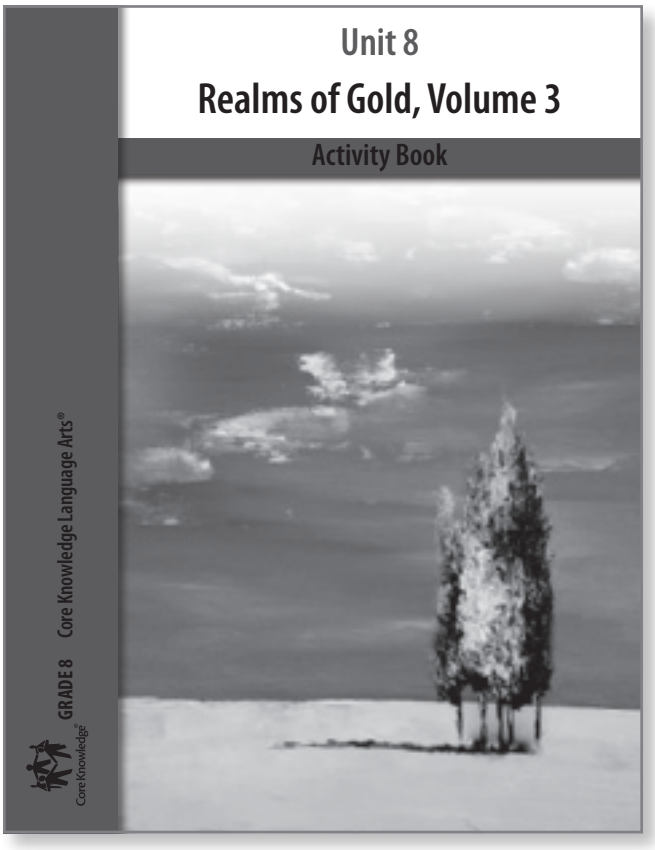
This Activity Book contains activity pages that accompany the lessons from the Unit 8 Teacher Guide. The activity pages are organized and numbered according to the lesson number and the order in which they are used within the lesson. For example, if there are two activity pages for Lesson 4, the first will be numbered 4.1 and the second 4.2. The Activity Book is a student component, which means each student should have an Activity Book.

NAME: _____

DATE: _____

Letter to Family

Unit 8



Our class will begin a unit in Language Arts/English in which students will read a variety of poems, short stories, essays, and speeches that span time, history, gender, and culture. Students will read works from poets and writers such as Gwendolyn Brooks, Elizabeth Barrett Browning, Emily Dickinson, Allen Ginsberg, Langston Hughes, William Shakespeare, Robert Hayden, Julia de Burgos, Anton Chekhov, and John F. Kennedy.

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

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

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

NAME: _____

DATE: _____

Steps to Annotate a Poem

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

1. Read through the poem slowly, and write any questions that you think of during the initial reading. Be sure to look at the poem's title and think about what it could mean.

2. Take note of the poem's form. What does it look like on the page? Is it long or short? Does it contain many stanzas or one long block of text?

3. Pay close attention to the opening lines. Do they set the mood and tone of the poem?

4. Identify any words that you do not understand, and look them up. Write the definitions on the poem.

5. Discover and mark rhyme scheme using a new letter for each end rhyme within the poem. Start with the letter A. Also count the number of syllables in each line, and mark the number at the end of the line.

6. Circle words and phrases that seem important or interesting. Do some of the words have connotative as well as literal meanings? What do these words reveal about the speaker's perspective?

7. Highlight examples of figurative language used within the poem, and think about their literal meaning.

8. Identify sound devices such as alliteration, assonance, and consonance. Make a note about how these elements impact the poem.

9. Look for repeated words and phrases. Is there any reason the author would use repetition?

10. Closely examine punctuation. Does it make the speaker seem hesitant, confident, anxious, amused?

11. Reread the poem, take additional notes, and record your thoughts.

NAME: _____

DATE: _____

Annotation Page for "We Real Cool"

As you read, take notes about details you find most interesting and important.

Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

Vocabulary for Sonnet 43 "How do I love thee?" and Sonnet 18 "Shall I compare thee . . . ?"

Sonnet 43 "How do I love thee?"

1. **thee, *pron***. archaic form of the objective *you* (**3, s. 1, l. 1**)

2. **strive, *v***. to make a great effort to achieve something (**3, s. 1, l. 7**)

Sonnet 18 "Shall I compare thee . . . ?"

3. **art, *v*.** archaic form of *are* (**23, s. 1, l. 2**)

4. **temperate, *adj*.** mild; pleasant; gentle (**23, s. 1, l. 2**)

5. **hath, *v*.** archaic form of *has* (**23, s. 1, l. 4**)

6. **thy, *pron*.** archaic form of *your* (**23, s. 1, l. 9**)

7. **thou, *pron*.** archaic form of the subjective *you* (**23, s. 1, l. 10**)

NAME: _____

DATE: _____

Annotation Page for Sonnet 43 "How do I love thee?"

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

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

Annotation Page for Sonnet 18 "Shall I compare thee . . . ?"

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

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

Guided Questions for Sonnet 43 "How do I love thee?" and Sonnet 18 "Shall I compare thee . . . ?"

Answer the following questions in complete sentences.

Sonnet 43 "How do I love thee?"

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

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

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

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

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

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

Sonnet 18 "Shall I compare thee . . . ?"

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

8. How does the structure of this Shakespearean sonnet allow more time to build up the theme of the poem than the structure of "How do I love thee?"

9. Every person grows older and eventually dies; how does the speaker in Shakespeare's poem insist that his loved one will not die?

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

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

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

NAME: _____

DATE: _____

Guided Questions for "Neither a borrower nor a lender be"

Answer the following questions in complete sentences.

1. Is this selection a sonnet? Explain your answer.

2. How would you describe the meter of this selection? How does the meter of this selection compare with that of a sonnet?

3. In this passage from Shakespeare's play *Hamlet*, the character Polonius is giving some advice to his son, Laertes. What does Polonius mean when he says, "Give thy thoughts no tongue, / Nor any unproportion'd thought his act"?

4. In which lines does Polonius advise Laertes to recognize who his true friends are and to be suspicious of new people who enter his life? Where does Shakespeare use figurative language in these lines?

5. According to Polonius, why is it dangerous to lend money to someone?

6. What is the unifying theme of this selection? How does it differ from the theme of "Shall I compare thee . . . ?" How does Polonius differ from the speaker of "Shall I compare thee . . . ?"

NAME: _____

DATE: _____

2.1 ACTIVITY PAGE

Vocabulary for "Buffalo Bill 's," "Apparently with No Surprise," "I Dwell in Possibility," and "The Gift Outright"

"Buffalo Bill 's"

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

"Apparently with No Surprise"

2. **apparently**, ***adv.*** as far as one knows or can see (**8, s. 1, l. 1**)

3. **behead**, ***v.*** to cut off the head (**beheads**) (**8, s. 1, l. 3**)

4. **assassin**, ***n.*** a person who murders an important person, often for political or religious beliefs (**8, s. 1, l. 5**)

"I Dwell in Possibility"

5. **dwell**, ***v.*** to live in or at a specific place (**9, s. 1, l. 1**)

6. **prose**, ***n.*** written or spoken language in its ordinary form, without metrical structure (**9, s. 1, l. 2**)

7. **impregnable**, ***adj.*** unable to be captured or broken into (**9, s. 2, l. 2**)

"The Gift Outright"

8. **outright**, ***adj.*** without reservation; unlimited (**12, title**)

9. **withhold**, ***v.*** to refuse to give; to hold back (**withholding**) (**12, s. 1, l. 8**)

10. **forthwith**, ***adv.*** immediately; without delay (**12, s. 1, l. 11**)

Word	Pronunciation	Page
impregnable	/im*preg*nə*bəl/	9

NAME: _____

DATE: _____

Annotation Page for "Buffalo Bill 's"

As you read, take notes about details you find most interesting and important.

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

2.3 ACTIVITY PAGE

Annotation Page for "Apparently with No Surprise"

As you read, take notes about details you find most interesting and important.

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

2.4 ACTIVITY PAGE

Annotation Page for "I Dwell in Possibility"

As you read, take notes about details you find most interesting and important.

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

Annotation Page for "The Gift Outright"

As you read, take notes about details you find most interesting and important.

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

Guided Questions for "Buffalo Bill 's," "Apparently with No Surprise," "I Dwell in Possibility," and "The Gift Outright"

Answer the following questions in complete sentences.

"Buffalo Bill 's"

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

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

3. Why does the speaker use the word "defunct" to describe Buffalo Bill?

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

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

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

7. Why does the speaker use the phrase "blueeyed boy"?

8. What is the effect of free verse on this poem?

"Apparently with No Surprise"

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

10. The combination of meter and rhyme scheme used in this poem are often used Dickinson's poems. What kind of metrical pattern is this?

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

12. Who or what is "the blonde Assassin"?

13. According to the speaker, what does God think about the flower's death?

14. How does the capitalization of certain words in the poem impact its meaning? How does the structure contribute to the poem's mood? How would you compare this poem's mood to the mood of "Buffalo Bill 's"? Explain.

"I Dwell in Possibility"

15. How do the setting and theme of this poem reflect certain facts about the "setting" of the author's life?

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

17. Describe the effect of slant rhyme, and identify an example of a slant rhyme in the poem.

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

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

"The Gift Outright"

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

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

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

NAME: _____

DATE: _____

Guided Questions for "Spring and Fall"

Answer the following questions in complete sentences.

1. Identify the rhyme scheme and meter of this poem.

2. To whom is the poem addressed? Are the rhyme scheme and meter appropriate? How does line 9 contain a surprise? Explain.

3. Find at least one example of alliteration in the poem.

4. Why is Margaret crying?

5. What is this poem's theme?

6. What does Hopkins mean in the poem's final line?

NAME: _____

DATE: _____

Vocabulary for "Ozymandias," "Do Not Go Gentle into That Good Night," "My Heart Leaps Up," and "The Lake Isle of Innisfree"

"Ozymandias"

1. **visage, *n.*** a person's face (**25, s. 1, l. 4**)

2. **colossal, *adj.*** extremely large (**25, s. 1, l. 13**)

3. **boundless, *adj.*** unlimited; immense (**25, s. 1, l. 13**)

"Do Not Go Gentle into That Good Night"

4. **rave, *v.*** to speak wildly (**26, s. 1, l. 2**)

5. **fork, *v.*** to divide into two parts (**forked**) (**26, s. 2, l. 2**)

"My Heart Leaps Up"

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

"The Lake Isle of Innisfree"

7. **wattles, *n.*** rods or stakes used for building (**31, s. 1, l. 2**)

8. **linnet, *n.*** a small songbird of the finch family (**31, s. 2, l. 4**)

Word	Pronunciation	Page
Ozymandias	/o*zee*man*dee*əs/	25
visage	/vi*zuj/	25
piety	/pie*ə*tee/	30
Innisfree	/in*us*free/	31

NAME: _____

DATE: _____

2.9 ACTIVITY PAGE

Annotation Page for "Ozymandias"

As you read, take notes about details you find most interesting and important.

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

2.10 ACTIVITY PAGE

Annotation Page for "Do Not Go Gentle into That Good Night"

As you read, take notes about details you find most interesting and important.

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

2.11 ACTIVITY PAGE

Annotation Page for "My Heart Leaps Up"

As you read, take notes about details you find most interesting and important.

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

2.12 ACTIVITY PAGE

Annotation Page for "The Lake Isle of Innisfree"

As you read, take notes about details you find most interesting and important.

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

Guided Questions for "Ozymandias," "Do Not Go Gentle into That Good Night," "My Heart Leaps Up," and "The Lake Isle of Innisfree"

Answer the following questions in complete sentences.

"Ozymandias"

1. What is the major theme of "Ozymandias"?

2. In a sestet there is traditionally a sort of answer to what is suggested, or questioned, in the octet. Does "Ozymandias" suggest that the king was remembered for being powerful and for works he left behind?

"Do Not Go Gentle into That Good Night"

3. How does Dylan Thomas explore the theme of death here in a way that is different from "Ozymandias" or other poems read so far? What is he saying, apparently to someone of "old age" who is perhaps dying?

4. How does the use of the word *grave* in stanza 5 of "Do Not Go Gentle into That Good Night" have a double meaning? What kind of literary device is this?

"My Heart Leaps Up"

5. What can be understood metaphorically from line 7 in "My Heart Leaps Up"?

6. What elements of Romanticism are found in "My Heart Leaps Up"?

"The Lake Isle of Innisfree"

7. Find examples of repetition in stanzas 1 and 2 of "The Lake Isle of Innisfree." Does the diction seem natural or old-fashioned? How do the repetition and diction contribute to your understanding of the poem, particularly of the speaker?

8. Find an example of alliteration in stanza 3 of "The Lake Isle of Innisfree."

9. How do the themes in "The Lake Isle of Innisfree" overlap with those in "My Heart Leaps Up"?

10. Do you think the speaker in "My Heart Leaps Up" could become the speaker in "The Lake Isle of Innisfree" as time passes? Why or why not?

NAME: _____

DATE: _____

Guided Questions for "Lucy Gray or, Solitude"

Answer the following questions in complete sentences.

1. Summarize the events of this poem.

2. This poem can be described as a lyric ballad. Explain why.

3. How might Lucy's name be seen as a metaphor?

4. Explain how stanza 1 foreshadows the rest of the poem.

5. How does stanza 2 reinforce the idea that Lucy was a "solitary child"?

6. How does stanza 3 reveal that something has happened to Lucy?

7. What clue does the poet give in stanza 4 to indicate that someone else—not the poet—is now speaking? Who speaks these lines? Who speaks the lines in stanza 5?

8. Find a simile in stanza 7.

9. What is the main conflict in this poem? How does the poet resolve this conflict?

10. What are some themes in this poem?

NAME: _____

DATE: _____

Vocabulary for "Frederick Douglass" and "Ballad of Birmingham"

"Frederick Douglass"

1. **needful**, ***adj.*** necessary; needed (**57, s. 1, l. 2**)

2. **diastole**, ***n.*** a phase of the heartbeat when the heart muscle relaxes (**57, s. 1, l. 4**)

3. **systole**, ***n.*** a phase of the heartbeat when the heart muscle contracts (**57, s. 1, l. 4**)

4. **gaudy**, ***adj.*** bright or showy, often in a tasteless way (**57, s. 1, l. 6**)

5. **exile**, ***v.*** to expel; to banish; to drive away (**exiled**) (**57, s. 1, l. 8**)

6. **rhetoric**, ***n.*** persuasive language, sometimes seeming to be insincere (**57, s. 1, l. 11**)

"Ballad of Birmingham"

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

Word	Pronunciation	Page
diastole	/die*as*tu*lee/	57
systole	/si*stu*lee/	57
rhetoric	/re*tor*ik/	57

NAME: _____

DATE: _____

Annotation Page for "Frederick Douglass"

As you read, take notes about details you find most interesting and important.

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

Annotation Page for "Ballad of Birmingham"

As you read, take notes about details you find most interesting and important.

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

Guided Questions for "Frederick Douglass" and "Ballad of Birmingham"

Answer the following questions in complete sentences.

"Frederick Douglass"

1. Which phrase in the first six lines of "Frederick Douglass" refers to Hayden's perception of the status of Black Americans in the mid-1900s regarding their freedom?

2. Think of the poem "Ozymandias," which you read in an earlier lesson. Does Hayden imagine that Frederick Douglass's legacy will be greater than the ancient pharaoh's? Explain.

3. How is the poetic structure of "Ballad of Birmingham" similar to that used earlier in "Lucy Gray or, Solitude"? How does this structure contribute to your understanding of the poem?

4. Bravery and fear are present in the first four stanzas of "Ballad of Birmingham." Who is brave? Who is fearful? Explain.

5. How does the poet's use of color imagery in stanza 5 impact the poem's message?

6. Compare and contrast the vision of America presented in these two poems with that presented by Robert Frost in "The Gift Outright." Which of the two poets read in this lesson has a vision of America closest to Frost's? Explain.

NAME: _____

DATE: _____

Guided Questions for "I Am Accused of Tending to the Past" and "Theme for English B"

Answer the following questions in complete sentences.

"I Am Accused of Tending to the Past"

1. What is the meaning of line 1 of Clifton's poem? What is the effect of the short three-word sentence in line 4?

2. What is the effect of the word *monstrous* in line 7 of "I Am Accused of Tending to the Past"? How is this an example of personification?

3. Why does Clifton use the word *beware* in the final line? What does she intend to do?

"Theme for English B"

4. Who is the speaker in "Theme for English B"? What is happening in the first five lines?

5. How does the speaker in "Theme for English B" describe himself? Where is he from? Where does he live? What does he enjoy doing? How is he different from the other students in the class? How is he the same?

6. What is the theme of Hughes's poem?

7. How are the speaker and the instructor in "Theme for English B" connected?

8. Consider the word *somewhat* in the second-to-last line of "Theme for English B." Is the speaker being ironic? Explain.

NAME: _____

DATE: _____

Vocabulary for "Mending Wall" and "A Supermarket in California"

"Mending Wall"

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

"A Supermarket in California"

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

3. **penumbras, *n.*** shadows (**13, s. 3, l. 1**)

4. **grubber, *n.*** a person determined to acquire something (**13, s. 4, l. 1**)

5. **odyssey, *n.*** a long and eventful adventure or journey (**13, s. 9, l. 1**)

Word	Pronunciation	Page
Garcia Lorca	/gor*see*u/ /lor*ku/	13
Charon	/ke*run/	14
Lethe	/lee*thee/	14

NAME: _____

DATE: _____

Annotation Page for "Mending Wall"

As you read, take notes about details you find most interesting and important.

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

3.8 ACTIVITY PAGE

Annotation Page for "A Supermarket in California"

As you read, take notes about details you find most interesting and important.

Figurative Language/Diction	**Theme**
Form/Structure	**Mood/Tone**

NAME: _____

DATE: _____

Guided Questions for "Mending Wall" and "A Supermarket in California"

Answer the following questions in complete sentences.

"Mending Wall"

1. Summarize the first fifteen lines of "Mending Wall." What does the audience know about gaps in the stone wall so far? How does the speaker feel about the job he and his neighbor are doing?

2. Metonymy is a literary device in which a part of something stands for something else. Find an example of metonymy near the bottom of page 10.

3. Before the speaker in "Mending Wall" talks about "walling in" and "walling out," how does he try to attempt to get on friendlier terms with his neighbor? Do you think this is a good way to approach someone who is keeping to himself?

4. How does the speaker in "Mending Wall" feel about his failure to get on friendlier terms with his neighbor? What words or phrases suggest this?

"A Supermarket in California"

5. What might it mean when the speaker in "A Supermarket in California" says he is "shopping for images," and why does he call the grocery a "neon fruit supermarket"?

6. How does Ginsberg use the supermarket as a metaphor? What would you say is the meaning of this poem?

7. What is the meaning of the last line of Ginsberg's poem?

NAME: _____

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Writing Prompt for *Realms of Gold*, Volume 3

Select two of the poems you have read in this unit. Compare and contrast some aspects of the poems you have chosen (for example, structure, theme, use of figurative language, mood/tone, and so forth). Provide support for your position.

NAME: _____

DATE: _____

4.1 ACTIVITY PAGE

Vocabulary for "I Was My Own Route," "Flight," and "No Place on the Map"

"I Was My Own Route"

1. **promissory**, ***adj.*** conveying or implying a promise (**41, s. 1, l. 5**)

2. **liberation**, ***n.*** freedom (**41, s. 3, l. 7**)

3. **epochs**, ***n.*** long periods of time (**42, s. 4, l. 6**)

4. **heralds**, ***n.*** official messengers bringing news (**42, s. 6, l. 5**)

5. **warp**, ***v.*** to twist; to distort (**warped**) (**42, s. 6, l. 7**)

6. **homage, *n.*** respect; recognition (**42, s. 6, l. 8**)

"Flight"

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

"No Place on the Map"

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

Word	Pronunciation	Page
promissory	/prom*i*soe*ree/	41
epochs	/e*puks/	42
abuelita	/a*bwae*lee*tə/	43

NAME: _____

DATE: _____

Guided Questions for "I Was My Own Route," "Flight," and "No Place on the Map"

Answer the following questions in complete sentences.

"I Was My Own Route"

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

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

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

"Flight"

4. What is being described in stanza 1 of "Flight"?

5. Why might the memories described in stanza 1 of "Flight" be those that last for the speaker?

6. How does the structure of stanza 2 contribute to the poem's theme and emotions?

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

"No Place on the Map"

8. How has the speaker's point of view in "No Place on the Map" changed from the point of view expressed in "Flight"? How is it the same?

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

NAME: _____

DATE: _____

"English Con Salsa"

Identify and define unknown words and terms in the poem. Then, summarize the poem in your own words. Finally, explain what you think Gina Valdes is saying about the immigrant experience in this poem. Support your answer with information from the poem.

Unknown words and terms:

Summary:

Meaning:

NAME: _____

DATE: _____

NAME: _____

DATE: _____

4.4 ACTIVITY PAGE

Vocabulary for "The Bet" and "An Honest Thief"

"The Bet"

1. **humane,** ***adj.*** kind; compassionate (**62**)

2. **stake,** ***v.*** to gamble (**63**)

3. **frivolous,** ***adj.*** not serious; foolish and silly (**63**)

4. **trifle,** ***n.*** a thing of little importance or value (**63**)

5. **caprice,** ***n.*** a sudden change of mood or behavior; a whim (**64**)

6. **zealously,** ***adv.*** with great energy or enthusiasm (**65**)

7. **theology,** ***n.*** the study of God and religious belief (**66**)

8. **pluck,** ***n.*** courage; bravery (**67**)

9. **emaciated,** ***adj.*** abnormally thin or weak (**68**)

10. **conscientious,** ***adj.*** wishing to do what is right; diligent (**68**)

11. **posterity,** ***n.*** all future generations of people (**69**)

12. **renounce,** ***v.*** to reject or abandon something (**70**)

13. **compact,** ***n.*** a formal agreement between two or more parties; a contract (**70**)

14. **contempt,** ***n.*** scorn; disrespect (**70**)

"An Honest Thief"

15. **let, *v.*** to rent or lease (**101**)

16. **brood, *v.*** to think deeply about something that makes one unhappy (**102**)

17. **quarters, *n.*** rooms or lodgings (**102**)

18. **veritable, *adj.*** very much the thing described (**103**)

19. **fancy, *v.*** to imagine; to think (**fancied**) (**103**)

20. **flat, *n.*** a suite of rooms; apartment (**103**)

21. **public-house, *n.*** a tavern (**105**)

22. **vagabond, *n.*** a person who wanders from place to place (**107**)

23. **edifying, *adj.*** providing moral or intellectual instruction (**109**)

24. **apothecary, *n.*** a druggist; a pharmacist (**113**)

25. **trumpery, *adj.*** worthless; valueless (**119**)

Word	Pronunciation	Page
emaciated	/u*mae*see*ae*ted/	68
conscientious	/kon*shee*en*shus/	68
ethereal	/u*thir*ee*ul/	69
Agrafena	/o*gro*fee*en*o/	101
Astafy Ivanovitch	/o*sto*fee/ /ee*von*ə *vich/	103
Emelyan Ilyitch	/ee*meel*yon/ /eel*ich/	106
Emelyanoushka	/ee*meel*yon*oosh*kə /	106
apothecary	/u*po*thu*ke*ree/	113

NAME: _____

DATE: _____

Guided Questions for "The Bet" and "An Honest Thief"

Answer the following questions in complete sentences.

"The Bet"

1. In "The Bet," the banker is described as "spoilt and frivolous," and yet he warns the young lawyer to reconsider, saying, "Voluntary confinement is a great deal harder to bear than compulsory." In what way does this make sense? Does it make sense?

2. Why do you think the lawyer changes his activities during his captivity? How do you think you would spend time if you were in the lawyer's position?

3. What is the banker's "intention" on page 67? Why does he intend to do this?

4. This story presents more than one conflict. Describe them.

5. Why do you think the two main characters in "The Bet" are never given actual names?

6. In the end, which character in "The Bet" is "freer": the banker or the lawyer? Explain.

_____

_____

_____

_____

_____

_____

"An Honest Thief"

7. Why does the narrator in "An Honest Thief" finally agree to take in the lodger?

_____

_____

8. What paradox does Astafy Ivanovitch mention on page 105? What event makes him think of this?

_____

_____

_____

_____

9. Based on his treatment of Emelyan Ilyitch, how would you describe Astafy Ivanovitch's character? Give examples from the story to support your answer.

10. How does Emelyan's imprisonment in trauma, poverty, and now a state of ongoing drunkenness differ from the literal imprisonment of the young lawyer in "The Bet"?

11. What are some themes common to "The Bet" and "An Honest Thief"?

12. Why do you think Dostoyevsky used the "story within a story" technique for "An Honest Thief"?

Writing Prompt for "The Bet" and "An Honest Thief"

Think about the main characters in "The Bet" (the banker and the lawyer) and "An Honest Thief" (Astafy Ivanovitch and Emelyan Ilyitch). Which character do you admire the most? Which do you admire the least? Support your answers with details from the stories.

NAME: _____

DATE: _____

Vocabulary for "The Hill We Climb" and "A Wreath for Emmett Till"

"The Hill We Climb"

1. **brave, *v.*** to endure or face problems without showing fear (**braved**) (**32, s. 2, l. 1**)

2. **successors**, ***n.*** those who follow and take the place of others (**32, s. 4, l. 1**)

3. **pristine**, ***adj.*** unspoiled; clean and fresh (**32, s. 5, l. 2**)

4. **inception**, ***n.*** the point at which something begins to exist (**34, s. 13, l. 2**)

5. **heirs**, ***n.*** those who receive property or some form of legacy from an ancestor (**34, s. 13, l. 3**)

6. **benevolent**, ***adj.*** well meaning; kindly (**35, s. 15, l. 4**)

7. **intimidation**, ***n.*** the act of producing fear (**35, s. 16, l. 2**)

8. **inertia**, ***n.*** a tendency to do nothing or to remain unchanged (**35, s. 16, l. 3**)

9. **blunders**, ***n.*** mistakes (**35, s. 16, l. 5**)

10. **birthright**, ***n.*** a particular right someone has from the time of birth (**35, s. 16, l. 9**)

11. **nook**, ***n.*** a small space, especially one that is hidden or hard to get to (**36, s. 19, l. 2**)

"A Wreath for Emmett Till"

12. **denote, *v.*** to be a sign of; to indicate (**48**)

13. **reverie, *n.*** a daydream; a fantasy (**48**)

14. **dendrochronology, *n.*** the science or technique of dating events by using the characteristic patterns of annual growth rings in tree trunks (**48**)

15. **jackal, *n.*** an Asian or African wild dog that hunts in packs (**49**)

16. **waylay, *v.*** to ambush, attack, stop, or interrupt someone (**waylaid**) (**49**)

17. **bloat, *v.*** to become swollen with fluid or gas (**49**)

18. **obituary, *n.*** a notice of a person's death, especially one printed in a newspaper (**51**)

19. **slaver, *v.*** to drool or salivate (**51**)

20. **pyres, *v.*** piles of wood on which dead bodies are burned (**52**)

21. **blasphemies, *n.*** acts of showing contempt toward God or anything else thought to be sacred (**52**)

22. **atrocity, *n.*** an extremely wicked or cruel act (**54**)

Word	Pronunciation	Page
pristine	/pris*teen/	32
catastrophe	/kə*tas*trə*fee/	35
benevolent	/bə*ne*vu*lunt/	35
limned	/limd/	36
Ophelia	/oe*fee*lyu/	48
bough	/bou/	48
dendrochronology	/den*droe*kru*no*lu*jee/	48
obituary	/oe*bi*choo*e*ree/	51
blasphemies	/blas*fu*meez/	52
atrocity	/u*tro*si*tee/	54

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Writing Prompt for "The Hill We Climb" and "A Wreath for Emmett Till"

Describe the different ways in which the poems "The Hill We Climb" and "A Wreath for Emmett Till" use allusions to historical events and historical texts and ideas to build their message.

NAME: _____

DATE: _____

5.3 ACTIVITY PAGE

Vocabulary for "Inaugural Address" and "The World is Waking Up"

"Inaugural Address"

1. **inaugural, *adj.*** first; initial; introductory (**176**)

2. **temper, *v.*** to make harder; to toughen (**tempered**) (**176**)

3. **pledge, *v.*** to promise; to commit (**177**)

4. **invective, *n.*** abuse; critical language (**178**)

5. **eradicate, *v.*** to destroy completely (**179**)

6. **beachhead, *n.*** an area on a hostile shore occupied to secure further landing of troops (**179**)

7. **shrink, *v.*** to back away or pull back from (**180**)

"The World is Waking Up"

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

9. **urgency, *n.*** importance (**187**)

Word	Pronunciation	Page
inaugural	/in*o*gyer*ul/	176
ecosystems	/ee*koe*sis*tə mz/	187

NAME: _____

DATE: _____

Guided Questions for "Inaugural Address" and "The World is Waking Up"

Answer the following questions in complete sentences.

"Inaugural Address"

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

2. Kennedy notes that the world had entered an era in which human beings can collectively "abolish all forms of human poverty and all forms of human life." What do you think of Kennedy's reasoning here? How is this comment especially relevant at the time he makes it?

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

4. There is a pretty clear metaphor involving a tiger in the middle of page 177. What is the meaning of that metaphor here?

5. Which rhetorical technique can be noticed in the first two pages?

6. Antithesis is a literary device that places opposite words, ideas, or qualities parallel to each other. Find an example of antithesis on page 178.

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

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

9. On page 179, toward the end, what does Kennedy name as the three "common enemies of man"?

10. On page 179, toward the end of the speech, how does Kennedy frame the struggle to overcome the common enemies of all humanity?

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

12. What are the main themes of Kennedy's speech?

"The World is Waking Up"

13. What is the impact of Thunberg's opening paragraph?

14. Compare the tone of Thunberg's opening paragraphs to the tone established by Kennedy.

15. Find an example of anaphora (repetition) on page 187. How does this contribute to the overall tone of the speech?

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

17. Compare the tone at the end of Thunberg's speech with the tone throughout Kennedy's speech. What kind of tone is this? How does it compare to Kennedy's speech for tone?

NAME: _____

DATE: _____

Writing Prompt for "The World is Waking Up" and "Inaugural Address"

Compare and contrast the effectiveness of the rhetorical techniques used in Thunberg's and Kennedy's speeches. Which statement from the speeches did you find most impressive? Why?

NAME: _____

DATE: _____

Grammar: Correcting Shifts in Mood and Voice

Rewrite and change each sentence or underlined sentence part as indicated in parentheses.

1. Children learn better and grow socially when someone gives them the opportunity to safely take risks. (change to passive voice)

_____

_____

2. Why don't you pull up a chair while I finish writing this. (change to interrogative)

_____

3. If only I was a famous athlete or movie star! (change to subjunctive mood)

_____

4. Someone or something had completely flattened the top of the mountain. (change to passive voice)

_____

5. He asked me where I thought I was going? (change to indicative)

_____

6. I checked each battery, and if the battery were dead, I replaced it. (change to indicative mood)

_____

7. If it rained tomorrow, I would take the bus to school. (change to indicative mood)

_____

8. If the sun goes out, we won't know it for about nine minutes. (change to subjunctive mood)

_____

9. Shannon was late to school, so her bike was ridden by her very quickly. (change to active voice)

_____

10. People can find our products wherever people sell gourmet food. (change to passive voice)

_____

11. A lot of exercise was gotten by the children during recess. (change to active voice)

_____

12. If only we would have planned ahead for a flat tire! (change to subjunctive mood)

_____

NAME: _____

DATE: _____

Plan: Brainstorm Subjects and Themes for Writing a Poem

Use the prompts to brainstorm subjects and themes for your poem.

1. What subjects and themes did you find inspiring from *Realms of Gold* Volume 3?

2. What events or people in your own life could you write about?

3. What big question about life do you have?

4. What lesson about life have you learned?

5. What inspires you?

NAME: _____

DATE: _____

6.3 TAKE-HOME

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

Use your knowledge of this lesson's word roots and context clues to identify the meaning of the underlined word in each sentence. Then write the meaning of the word on the line.

1. The part of a washing machine that moves the clothes around is called an agitator.

   _____

2. The official postal abbreviation for Alaska is AK.

   _____

3. Written and oral communication are both forms of verbal communication.

   _____

4. The United States imports many popular consumer products.

   _____

5. Congress has enacted several bills to protect civil rights.

   _____

6. The brevity of life is a common theme in poetry.

   _____

7. The patient had been nonverbal ever since the accident.

   _____

8. One reason for the popularity of cell phones is that they are portable.

_____

9. The pay increase was retroactive to the beginning of the year.

_____

10. The lawyer filed a brief in connection with an ongoing legal battle.

_____

11. The verbiage of the letter suggested that the author was very well read.

_____

12. Teleportation is a featured technology in many science fiction stories.

_____

NAME: _____

DATE: _____

6.4 ACTIVITY PAGE

Plan: Practice Writing Sonnet Form

Read about two types of sonnet form. Then complete the unfinished sonnet.

Type of sonnet	Characteristics
Shakespearean/ English	– 14 lines: 3 quatrains (4-line sections) followed by one couplet (pair of lines) – rhyme scheme ABAB CDCD EFEF GG – iambic pentameter
Petrarchan/ Italian	– 14 lines: an octave (8-line section) followed by a sestet (6-line stanza) – rhyme scheme ABBAABBA CDECDE or ABBAABBA CDCDCD – iambic pentameter

Sunset

The sun begins to sink below the sea, A
Its golden rays cast warm and gentle light, B

_____, A

_____. B

The sea birds fly to find their resting place, C
The waves crash gently on the sandy shore, D

_____, C

_____. D

The clouds turn shades of purple and deep red, E
And darkness creeps across the weary land, F

_____, E

_____. F

The sunset ends another lovely day, G
But dawn will come _____. G

NAME: _____

DATE: _____

Plan: Write a Sonnet

Use the chart to begin planning your sonnet. Describe ideas for its structure and content. You can use some, all, or none of these ideas in your sonnet!

Subject or theme:		
Possible titles:		
Possible pairs of rhyming words:		
Possible imagery:		
Ideas for Figurative Language		
Metaphor	**Simile**	**Personification**
Ideas for Sound Devices		
Onomatopoeia	**Alliteration**	**Assonance**

NAME: _____

DATE: _____

Grammar: Correcting Shifts in Mood and Voice

Rewrite each sentence as indicated in parentheses.

1. If only I would have studied for this test! (change to subjunctive mood)

_____

2. A lot of fun was had by all the participants in the game. (change to active voice)

_____

3. If the weather will be nice tomorrow, we could go for a swim. (change to indicative mood)

_____

4. If only I was a more disciplined person! (change to subjunctive mood)

_____

5. Someone or something had scattered the pages all over the room. (change to passive voice)

_____

6. He inspected each plant, and if it were dry, he watered it. (change to indicative mood)

_____

7. Why don't you wait out in the lobby until the meeting begins. (change to interrogative mood)

_____

8. If people can fly, they will be able to live in trees. (change to subjunctive and conditional moods)

_____

9. Francis forgot his wallet, so his backpack was searched by him for loose change. (change to active voice)

_____

10. In addition to her other achievements, someone awarded Maria a prize for poetry. (change to passive voice)

_____

11. People best eat biscuits when the biscuits are still warm from the oven. (change to passive voice)

_____

12. They are asking what time the meeting is going to start? (change to indicative mood)

_____

NAME: _____

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Practice Using Punctuation

Read about different kinds of punctuation.

period (.) and semicolon (;)	comma (,)	long dash (—)	exclamation point (!)
• long pause • hard stop • often at ends of lines or stanzas	• short pause • a breath or beat	• can set apart parenthetical content • at the end of a line, moves the reader quickly to the next line	• adds excitement

You are going to practice using punctuation in two exercises using the lines below. First, add punctuation to these lines from a sonnet. Then, rewrite the lines on the lines below using different punctuation. Be prepared to explain how your choices affect the poem.

Amid the stillness of a winter's night

The snow descends a gentle falling veil

Its quiet grace a hushed and peaceful sight

A wondrous scene that words alone can't tell

NAME: _____

DATE: _____

Draft Your Sonnet

Use this page to begin drafting your sonnet.

Add a title for your sonnet.

Remember: sonnets
- **have fourteen lines**
- **have a rhyme scheme**
- **are in iambic pentameter**

Use at least one example of each:
- **vivid imagery that appeals to the senses**
- **figurative language**
- **sound devices**

NAME: _____

DATE: _____

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

Use your knowledge of this lesson's word roots and context clues to match a word from the list below with each of the word descriptions that follow. Then write the word in the blank space after its description. Use each word only once, except for one word, which should be used three times in the same sentence.

proactive	nonverbal	breviary	exportation
verbose	deport	activate	brevity
teleport	reactant	abbreviation	verbalize

1. This word means the act of selling something made in one country to a buyer in another country.

   _____

2. Psychologists and physicians use this word to refer to children who do not talk.

   _____

3. This word means to cause something to do something it already had the capacity for.

   _____

4. "Abbr." is not only an example of an _____;

   it is also the _____ for the word

   _____.

5. This word describes people who act before they are forced to.

_____.

6. This word describes someone who talks a lot or a piece of writing with too many words.

_____

7. This word means to send someone involuntarily out of a country.

_____

8. This is a book containing short readings for use in daily prayers.

_____

9. In some science fiction stories, people can do this, traveling instantly from one place to another.

_____

10. This is a substance that takes part in and undergoes change during a chemical process.

_____

11. This means to put into words.

_____

12. This word can be used to describe the shortness of life, love, or weekends.

_____

NAME: _____

DATE: _____

Write a Sonnet Rubric

	Exemplary	Strong	Developing	Beginning
Use of Form	The work makes creative and effective use of the sonnet form (traditional form or modified).	The work shows clear and mostly effective use of sonnet form (traditional form or modified).	The work shows somewhat effective use of sonnet form (traditional form or modified).	No elements of sonnet form used.
Theme/Subject	Choice of theme or subject is interesting, and the poem is well focused around the theme or subject.	Poem is well focused around the theme or subject.	Poem is somewhat focused around the theme or subject.	Poem has no discernable subject or theme.
Imagery	The sonnet includes creative and effective use of imagery that appeals to the senses.	The sonnet includes clear and mostly effective use of imagery that appeals to the senses.	The sonnet features somewhat effective use of imagery that appeals to the senses.	No imagery present.
Figurative Language	Figurative language is used creatively and enhances the meaning of the poem.	Figurative language is used and adds to the meaning of the poem.	Figurative language is used.	No figurative language is used.

	Exemplary	Strong	Developing	Beginning
Sound Devices	Sound devices such as onomatopoeia, assonance, and alliteration are used to enhance the meaning or musicality of the poem.	Sound devices such as onomatopoeia, assonance, and alliteration are used creatively.	Sound devices such as onomatopoeia, assonance, and alliteration are used.	Sound devices such as onomatopoeia, assonance, and alliteration are not used.
Language	Excellent spelling is used. Punctuation is used purposefully for effect.	Spelling is mostly correct. Punctuation does not interfere with the poem's meaning or flow.	Spelling has several errors. Punctuation seems more random than purposeful.	Spelling and punctuation have many errors, and this interferes with communicating meaning.

You may correct capitalization, punctuation, and grammar errors while you are revising.

NAME: _____

DATE: _____

Write a Sonnet Peer Review Checklist

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

Author's Name: _____

Reviewer's Name: _____

_____ The sonnet uses the sonnet form (fourteen lines, rhyme scheme, meter) or a modified version of the form.

_____ The sonnet uses vivid imagery that appeals to the senses.

_____ The sonnet uses figurative language to enhance meaning.

_____ The sonnet uses sound devices such as onomatopoeia, assonance, and alliteration.

_____ The sonnet focuses on a theme or subject.

_____ The sonnet uses punctuation purposefully.

Use the checklist above to help you complete the Peer Feedback on the back of this Activity Page.

Peer Feedback #1: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.		
Writing Power: What was the greatest strength of this draft? Why was it so powerful? How did it add to the draft as a whole?	**Writing Inspiration:** What aspect of this draft inspired you? What did you like about it? How can you incorporate it into your writing?	**Writing Innovation:** What part of the draft was most original? What made it so inventive? How can it be included in other writings?
Feedback #1:		

Peer Feedback #2: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.		
Building Stamina: What was missing from the sonnet draft? Where could the sonnet draft be strengthened?	**Building Technique:** What aspect of this draft needs reworking? How would this revision strengthen the draft?	**Building Clarity:** What part of the draft was unclear? What can be adjusted to provide clarity in the draft?
Feedback #2:		

NAME: _____

DATE: _____

8.1 ACTIVITY PAGE

Write a Sonnet Editing Checklist

Review the bullet points here.	After reviewing for each type of edit, place a check mark here.
Vocabulary and Style	
• I have used clear, precise language. • I have used strong verbs. • I have used vivid descriptive language.	
Format	
• I have generally adhered to sonnet form: fourteen lines, rhyme scheme, iambic meter. • I have included a title for my sonnet. • I have included the proper heading, including my name, my teacher's name, the class title, and the date.	
Grammar	
• I have only used incorrect grammar intentionally when it adds to the style of my poem. • For all other cases, I have used correct verb tense, subject-verb agreement, and complete sentences. • I have avoided awkward shifts in verb mood and voice.	
Spelling	
• I have used resources to check my spellings. • I have used commonly confused words correctly.	
Punctuation	
• I have used punctuation to enhance the meaning or style of my sonnet.	

Unit Assessment—*Realms of Gold*, Volume 3

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

"next to of course god america i" by E. E. Cummings

1. "next to of course god america i
2. love you land of the pilgrims' and so forth oh
3. say can you see by the dawn's early my
4. country 'tis of centuries come and go
5. and are no more what of it we should worry
6. in every language even deafanddumb
7. thy sons acclaim your glorious name by gorry
8. by jingo by gee by gosh by gum
9. why talk of beauty what could be more beaut-
10. iful than these heroic happy dead
11. who rushed like lions to the roaring slaughter
12. they do not stop to think they died instead
13. then shall the voice of liberty be mute?"
14. He spoke. And drank rapidly a glass of water

Questions

1. Explain why this poem can be described as a sonnet. What is the rhyme scheme of this poem? How does the poet put a unique twist on the sonnet format?

_____

_____

2. What do the quotation marks in the poem indicate?

3. Read lines 2 and 3 of the poem.

> love you land of the pilgrims' and so forth oh
> say can you see by the dawn's early my

Which literary device is the poet using here?

A. simile

B. repetition

C. enjambment

D. personification

4. How does the poem's tone shift after line 8? Explain.

5. Find at least one allusion in the poem.

6. How does the poem's structure contribute to your impression of person whose words the speaker reports? How does the last line of the poem reinforce the mood?

7. How would you describe E. E. Cummings's point of view toward the quoted speaker in the poem?

   A. Cummings takes a sarcastic tone toward the quoted speaker.

   B. Cummings agrees with what the quoted speaker is saying.

   C. Cummings thinks the quoted speaker does not love America.

   D. Cummings admires the quoted speaker's bravery and intelligence.

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

   A. the greatness of the United States

   B. the unfortunate necessity of war

   C. the dangers of excessive patriotism

   D. the value of free speech

Part B: What evidence from the text supports your answer to Part A?

"The Gettysburg Address"

by Abraham Lincoln

Note: President Abraham Lincoln delivered the following speech on November 19, 1863, at ceremonies honoring the battlefield cemetery at Gettysburg, Pennsylvania, where an important battle of the American Civil War had taken place in July of that year.

1. Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.
2. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.
3. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion, that we here highly resolve that these dead shall not have died in vain, that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.

Questions

9. Which literary device does Lincoln use in paragraph 1 of the speech?

   A. hyperbole

   B. allusion

   C. sarcasm

   D. irony

10. Read paragraph 1 from the speech.

> Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Part A: Circle all of the words and phrases that create an extended birth metaphor in paragraph 1.

Part B: How does this metaphor contribute to the speech's message? How is it tied to the speech's final sentence?

11. Identify how Lincoln uses a pattern of anaphora (repetition) in paragraph 2. How does this impact his overall message?

12. Antithesis is a rhetorical technique that pairs opposite or contrasting ideas in a parallel grammatical structure. Find an example of antithesis in paragraph 2 of the speech.

13. Find two words in paragraph 3 that mean to make holy or sacred. Select two answers.

    A. consecrate

    B. detract

    C. hallow

    D. resolve

14. Which words **best** describe the mood of the speech?

    A. solemn and thoughtful

    B. confused and puzzled

    C. excited and eager

    D. angry and vengeful

15. What is a main theme of the speech?

Reading Comprehension Score: _____ of 15 points.

Writing Prompt: Write a short answer that compares how the poem and the speech explore themes of sacrifice and commemoration. Conclude your answer with a sentence explaining whether you feel more moved by the poem or by the speech.

Writing Prompt Score: _____ of 4 points.

Grammar

Rewrite each of the following sentences to correct an improper use of verb mood or voice. In some cases, all that is needed is a change in punctuation.

1. Would you please stop leaving your things all over the floor.

2. Maya wondered where her dog had been hiding all of this time?

3. I wish Malia was my permanent lab partner.

4. If only we would have thought to bring along some water.

5. If the weather will be bad on the day of the picnic, we can have it indoors.

6. Jamal was in a hurry, so his skateboard was ridden by him very quickly down the sidewalk.

7. When I saw what he had done, all respect for him was lost.

8. Dancing is fun, provides good exercise, and someone can learn it easily.

9. In preparation for the dinner, someone had folded the napkins into origami animals.

10. A lot was learned by the children from their English teacher.

11. People rarely give ant behavior the attention it deserves.

12. If I was a tree, I will be a giant maple tree.

Grammar Score: _____ of 12 points.

Morphology

Fill in the blank after each numbered word with the letter corresponding to its definition.

1.	activate _____	A.	wording
2.	verbosity _____	B.	a book of short readings
3.	brevity _____	C.	travel far instantaneously
4.	export _____	D.	a document filed in court
5.	agitation _____	E.	to bring into operation
6.	nonverbal _____	F.	behavior
7.	breviary _____	G.	tending to act ahead of time
8.	teleport _____	H.	the state of being shaken up
9.	proactive _____	I.	the quality of having short duration
10.	verbiage _____	J.	unable to use language
11.	brief _____	K.	to sell outside the country
12.	comportment _____	L.	wordiness

Morphology Score: _____ of 12 points.
Total Score for Unit Assessment: _____ of 43 points.

NAME: _____

DATE: _____

Unit Feedback Survey

Unit 8: *Realms of Gold*, Volume 3

Please use a scale of 1–5, with 1 being "not at all," 3 being "OK," and 5 being "very much." Circle the number that best describes your opinion. Then answer the remaining questions.

How much did you like reading the selections in this unit?

1 2 3 4 5

What, if anything, did you like about the selections?

_____

_____

What, if anything, did you not like about the selections?

_____

_____

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

_____

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

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

1 2 3 4 5

What kind of activities did you like best?

What kind of activities did you like least?

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

NAME: _____

DATE: _____

Open-Mic Night

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

Performance Etiquette

Did you . . .

☐ Read your poem aloud several times before performing?

☐ Practice in front of a home audience?

☐ Revise how you read your poem based on home audience feedback?

Audience Etiquette

Did you . . .

☐ Listen quietly to others while they read their poems?

☐ Applaud or otherwise express appreciation for every performance?

☐ Wait patiently for your turn?

Expression, Pacing, and Volume

Did you . . .

☐ Recite your poem with the appropriate level and type of expression in your voice?

☐ Recite your poem at the appropriate pace (not too fast or too slow)?

☐ Recite your poem at the appropriate volume (not too soft or too loud)?

NAME: _____

DATE: _____

Sources for Poetry Presentation

Use this worksheet to record the sources you used to create your presentation on a favorite poem.

NAME: _____

DATE: _____

Writing a Speech

Use this worksheet to help you outline an informative, persuasive, or entertaining two- to three-minute speech. Use your own materials to write and edit the speech. Practice several times at home to make sure the speech is no longer than three minutes.

Paragraph 1	Greet the audience	
	Introduce yourself	
	Introduce the topic	
Paragraphs 2, 3, 4	Make the first point strong	
	Link your second point to your first point	
	Make your final point your strongest	
Paragraph 5	Conclusion: Summarize your main points	
	Thank the audience	

NAME: _____

DATE: _____

Film and Story: "The Bet"

Use this worksheet to compare/contrast the film version of "The Bet" with the written short story. Conclude by writing a short paragraph explaining which version you preferred and why.

Film Version	Short Story Version

NAME: _____

DATE: _____

Writing an Argumentative Essay

Use this worksheet to help you outline a six-paragraph argumentative essay on the following topic: "Should middle school students be required to wear uniforms to school?" Use your own materials to write a first draft of your essay, then turn it in to your teacher for review. After your teacher returns your first draft, write the final draft. Check your final draft carefully for correct grammar and punctuation.

Introduction	Paragraph 1	Introduction/thesis statement (Do you agree or disagree?)	
Body	Paragraph 2	Support 1 (first reason for or against the topic) Explanation, detail, example	
	Paragraph 3	Support 2 (second reason for or against the topic) Explanation, detail, example	
	Paragraph 4	Support 3 (third reason for or against the topic) Explanation, detail, example	
	Paragraph 5	Opposite side Counterargument/refutation Counterargument/refutation	
Conclusion	Paragraph 6	Restate thesis in different words Summarize your opinion	

NAME: _____

DATE: _____

Illustrate a Poem

Use this space to sketch a rough draft that illustrates a poem of your choosing. Use your own materials to create your finished product.

NAME: _____

DATE: _____

PP.1 ACTIVITY PAGE

Grammar: Correcting Shifts in Mood and Voice

Read the definitions below. Then identify each numbered sentence as indicative, interrogative, imperative, subjunctive, or conditional.

The indicative mood is used to make statements.

The interrogative mood is used to ask questions.

The imperative mood is used to give commands

The subjunctive mood is used to describe actions that are contrary to fact.

The conditional mood is used to describe actions that are conditional.

1. If only I had not overslept this morning. _____
2. Let's get started! _____
3. Where is my new library book? _____
4. I would handle that problem differently. _____
5. The ants marched in single file across the table. _____
6. Leave and never return! _____
7. Tomorrow will be a better day. _____
8. A friend would not have treated me that way. _____
9. I wish I were a butterfly. _____
10. Are you planning on playing a sport this year? _____

Read the definitions below. Then identify each numbered sentence as active or passive.

In a sentence written in the active voice, the subject performs the action of the verb.

In a sentence written in the passive voice, the subject receives the action of the verb.

11. Hot pancakes are best enjoyed with butter and syrup. _____

12. The pilot flies a plane over the river gorge. _____

NAME: _____

DATE: _____

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

Review the list of word roots and their meanings. Then, circle the word in each sentence that contains the root.

ago/acta: *go, drive, do,* or *act*

brevis: *short*

verbum: *word*

port: *carry*

1. How do you abbreviate the word number?
2. The secretary put together a verbal summary of the meeting.
3. You appear to be feeling agitated.
4. Can you give me the actual distance you traveled?
5. The lawyer filed a brief in court.
6. I find his writing to be very verbose.
7. Do you have any news to report?
8. You have an important role to play in the organization.
9. Brevity is the soul of wit.
10. Call this phone number to activate your membership.
11. The porter will carry your luggage to the train.
12. Every sentence needs at least one verb.

NAME: _____

DATE: _____

Student Resources

In this section you will find:

- SR.1—Glossary for *Realms of Gold,* Volume 3
- SR.2—Pronunciation Guide for *Realms of Gold,* Volume 3
- SR.3—The Writing Process
- SR.4—Write a Sonnet Rubric
- SR.5—Write a Sonnet Peer Review Checklist
- SR.6—Write a Sonnet Editing Checklist
- SR.7—Proofreading Symbols
- SR.8—Academic Vocabulary

Glossary for *Realms of Gold,* Volume 3

A

abuelita, ***n***. affectionate Spanish word for *grandmother*

apothecary, *n*. a druggist; a pharmacist

apparently, ***adv***. as far as one knows or can see

aristocracy, ***n***. the highest social class

art, *v*. archaic form of *are*

assassin, ***n***. a person who murders an important person, often for political or religious beliefs

atrocity, *n*. an extremely wicked or cruel act

B

beachhead, *n*. an area on a hostile shore occupied to secure further landing of troops

behead, ***v***. to cut off the head (**beheads**)

benevolent, ***adj***. well meaning; kindly

birthright, ***n***. a particular right someone has from the time of birth

blasphemies, *n*. acts of showing contempt toward God or anything else thought to be sacred

bloat, *v*. to become swollen with fluid or gas

blunders, ***n***. mistakes

boundless, *adj*. unlimited; immense

brave, *v*. to endure or face problems without showing fear (**braved**)

brood, *v*. to think deeply about something that makes one unhappy

C

caprice, *n*. a sudden change of mood or behavior; a whim

colossal, *adj*. extremely large

compact, *n*. a formal agreement between two or more parties; a contract

conscientious, *adj*. wishing to do what is right; diligent

contempt, *n*. scorn; disrespect

D

defunct, *adj*. no longer existing; dead

dendrochronology, *n*. the science or technique of dating events by using the characteristic patterns of annual growth rings in tree trunks

denote, *v*. to be a sign of; to indicate

diastole, ***n***. a phase of the heartbeat when the heart muscle relaxes

dwell, ***v***. to live in or at a specific place

E

ecosystems, *n*. biological communities of organisms

edifying, *adj*. providing moral or intellectual instruction

emaciated, *adj*. abnormally thin or weak

enumerations, *n*. listings of items, especially in a collection

epochs, ***n***. long periods of time

eradicate, *v*. to destroy completely

exile, ***v***. to expel; to banish; to drive away (**exiled**)

F

fancy, *v*. to imagine; to think (**fancied**)

flat, *n*. a suite of rooms; apartment

fork, *v*. to divide into two parts (**forked**)

forthwith, ***adv***. immediately; without delay

frivolous, *adj*. not serious; foolish and silly

G

gaudy, ***adj***. bright or showy, often in a tasteless way

grubber, *n*. a person determined to acquire something

H

hath, *v*. archaic form of *has*

heirs, ***n***. those who receive property or some form of legacy from an ancestor

heralds, ***n***. official messengers bringing news

homage, ***n***. respect; recognition

humane, *adj*. kind; compassionate

I

impregnable, ***adj***. unable to be captured or broken into

inaugural, *adj*. first; initial; introductory

inception, ***n***. the point at which something begins to exist

inertia, ***n***. a tendency to do nothing or to remain unchanged

intimidation, ***n***. the act of producing fear

invective, *n*. abuse; critical language

J

jackal, *n*. an Asian or African wild dog that hunts in packs

L

let, *v*. to rent or lease

liberation, ***n***. freedom

like, *adv*. likely

linnet, *n*. a small songbird of the finch family

N

needful, ***adj***. necessary; needed

nook, ***n***. a small space, especially one that is hidden or hard to get to

O

obituary, *n*. a notice of a person's death, especially one printed in a newspaper

odyssey, *n*. a long and eventful adventure or journey

outright, ***adj***. without reservation; unlimited

P

penumbras, *n*. shadows

piety, *n*. the quality of being religious or holy

pledge, *v*. to promise; to commit

pluck, *n*. courage; bravery

posterity, *n*. all future generations of people

pristine, ***adj***. unspoiled; clean and fresh

promissory, ***adj***. conveying or implying a promise

prose, ***n***. written or spoken language in its ordinary form, without metrical structure

public-house, *n*. a tavern

pyres, *v*. piles of wood on which dead bodies are burned

Q

quarters, *n*. rooms or lodgings

R

rave, *v*. to speak wildly

renounce, *v*. to reject or abandon something

reverie, *n*. a daydream; a fantasy

rhetoric, ***n***. persuasive language, sometimes seeming to be insincere

S

sacred, ***adj***. holy; connected with God

shrink, *v*. to back away or pull back from

slaver, *v*. to drool or salivate

soar, ***v***. to fly; to rise high in the air (**soaring**)

stake, *v*. to gamble

strive, *v*. to make a great effort to achieve something

successors, ***n***. those who follow and take the place of others

systole, ***n***. a phase of the heartbeat when the heart muscle contracts

T

temperate, *adj*. mild; pleasant; gentle

temper, *v*. to make harder; to toughen (**tempered**)

thee, *pron*. archaic form of the objective *you*

theology, *n*. the study of God and religious belief

thou, *pron*. archaic form of the subjective *you*

thy, *pron*. archaic form of *your*

trifle, *n*. a thing of little importance or value

trumpery, *adj*. worthless; valueless

U

urgency, *n*. importance

V

vagabond, *n*. a person who wanders from place to place

veritable, *adj*. very much the thing described

visage, *n*. a person's face

W

warp, ***v***. to twist; to distort (**warped**)

wattles, *n*. rods or stakes used for building

waylay, *v*. to ambush or attack, stop, or interrupt someone (**waylaid**)

withhold, ***v***. to refuse to give; to hold back (**withholding**)

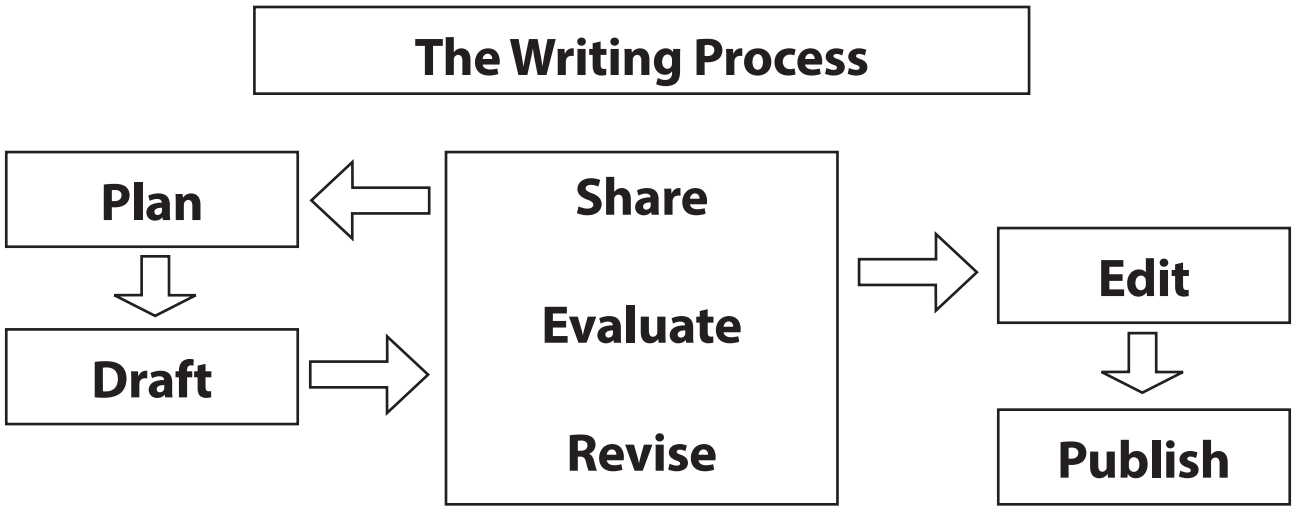
Z

zealously, *adv*. with great energy or enthusiasm

Pronunciation Guide for *Realms of Gold,* Volume 3

Word	Pronunciation	Page
impregnable	/im*preg*nə*bəl/	9
Garcia Lorca	/gor*see*u/ /lor*ku/	13
Charon	/ke*run/	14
Lethe	/lee*thee/	14
Ozymandias	/o*zee*man*dee*əs/	25
visage	/vi*zuj/	25
piety	/pie*ə*tee/	27
Innisfree	/in*us*free/	31
pristine	/pris*teen/	32
catastrophe	/kə*tas*trə*fee/	35
benevolent	/bə*ne*vu*lunt/	35
limned	/limd/	36
courtesan	/kor*tə*zun/	37
Rocinante	/roe*see*non*tae/	38
champagne	/sham*paen/	38
promissory	/prom*i*soe*ree/	41
epochs	/e*puks/	42
abuelita	/a*bwae*lee*tə/	43
Ophelia	/oe*fee*lyu/	48
bough	/bou/	48
dendrochronology	/den*droe*kru*no*lu*jee/	48
obituary	/oe*bi*choo*e*ree/	51
blasphemies	/blas*fu*meez/	52
atrocity	/u*tro*si*tee/	54
diastole	/die*as*tu*lee/	57
systole	/si*su*lee/	57
rhetoric	/re*tor*ik/	57
emaciated	/u*mae*see*ae*ted/	68
conscientious	/kon*shee*en*shus/	68
ethereal	/u*thir*ee*ul/	69
Agrafena	/o*gro*fee*en*o/	101
Astafy Ivanovitch	/o*sto*fee/ /ee*von*ə*vich/	103
Emelyan Ilytich	/ee*meel*yon/ /eel*ich/	106
Emelyanoushka	/ee*meel*yon*oosh*kə/	106

apothecary	/u*po*thu*ke*ree/	113
superficial	/soo*per*fi*shul/	146
thalidomide	/thu*li*du*mied/	149
paternalistically	/pu*ter*nu*lis*tik*lee/	153
inaugural	/in*o*gyer*ul/	176
ecosystems	/ee*koe*sis*tə mz/	187


The Writing Process
Plan
Draft
Share
Evaluate
Revise
Edit
Publish

Write a Sonnet Rubric

	Exemplary	Strong	Developing	Beginning
Use of Form	The work makes creative and effective use of the sonnet form (traditional form or modified).	The work shows clear and mostly effective use of sonnet form (traditional form or modified).	The work shows somewhat effective use of sonnet form (traditional form or modified).	No elements of sonnet form used.
Theme/Subject	Choice of theme or subject is interesting, and the poem is well focused around the theme or subject.	Poem is well focused around the theme or subject.	Poem is somewhat focused around the theme or subject.	Poem has no discernable subject or theme.
Imagery	The sonnet includes creative and effective use of imagery that appeals to the senses.	The sonnet includes clear and mostly effective use of imagery that appeals to the senses.	The sonnet features somewhat effective use of imagery that appeals to the senses.	No imagery present.
Figurative Language	Figurative language is used creatively and enhances the meaning of the poem.	Figurative language is used and adds to the meaning of the poem.	Figurative language is used.	No figurative language is used.

	Exemplary	Strong	Developing	Beginning
Sound Devices	Sound devices such as onomatopoeia, assonance, and alliteration are used to enhance the meaning or musicality of the poem.	Sound devices such as onomatopoeia, assonance, and alliteration are used creatively.	Sound devices such as onomatopoeia, assonance, and alliteration are used.	Sound devices such as onomatopoeia, assonance, and alliteration are not used.
Language	Excellent spelling is used. Punctuation is used purposefully for effect.	Spelling is mostly correct. Punctuation does not interfere with the poem's meaning or flow.	Spelling has several errors. Punctuation seems more random than purposeful.	Spelling and punctuation have many errors, and this interferes with communicating meaning.

Write a Sonnet Peer Review Checklist

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

Author's Name: _____

Reviewer's Name: _____

_____ The sonnet has fourteen lines, uses a rhyme scheme and iambic meter or has a modified version of sonnet form.

_____ The sonnet uses vivid imagery that appeals to the senses.

_____ The sonnet uses figurative language to enhance meaning.

_____ The sonnet uses sound devices such as onomatopoeia, assonance, and alliteration.

_____ The sonnet focuses on a theme or subject.

_____ The sonnet uses punctuation purposefully.

Use the checklist above to help you complete the Peer Feedback on the back of this Activity Page.

Peer Feedback #1: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.		
Writing Power: What was the greatest strength of this draft? Why was it so powerful? How did it add to the draft as a whole?	**Writing Inspiration:** What aspect of this draft inspired you? What did you like about it? How can you incorporate it into your writing?	**Writing Innovation:** What part of the draft was most original? What made it so inventive? How can it be included in other writings?
Feedback #1:		

Peer Feedback #2: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below.		
Building Stamina: What was missing from the sonnet draft? Where could the sonnet draft be strengthened?	**Building Technique:** What aspect of this draft needs reworking? How would this revision strengthen the draft?	**Building Clarity:** What part of the draft was unclear? What can be adjusted to provide clarity in the draft?
Feedback #2:		

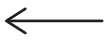
Write a Sonnet Editing Checklist

Review the bullet points here.	After reviewing for each type of edit, place a check mark here.
Vocabulary and Style	
• I have used clear, precise language. • I have used strong verbs. • I have used vivid descriptive language.	
Format	
• I have generally adhered to sonnet form: 14 lines, rhyme scheme, iambic meter. • I have included a title for my sonnet. • I have included the proper heading, including my name, my teacher's name, the class title, and the date.	
Grammar	
• I have only used incorrect grammar intentionally when it adds to the style of my sonnet. • For all other cases, I have used correct verb tense, subject-verb agreement, and complete sentences. • I have avoided awkward shifts in verb mood and voice.	
Spelling	
• I have used resources to check my spellings. • I have used commonly confused words correctly.	
Punctuation	
• I have used punctuation to enhance the meaning or style of my sonnet.	

NAME: _____

DATE: _____

Proofreading Symbols

	Insert
	Insert period
	Insert comma
	Insert apostrophe
	Insert space
	New paragraph
	No new paragraph
	Close up the space
	Capitalize
	Make lowercase (small letter)
	Delete
	Reword
	Move according to arrow direction
	Transpose
	Move to the left
	Move to the right
	Add a letter

Academic Vocabulary

1. **allusion,** ***n***. a reference to something from literature, art, or history

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

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

4. **blank verse,** ***n***. poetic verse without a regular rhyme scheme but with a consistent metrical pattern, typically iambic pentameter

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

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

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

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

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

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

11. **form,** ***n***. a method of arrangement in a poem

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

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

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

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

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

17. **lyric poetry,** ***n***. short poems, often with songlike qualities, that express the speaker's personal emotions and feelings

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

19. **meter,** ***n***. a repeating rhythmic pattern

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

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

22. **octet,** ***n***. an eight-line stanza, often with various rhyme schemes

23. **point of view,** ***n***. the perspective from which a narrative is told; what the narrator sees in relation to the events of the story

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

25. **quatrain,** ***n***. a four-line stanza, often with various rhyme schemes

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

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

28. **rhyme,** ***n***. a shared end sound between two words

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

30. **rhythm, *n***. an established pattern in a poem

31. **sestet, *n***. a six-line stanza, often with various rhyme schemes

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

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

34. **speaker, *n***. the narrative voice of a poem

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

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

37. **symbol, *n***. something in a story or poem that stands for something else

38. **tercet, *n***. a three-line stanza, often with various rhyme schemes

39. **theme, *n***. the message conveyed by a poem

40. **tone, *n***. the speaker's attitude toward the subject

41. **verse, *n***. a line of patterned or metrical writing

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Unit 8

Realms of Gold, Volume 3

Activity Book

GRADE 8

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