



FLOYD COUNTY SCHOOLS' CURRICULUM RESOURCES  
"Building a Better Future for Every Child - Every Day!"  
Summer 2013

Subject Content: English Grade 10

**During the course of the year, students will be asked to keep track of a notebook. This notebook should be taken up at least once a month. Teachers are permitted to ask classes to turn them in at different points in time to help with the grading process, but it is required that they be turned in at least once a month. Also, students should be given journal assignments each month (at least 5) – teachers may do this day by day or they may give students a list of journal starters and tell them to have 5 done by the time the notebook is turned in. This is at the discretion of the teacher. During the course of each unit, the following standards should be imbedded (possibly as bellwork/exit slips or a whole day lesson if needed dependent on students):**

**Reading Across the Curriculum**

- Choose materials for independent reading on the basis of specific criteria (e.g., personal interest, own reading level, knowledge of authors and literary or nonliterary forms).
- Read independently for a variety of purposes (e.g., for enjoyment, to gain information, to perform a task).
- Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms.

**A.2. Reading Strategies**

- Apply strategies before, during, and after reading to increase fluency and comprehension (e.g., adjusting purpose, previewing, scanning, making predictions, comparing, inferring, summarizing, using graphic organizers) with increasingly challenging texts.
- Use metacognitive skills (i.e. monitor, regulate, and orchestrate one's understanding) when reading increasingly challenging texts, using the most appropriate "fix-up" strategies (e.g. rereading, reading on, changing rate of reading, subvocalizing).
- Demonstrate comprehension of increasingly challenging texts (both print and nonprint sources) by asking and answering literal, interpretive, and evaluative questions.
- Use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts.

**A.8. Words and Their History**

- Apply knowledge of Greek, Latin, and Anglo-Saxon affixes, inflections, and roots to understand unfamiliar words and new subject area vocabulary in increasingly challenging texts (e.g. words in science, mathematics, and social studies).

**B.2. Modes of Writing for Different Purposes and Audiences**

- Craft first and final drafts of expressive, reflective, or creative texts (e.g. poetry, scripts) that use a range of literary devices (e.g., figurative language, sound devices, stage directions) to convey a specific effect).

**B.3. Organization, Unity, and Coherence**

- Establish and develop a clear thesis statement for informational writing or a clear plan or outline for narrative writing.
- Organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence.
- Add important information and delete irrelevant information to more clearly establish a central idea.

**B.4. Sentence-Level Constructions**

- Correct run-ons, fragments, and dangling and misplaced modifiers to improve clarity.
- Combine phrases and clauses to create simple, compound, complex, and compound-complex sentences and to coordinate or subordinate meaning for effect.
- Use formal, informal, standard, and technical language effectively to meet the needs of audience and purpose.

**B.5. Conventions of Usage**

- a. Recognize that several correct punctuation choices create different effects (e.g., joining two independent clauses in a variety of ways).
- b. Use punctuation correctly within sentences and words.
- c. Make subject and verb agree in number, even when there is some text between the subject and verb.
- d. Use pronouns correctly (e.g. appropriate case, pronoun-antecedent agreement, clear pronoun reference).
- e. Correctly choose adjectives, adjective phrases, adjective clauses, adverbs, adverb phrases, and adverb clauses and their forms for logical connection to word(s) modified.

**B.6. Conventions of Punctuation**

- a. Recognize that several correct punctuation choices create different effects (e.g., joining two independent clauses in a variety of ways).
- b. Use punctuation correctly within sentences and words.

**D.2. Applications**

- b. Demonstrate organizational skills such as keeping a daily calendar of assignments and activities and maintaining a notebook of classwork.
- c. Give impromptu and planned presentations (e.g., debates, formal meetings) that stay on topic and/or adhere to prepared notes.
- g. Actively participate in small-group and large-group discussions, assuming various roles.

**E. Study Skills and Test Taking**

- a. Apply active reading, listening, and viewing techniques by taking notes on classroom discussions, lectures, oral and/or video presentations, or assigned at-home reading, and by underlining key passages and writing comments in journals or in margins of texts, where permitted.
- b. Demonstrate organizational skills such as keeping a daily calendar of assignments and activities and maintaining a notebook of class work.

Unit 1 (12 Days)

**Introduction to English 10: Practicing the Habits of a Lifelong Learner**

**Objectives as Learning Targets**

**Reading Across the Curriculum**

- A-B. I can choose and read texts independently.
- C. I can read a variety of texts that are challenging.

**Reading Strategies**

- A-B. I can apply strategies before, after, and during reading and use metacognitive skills when reading.
- C. I can demonstrate understanding of the text by asking literal, interpretive, and evaluative questions
- D. I can use close-reading strategies to interpret texts

**Words and Their History**

- a. I can apply knowledge of Greek, Latin, and Anglo-Saxon affixes, inflections, and roots to understand unfamiliar words

**Modes of Writing for Different Purposes and Audiences**

- a. I can create first and final drafts of expressive, reflective, or creative texts that use a range of literary devices to convey a specific effect.

**Organization, Unity, and Coherence**

- a. I can establish and develop a clear thesis statement for informational writing or a clear plan or outline.
- b. I can organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence.
- c. I can add important information and delete irrelevant information to establish a clear central idea

**Sentence Level Constructions (These are statements that may be up for an entire unit, because they will be addressed in bell-ringers.)**

- a. I can correct run-ons, fragments, and dangling and misplaced modifiers to improve clarity.
- b. I can combine phrases and clauses to create simple, compound, complex, and compound-complex sentences and to coordinate or subordinate meaning for effect

- c. I can use formal, informal, standard, and technical language effectively to meet the needs of my audience and purpose

**Conventions of Usage & Punctuation** (These may also stay up throughout)

- a. I can recognize that several correct punctuation choices can create different effects.
- b. I can use punctuation correctly.
- c. I can make subject and verb agree.
- d. I can use pronouns correctly.
- e. I can correctly choose adjectives, adjective phrases, adjective clauses, adverbs, and adverb phrases and their forms for logical connections
- f. I can spell correctly.

**Applications**

- B. I can demonstrate organizational skills by keeping my notebook up to date.
- C. I can give impromptu and planned presentations that stay on topic
- E. I can actively participate in group discussions

**Study Skills and Test Taking**

- A. I can apply active reading, listening, and viewing techniques by taking notes on classroom discussions, lectures, oral and/or video presentations, or assigned at-home reading, and by underlining passages and writing comments in journals or in margins of texts

## Activities

**Note for Teacher:** On Day 3, students will begin writing a word of the day everyday, this will come from the Glossary of Terms handout available in the Quality Core Unit 1. Students will write the word, definition, and an example of that word. At the end of the unit, students will take a quiz over these words. You may also reference the critical vocabulary at the end of each unit for a day by day list.

**Days 1:**

-Go over the essential questions –These should be posted somewhere in the classroom.

Essential Question 1: Who am I as a reader, writer, student, and person?

Essential Question 2: What habits of mind does it take to succeed in school?

Essential Question 3: What have people said over time about the value of reading and writing?

Essential Question 4: What makes someone a good reader, writer, and overall good student?

-Students will create a chapter title that reveals how they feel about reading or writing. Suggest that students imagine that they are writing a book about their lives; one chapter of the book is to be about their relationship to reading. Students must justify why that title best expresses their feelings.

-Think-Pair-Share with the person next to you

-Go over where students can find the I Can statement, homework assignments, bell-ringers, exit slips, Words of the Day, etc.

DO NOT GO OVER SYLLABUS

-Introduce students to Sustained Silent Reading (SSR) program

**Exit-Slip:** Write one paragraph on one of the following prompts: 1. If I were the teacher of this course..., 2. The thing I learned the hard way about school..., 3. What I didn't do this summer...

**Day 2:**

-As students come in, they should have a syllabus on their desk or readily accessible. Explain some of the concepts and novels that will be read and discussed throughout the year.

-Go over notebook organization with students:

**Tab 1: Class Notes:** Keep daily class notes. Each day's notes should be titled and dated. Notes should also be legible, numbered, and written on college ruled paper.

**Tab 2: Writing:** Keep handouts, rubrics that pertain specifically to writing, and a writer's log or journal in this section of the class notebook.

**Tab 3: Grammar and Vocabulary:** Keep all grammar handouts, lists of vocabulary words, and returned vocabulary quizzes here.

**Tab 4: Highlights and Annotated Texts:** Keep all highlighted and annotated essays in this section. Students will be able to see

how their annotations change over the course of the year.

**Tab 5: Graded Papers, Texts, and Quizzes:** Keeping all graded papers, tests, and non-vocabulary quizzes in this section. Students should monitor their improvement in reading and writing using this section. When a new essay is written, students will be expected to review past papers to avoid repeating the same usage and mechanics mistakes.

-Students should also create a personal grade book in the front of their notebook, just like the teacher's grade book. They should be responsible for keeping track of all of their grades.

-Distribute the class notebook rubric (available in Quality Core Grade 10 Unit 1)

**-Exit Slip:** Write three paragraphs on the following: "What I have learned this summer..." Students need to describe events, draw conclusions, and evaluate learning. Journals will be graded only on the content – not grammatical errors, etc. Students should write until the bell rings and finish the writing as homework. (This journal will be turned in the following day; however, journals will normally be taken up weekly).

### **Day 3:**

**Bell-Ringer:** Read the instructions on the Academic Literacy Questionnaire (Questionnaire should be on their desk as they come in or readily available. This document can be found in Quality Core Unit 1).

-Students will complete the questionnaire.

-Think-Pair-Share One question with the person next to them.

-Collect journals from previous day. Explain how you will use this and when you plan to return it.

**-Exit-Slip:** Discuss with students what they thought about the questionnaire. Are there skills or personal qualities necessary to academic learning in school that were not on the questionnaire, that they would suggest be added?

Note: You may take up the questionnaires or have students keep them in class notes for the next day.

### **Day 4:**

**Bell-Ringer:** Get out your questionnaire from yesterday. In your journal, answer one of the three prompts at the bottom of the questionnaire. (When they are finished, collect the questionnaires).

-Ask students to think of a time when they learned something difficult after struggling with it significantly. (Note: Give students at least 3 seconds to answer. If no one is willing to participate, candy or a reward, such as bonus points, is always a good way to encourage participation).

-Describe to students the failures, the persistence, and the problem solving that learning a skill requires (riding a bike, skateboarding, etc.).

- **20 minute activity:** Ask students to think of their own experiences with such learning and then ask them to pair up with a person nearby. As one student describes their experience, the other student should record it. The recorder should then ask questions necessary to encourage the speaker to explain what they mean. Then the pairs will switch roles.

-Ask one student to record, on a piece of poster paper or large post-it paper, what the other students suggest as ideas that their peers describe, which may include some of the following: persisting, committing, noticing, trying another way, thinking about the way you are thinking, asking questions, striving for precision, gathering information, practicing

-Draw a connection between the skills students have listed and the skills that were tested on the questionnaire.

**-Exit-Slip:** Students need to bring to class tomorrow materials (which can be cut up and put onto a poster, such as magazines, drawings, or artwork) that represent their thoughts about reading and writing.

**Day 5 Preparation:** Before class, you should have created a seating chart that has students in groups of four. You also want to gather magazines, newspapers, scissors, glue, and poster board for students to use to make a collage. Finally, place the reading and writing worksheet (can be found in Quality Core Unit 1) on student's desks or in a readily available space

### **Day 5:**

**Bell-Ringer (20 minutes):** Complete the Metaphors of Reading and Writing worksheet. On the board, write the following examples (which students MAY NOT use on their handout): 1. Reading is a tall hill that is difficult to climb, 2. Writing is like the popular Nike slogan: Just do it!, 3. Reading is coming upon a wonderful secret world., 4. Writing is like riding a bicycle because you have to fall of a few times to learn how to pedal.

-Reveal their groups and give students 3 minutes to move into these locations.

-Explain that the task is to create a collage that represents metaphorically what reading and writing means to them. After students have finished their bell-ringer, they will assemble in their groups of four to share their metaphors. Students will collectively create a collage using all four of their metaphors.

-Have clearly posted and explain that students will receive today and tomorrow to work on these collages. They will present them to the class on Day 7.

### **Day 6:**

**Bell-Ringer:** Show the class the posters their peers have begun: students who are struggling to represent their metaphors may gain helpful ideas. It may be more convenient to have these posters taped up on the board or sitting at the front of the room.

-Students will work on finishing their collages today. In the last 20 minutes of work, students should practice their

presentations within their groups. They should decide on who will speak in what order and what they will say.

**Exit Slip:** Journal on one of the following prompts: 1. I found creating this poster difficult because..., 2. I found creating this poster enjoyable but..., 2. Compared to some of my classmates, my experiences of reading and writing have been...

### **Day 7:**

**-Bell-Ringer:** Rules for Listeners: Applaud after each presentation and be prepared to explain why you liked the presentation with details.

(Note: Students will automatically look for a bell-ringer. It may be helpful to have the rules for listeners posted clearly as you explain them.)

-Explain to students that they are to applaud after each presentation, and that you will be calling upon listeners to ask what they liked about the presentation, which they will need to explain with specific examples.

-Have each group present. Collect the posters at the end of class.

-Explain to students that they have begun to answer essential questions 1 and 2.

-Before class ends, explain the homework to students. Use the projector to show them Englishcompanion.com. Show students how to get from the home page to the section of the site called *The Weekly Reader*. Students are to choose one of the many texts there to read and respond to in a one-page paper, as described in the Monthly Paper Prompt (available in Quality Core Unit 1). Explain to students that once you have taught a grammar lesson, you will be checking these papers for those errors. Student should write their drafts on a computer and e-mail it to you. Students who do not have a computer should speak to you after class – for these students, it may be more convenient to have them pick out an article and print it with a handwritten monthly paper or allow them to go to the library and print a selection. It may also be helpful to have some of the reading pieces pre-printed for students to choose from. Each monthly paper is due before the first day of the following month.

### **Day 8:**

(Note: There are several handouts that will be in use today. It may be best to run off all handouts in a packet and give to students as they come in. This cuts down on time to pass out the handouts. Students may bring out each handout upon your request and put them away when you are done.)

**Bell-Ringer:** After reading students first journal, you should have some grammatical errors in mind to cover with students. Begin the day with a grammar/usage skill. Chunk the skill into several rules. Do not try to cover all aspects at one time. For example, if your rule is comma, begin with Comma Rule 1: Use commas in a sequence and work on commas for the week. Sometimes students do not understand why they are being asked to learn simple grammar rules. It is best to describe to them or even give them a handout with several reasons as to why they are studying this.

-Students should have a copy of Mary Oliver's "The Journey" ([http://www.panhala.net/Archive/The\\_Journey.html](http://www.panhala.net/Archive/The_Journey.html)) on their desks or readily available.

-Explain to students that poems must be read at least twice. The first time reading the poem it is not important to completely understand but rather enjoy the poem.

-As you read, each student should underline the line he/she finds most important. Read the poem aloud.

-Share with the student next to them for 5 minutes what line they underlined. Students should discuss memories or associations that they gathered from that line. Ask students what they learned about each other and about reading from this experience.

-Give students the Metacognition worksheet. Make sure they understand the strategy. Tell students to mark off the different strategies they see you using as you "think aloud" your way through the poem.

-Model a think-aloud (verbally walk through the texts' difficulties and model strategies to overcome them) with this poem. Use phrases such as: I predict, I think this next part, I imagine (or picture), I'm reminded of, I'm confused – Students may also join in with the interpreting of this poem

-When the think-aloud is done, have one student record, on a poster board or large post-it note, the strategies that the students heard you using – post this somewhere in the classroom

-Place a transparency of The Journey on the overhead OR use a document camera. Model your annotation of that poem by explaining out loud the marks you make. Upon finishing, give students the Annotation handout. Explain the different annotation marks again. Annotation handout should go in class notes.

**Exit-Slip:** Have students write a sentence correctly using the grammar rule reviewed in the bell-ringer.

**Homework:** Annotate, using the marks they have just learned, "Boulevard of Broken Dreams" By Billie Joe Armstrong. Distribute the Annotation Rubric.

**Day 9:** As students enter, they should turn their homework (annotation of Boulevard) into a designated place.

**Bell-Ringer:** grammar skill

-Students should have two handouts on their desk or readily available: Bloom's Taxonomy

-Explain a little background on bloom's taxonomy (created in 1956 by Benjamin Bloom. It identifies the kinds of thinking students do in class. Explain that the levels relate to the kinds of questions students should ask, and will be asked, in this course.). Ask students to turn to a neighbor and share what they learned from reading and hearing about Bloom's Taxonomy.

-Give students "Digging" by Seamus Heaney (<http://www.wussu.com/poems/shdig.htm>) – Read it aloud to students. Then ask students to read it silently. Ask them to annotate the poem by writing their comments on sticky notes. They should also

identify two reading strategies (Example: skipping words, accepting being confused, visualizing the subject, breaking it into chunks). When they are finished reading, each student will share with a partner what strategy they used on which part of the poem and how it helped in understanding.

-Explain to students that there are three other strategies that will be used throughout the course:

1. retell the story in your own words
2. write about the text
3. talk to someone about the text

-Students will tell their partner the story of "Digging" as they understand it. After 5 minutes, extend the conversation into a group discussion.

-Give students the Digging Questions Worksheet

-Explain to students that Bloom's Taxonomy asks three basic types of questions

1. Literal or "right-there" questions: These are questions that the answer can be found by looking back at the text.
2. Interpretive or "put it together" questions: these are questions where students need to read between the lines and make connections
3. Evaluative or "author and me" or "on my own" questions: these are questions where students need to relate to the author or draw their own conclusions and associations with the text

-Students are to work with a partner to complete the worksheet. They should label each question as one of the three types. In the justification column, they should explain why they've labeled each question as they have. Collect the worksheets to determine how well students understand the poem and bloom's taxonomy.

**Exit-Slip:** Answer the following questions and label them as literal, interpretive, or evaluative: 1. What background knowledge do you have that helps you connect to what's happening in your poem? 2. What picture do you see in your head when you think about the poem? 3. What do you think the poem is about?

(Note: You may want to change the exit-slip to homework and allow students to do an exit slip that is grammar related OR you could give students a grammar worksheet relating to the bell-ringer skill to complete as homework)

### **Day 10:**

**Bell-Ringer:** Grammar skill – Remind students at this time that these grammar skills will be assessed in the monthly paper due before the first day of the next month.

-Students should have Maya Angelou on Writing on their desks or readily accessible. This is a passage directly from the 10<sup>th</sup> grade PLAN test. Encourage them to reference the annotation handout as they annotate the text. After reading, students should write an interpretive question at the bottom of the page. Give students 15 minutes to complete the reading, annotation, and question.

-As you take up the annotations, ask students what they thought about the passage. (Score them using the annotation rubric). Emphasize the theme: even people who write for a living don't always write well or have ideas to write about.

-Give out Greek and Latin Roots handout. (Class Notes Tab) Explain briefly what roots are and how they can be used.

-Continue the discussion by putting the Cartoons of Latin Derivatives transparency OR document camera on the board. Students should be able to determine the meanings of the words on the transparency easily. Assign students ten Greek and Latin roots to study in particular. Students should expect quizzes over these roots, prefixes, and suffixes and how they are used. (Note: One way to do this is to create notecards with each root, prefix, suffix, and some examples. On random days, pass out the notecards face down to students. Have them write the question on their paper as well as the answer and the number on the notecard(to ensure one student does not continually receive the same question). This keeps the quizzes short and sweet but also differentiates the quizzes. Example: Notecard may say What is *anthrop*? Students will write the question and answer on their paper. After a few weeks of this, students will receive a formative quiz over all of the greek roots.)

-Have students, in groups of four (assign each group three roots), come up with as many words as they can that use the roots as possible. Give students 5 minutes to do this. When the timer goes off, provide each group with a dictionary and ask students to find more words they didn't think of.

-Distribute "Learning to Read" from *The Autobiography of Malcolm X*. Students will read this piece tomorrow, but for today they will gain background information from the text. Students will scan the text underlining names, words, or phrases they do not understand or have ever seen before.

-Have one student record on the board while students yell out what they have underlined.

**Exit-Slip:** Grammar skill

**Homework:** Divide the list among the students and for homework assign each student to research essential information about the names, words, and phrases they've been assigned.

### **Day 11:**

**Bell-Ringer:** Grammar skill

-Students should have Malcom X modified KWL chart on their desks or readily available

-As they enter the classroom, they should go ahead and fill out the What I know and the What I think I know columns

-After students have shared what they know, correct any misconceptions, and make sure they know the following facts about Malcolm X:

1. He was an important political activist in the 1950s and 1960s.
2. He inspired many African Americans with his stirring speeches.
3. He was a member of the Nation of Islam.
4. He preached that blacks should separate from whites.
5. He used violent rhetoric – “the ballet or the bullet,” for example.
6. He was assassinated in February, 1965.
7. His life can be seen as the journey of a hero because of his movement from criminal to important political leader.

-Students will fill in the “what I want to learn” section. Have them call out some of the things they wrote. Explain to students that this passage is also sometimes called “Saved.” Pose the question “What if you could not read and what effect might that have on your life?”

-Allow students 10 minutes to read as much of this passage as they can. Ask each student to share with another student what reading strategy they used.

-Journal: Write one literal question per page of reading, two interpretive questions, two evaluative questions

-Encourage students to ask a neighbor at least one of their literal questions and try to answer it.

-Students will continue reading, and as they are reading, they will continue to write questions.

-When students are done reading, encourage them to answer the rest of each other’s questions.

-Ask students to identify the following questions as literal, interpretive, or evaluative and answer them:

1. How did the way Malcolm X learned to read differ from the ways people usually learn?
2. What does Malcolm X mean when he says he is “barely functional” as a reader?
3. What changes did Malcolm X notice in himself as the world of books opened to him?
4. How did you react to Malcolm X’s saying that he felt freer after he learned to read than he had ever felt in his life?

(Answer key: literal, interpretive, literal, evaluative)

-Finally, have students complete the KWL chart worksheet by filling in the links between column. Ask one or two students to remind the class of some new things that they have learned about Malcolm X and about reading. Encourage them to read the rest of the autobiography for SSR. Collect KWL charts.

-Explain to students that Socrates was a famous philosopher who believed that having disciplined conversations is the best way to learn. In the next class, we will be doing a Socratic seminar.

-Distribute “Eleven” by Sandra Cisneros and the Response Paper Rubric.

**Homework:** Read the story. In your journals, write one sentence telling what you think the story is about, an informal, one-page response about the short story, and three questions you have about the short story. In addition, students should write a one page response paper to “Eleven.” The task is to respond to the text (speculate about the author’s purpose, memories or associations the story brings to mind, approval or disapproval of the text, thoughts about its value or worth).

**Exit-Slip:** If time allows, end with a grammar skill.

**Day 12 Preparation:** Socratic Seminar requires a certain seating chart. Please see the Quality Core Unit 1 Day 12 sheet to reference this seating chart. Seats should be arranged before students arrive.

### Day 12:

-Outer rows ask questions, inner rows answer questions/respond, teacher only intervenes when discussion lags

-Suggest that literal questions be asked first, then interpretive, and finally evaluative

-Discuss the essential questions and ask students to answer these questions aloud

-Take up “Eleven” one page response paper

### Assessments and On-Demand Prompts

Assessments are included in the units with Quality Core Unit 1. Some of the assessments include:

- KWL chart
- One page response paper on “Eleven”
- Reading/Writing Collage and Presentations
- Questions over Digging and Bloom’s Taxonomy
- Socratic Seminar

### Texts and Multimedia

**Choose from the following texts that work best for your students.**

**-All of the reading selections are provided in this unit by ACT Quality Core.**

### Extras

Critical Vocabulary		
Word	Definition	Example
1. Abstract	Existing in thought or as an idea but not having physical or concrete existence	The idea of freedom is something abstract.
2. Aesthetic	Concerned with beauty or the appreciation of beauty	The aesthetic of the painting is appealing to the eye.
3. Allusion	An indirect or passing reference	When the little girls said, "Papaw, you look like Santa Clause," it was an allusion to her Papaw's staggering weight gain.
4. Analogy	A comparison between two things	Go is to green as red is to stop.
5. Analysis	Detailed examination of the elements or structure of something; break it down	The analysis of the book showed a flawed relationship between the mother and daughter.
6. Annotation	Responding to a text by visibly writing them down on the text or a note	When we annotated "The Journey," we made marks to identify certain elements.
7. Archetype	Prototype; a typical example of a certain person or thing	To Kill a Mockingbird is an archetype for many narrative novels.
8. Argument	A set of reasons with the aim of persuading others that an action or idea is right or wrong	The argument was invalid due to false reasoning.
9. Autobiography	An account of a person's life written by that person	Barbara Water's autobiography was a best seller.
10. Catalogue	A complete list of things	His resume does not pretend to be a catalogue of all of his achievements.
12. Close Reading	The careful, sustained, interpretation or a brief passage of text	A close reading can help you understand the text more clearly and prepare for the exam.



## Course Objectives:

### A.2. Reading Strategies

- a. Apply strategies before, during, and after reading to increase fluency and comprehension (e.g. adjusting purpose, previewing, scanning, making predictions, comparing, inferring, summarizing, using graphic organizers) with increasingly challenging texts.
- b. Use metacognitive skills (i.e. monitor, regular, and orchestrate one's understanding) when reading increasingly challenging texts, using the most appropriate "Fix up" strategies (e.g., rereading, reading on, changing rate of reading, subvocalizing).
- c. Demonstrate comprehension of increasingly challenging texts (both print and nonprint sources) by asking and answering literal, interpretive, and evaluative texts.
- d. Use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts.
- e. Compare texts to previously read texts, past and present events, and/or content learned in other coursework.

### A.3. Knowledge of Literary and Nonliterary Forms

- d. Identify and interpret works in various poetic forms (e.g., ballad, ode, sonnet) and explain how meaning is conveyed through features of poetry including sound (e.g., rhythm, repetition, alliteration), structure (e.g., meter, rhyme scheme), graphic elements (e.g., punctuation, line length, word position) and poetic devices (e.g., metaphor, imagery, personification, tone, symbolism).

### A.4. Influences on Texts

- a. Relate a literary work to the important ideas of the time and place in which it is set or in which it was written (e.g., the Great Migration as represented in Richard Wright's work *Black Boy* and Jacob Lawrence's paintings).

### A.5. Author's Voice and Methods

- b. Distinguish between author and narrator/speaker/persona; articulate how the choice of narrator shapes the meaning of increasingly challenging texts.

### A.7. Literary Criticisms

- a. Learn appropriate literary terms and apply them to increasingly challenging texts (e.g., using the terms *symbol* and *allusion* appropriately in a discussion of Alice Walker's poem "Women").

### A.8. Words and their History

- a. Apply knowledge of Greek, Latin, and Anglo-Saxon affixes, inflections, and roots to understand unfamiliar words and new subject area vocabulary in increasingly challenging texts (e.g., words in science, mathematics, and social studies).
- c. Use general and specialized dictionaries, thesauruses, and glossaries (print and electronic) to determine the definition, pronunciation, derivation, spelling, and usage of words.
- h. Apply knowledge of connotation and denotation to determine the meanings of words and phrases in increasingly challenging texts.

## B.1. Writing Process

- a. Use prewriting strategies (e.g., brainstorming, webbing, note taking, interviewing, background reading) to generate, focus, and organize ideas as well as to gather information.
- c. Revise, refine, edit, and proofread own and others' writing, using appropriate tools (e.g., checklists, writing conferences, student-developed and professional rubrics or models), to find strengths and weaknesses and to seek strategies for improvement.

## B.2. Modes of Writing for Different Purposes and Audiences

- a. Craft first and final drafts of expressive, reflective, or creative texts (e.g., poetry, scripts) that use a range of literary devices (e.g., figurative language, sound devices, stage directions) to convey a specific effect.
- f. Craft first and final drafts of fictional, biographical, and autobiographical narratives that use specific settings, sensory details, dialogue, and tone to develop plot and characters.

## B.3. Organization, Unity, and Coherence

- a. Establish and develop a clear thesis statement for informational writing or a clear plan or outline for narrative writing.
- b. Organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence.
- c. Add important information and delete irrelevant information to more clearly establish a central idea.

**B.4. Sentence Level Construction**

- a. Correct run-ons, fragments, and dangling and misplaced modifiers to improve clarity.
- b. Combine phrases and clauses to create simple, compound, complex, and compound-complex sentences and to coordinate or subordinate meaning for effect.
- e. Use formal, informal, standard, and technical language effectively to meet the needs of audience and purpose.
- f. Use strong action verbs, sensory details, vivid imagery, and precise words.

**B.5. Conventions of Usage**

- a. Correctly spell commonly misspelled/confused words.
- b. Correctly choose verb forms in terms of tense, voice (i.e., active and passive), and mood for continuity.
- c. Make subject and verb agree in number, even when there is some text between the subject and verb.
- d. Use pronouns correctly (e.g., appropriate case, pronoun-antecedent agreement, clear pronoun reference).
- e. Correctly choose adjectives, adjective phrases, adjective clauses, adverbs, adverb phrases, and adverb clauses and their forms for logical connection to word(s) modified.

**B.6. Conventions of Punctuation**

- a. Recognize that several correct punctuation choices create different effects (e.g., joining two independent clauses in a variety of ways).
- b. Use punctuation correctly within sentences and words.
- c. Demonstrate correct use of capitalization.

**E. Study and Test Taking Skills**

- a. Apply active reading, listening, and viewing techniques by taking notes on classroom discussions, lectures, oral and/or video presentations, or assigned at-home reading, and by underlining key passages and writing comments in journals or in margins of texts, where permitted.
- b. Demonstrate organizational skills such as keeping a daily calendar of assignments and activities and maintaining a notebook of classwork.

Unit 2 (20 Days)
<b>Where Do I Fit In?: Exploring Identity and Culture through Literature</b>
<b>Objectives as Learning Targets</b>
<p><b>A.2. Reading Strategies</b></p> <ul style="list-style-type: none"> <li>a. I can apply strategies before, during, and after reading to increase fluency and comprehension (e.g. adjusting purpose, previewing, scanning, making predictions, comparing, inferring, summarizing, using graphic organizers) with increasingly challenging texts</li> <li>b. I can use metacognitive skills (i.e. monitor, regular, and orchestrate one’s understanding) when reading increasingly challenging texts, using the most appropriate “Fix up” strategies (e.g., rereading, reading on, changing rate of reading, subvocalizing)</li> <li>c. I can demonstrate comprehension of increasingly challenging texts (both print and nonprint sources) by asking and answering literal, interpretive, and evaluative texts</li> <li>d. I can use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts</li> <li>e. I can compare texts to previously read texts, past and present events, and/or content learned in other coursework</li> </ul> <p><b>A.3. Knowledge of Literary and Nonliterary Forms</b></p> <ul style="list-style-type: none"> <li>d. I can identify and interpret works in various poetic forms (e.g., ballad, ode, sonnet) and explain how meaning is conveyed through features of poetry including sound (e.g., rhythm, repetition, alliteration), structure (e.g., meter, rhyme scheme), graphic elements (e.g., punctuation, line length, word position) and poetic devices (e.g., metaphor, imagery, personification, tone, symbolism)</li> </ul>

#### **A.4. Influences on Texts**

a. I can relate a literary work to the important ideas of the time and place in which it is set or in which it was written (e.g., the Great Migration as represented in Richard Wright's work *Black Boy* and Jacob Lawrence's paintings)

#### **A.5. Author's Voice and Method**

b. I can distinguish between author and narrator/speaker/persona; articulate how the choice of narrator shapes the meaning of increasingly challenging texts

#### **A.7. Literary Criticism**

a. I can learn appropriate literary terms and apply them to increasingly challenging texts (e.g., using the terms *symbol* and *allusion* appropriately in a discussion of Alice Walker's poem "Women")

#### **A.8. Words and their History**

a. I can apply knowledge of Greek, Latin, and Anglo-Saxon affixes, inflections, and roots to understand unfamiliar words and new subject area vocabulary in increasingly challenging texts (e.g., words in science, mathematics, and social studies)

c. I can use general and specialized dictionaries, thesauruses, and glossaries (print and electronic) to determine the definition, pronunciation, derivation, spelling, and usage of words

h. I can apply knowledge of connotation and denotation to determine the meanings of words and phrases in increasingly challenging texts

#### **B.1. Writing Process**

a. I can use prewriting strategies (e.g., brainstorming, webbing, note taking, interviewing, background reading) to generate, focus, and organize ideas as well as to gather information

c. I can revise, refine, edit, and proofread own and others' writing, using appropriate tools (e.g., checklists, writing conferences, student-developed and professional rubrics or models), to find strengths and weaknesses and to seek strategies for improvement

#### **B.2. Modes of Writing for Different Purposes and Audiences**

a. I can craft first and final drafts of expressive, reflective, or creative texts (e.g., poetry, scripts) that use a range of literary devices (e.g., figurative language, sound devices, stage directions) to convey a specific effect

f. I can craft first and final drafts of fictional, biographical, and autobiographical narratives that use specific settings, sensory details, dialogue, and tone to develop plot and characters

#### **B.3. Organization, Unity, and Coherence**

a. I can establish and develop a clear thesis statement for informational writing or a clear plan or outline for narrative writing

b. I can organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence

c. I can add important information and delete irrelevant information to more clearly establish a central idea

#### **B.4. Sentence Level Construction**

a. I can correct run-ons, fragments, and dangling and misplaced modifiers to improve clarity

b. I can combine phrases and clauses to create simple, compound, complex, and compound-complex sentences and to coordinate or subordinate meaning for effect

e. I can use formal, informal, standard, and technical language effectively to meet the needs of audience and purpose

f. I can use strong action verbs, sensory details, vivid imagery, and precise words

#### **B.5. Conventions of Usage**

a. I can correctly spell commonly misspelled/confused words

b. I can correctly choose verb forms in terms of tense, voice (i.e., active and passive), and mood for continuity

c. I can make subject and verb agree in number, even when there is some text between the subject and

verb

d. I can use pronouns correctly (e.g., appropriate case, pronoun-antecedent agreement, clear pronoun reference)

e. I can correctly choose adjectives, adjective phrases, adjective clauses, adverbs, adverb phrases, and adverb clauses and their forms for logical connection to word(s) modified

### **B.6. Conventions of Punctuation**

a. I can recognize that several correct punctuation choices create different effects (e.g., joining two independent clauses in a variety of ways)

b. I can use punctuation correctly within sentences and words

c. I can demonstrate correct use of capitalization

### **E. Study and Test Taking Skills**

a. I can apply active reading, listening, and viewing techniques by taking notes on classroom discussions, lectures, oral and/or video presentations, or assigned at-home reading, and by underlining key passages and writing comments in journals or in margins of texts, where permitted

b. I can demonstrate organizational skills such as keeping a daily calendar of assignments and activities and maintaining a notebook of classwork

## **Activities**

Day 1: Webquest over George Bernard Shaw in preparation for reading Pygmalion. Read article over social classes.

Day 2: Read Pygmalion Act 1 supplemented by questions, activities, paraphrasing, etc.

Day 3: Read Pygmalion Act 1 supplemented by questions, activities, paraphrasing, etc.

Day 4: Read Pygmalion Act 1 supplemented by questions, activities, paraphrasing, etc. Quiz over act 1.

Day 5: Read Pygmalion Act 2 supplemented by questions, activities, paraphrasing, etc.

Day 6: Read Pygmalion Act 2 supplemented by questions, activities, paraphrasing, etc.

Day 7: Read Pygmalion Act 2 supplemented by questions, activities, paraphrasing, etc. Quiz over act 2. Choose one character write a 3.5 essay describing why you think they look the way you imagined from imagery in the play.

Day 8: Read Pygmalion Act 3 supplemented by questions, activities, paraphrasing, etc.

Day 9: Read Pygmalion Act 3 supplemented by questions, activities, paraphrasing, etc.

Day 10: Read Pygmalion Act 3 supplemented by questions, activities, paraphrasing, etc. Quiz over act 3. Think back to the article we read over social classes. Think about where the characters in the play would fit into the social classes we discussed. Write a 3.5 essay in which you argue one the characters ' places and the social class division. Explain why Shaw would place this character there, and how their characteristics are stereotypical of that class.

Day 11: Read Pygmalion Act 4 supplemented by questions, activities, paraphrasing, etc.

Day 12: Read Pygmalion Act 4 supplemented by questions, activities, paraphrasing, etc.

Day 13: Read Pygmalion Act 4 supplemented by questions, activities, paraphrasing, etc. Quiz over act 4.

Day 14: Read Pygmalion Act 5 supplemented by questions, activities, paraphrasing, etc.

Day 15: Read Pygmalion Act 5 supplemented by questions, activities, paraphrasing, etc. Quiz over Act 5.

Day 16: My Fair Lady

Day 17: My fair Lady

Day 18: My Fair Lady

Day 19: Final Assessment: Students will complete a first and final draft of a reflective 3.5 essay discussing social classes, characters from Pygmalion and My Fair Lady, evaluating their social classes, and also evaluating how social classes have changed over time.

Day 20: Students will receive today to finish working on their essays. Essays are due at the end of class today.

### **Assessments and On-Demand Prompts**

Imbedded in activities

### **Texts and Multimedia**

Students will read an article on social class.

<http://www.scientificamerican.com/article.cfm?id=the-psychology-of-social>

or

[http://www.ntlf.com/html/pi/9809/rhem\\_1.htm](http://www.ntlf.com/html/pi/9809/rhem_1.htm)

Students will receive a glossary of terms on stage directions and figurative language. Students will be given a WebQuest on Bernard Shaw and Pygmalion.

Resources:

<http://www.theatrecrafts.com/glossary/pages/stageplan.html>

<http://www.classzone.com/novelguides/litcons/pygmalio/guide.cfm>

#### Additional Resources and Critical Questions, Essential Questions, etc

#### Critical Vocabulary

Word	Definition	Example
1. Colloquial	Used in ordinary language; not formal or literary	“Yo” is an example of a colloquial word.
2. Connotation	An idea or feeling that a word invokes for a person in addition to its literal or primary meaning	The word freedom has a connotation of sadness and wartime memories for many soldiers.
3. Context Clues	Hints in the text that define a word	The raging waters were violently spraying back and forth. What does raging mean?
4. Definitional Essay	Provides a personal, extended definition of a term by linking or comparing the term to previous definitions	In order to write a definitional essay on success, one would have to consider what their idea of success would be.
5. Descriptive	To portray or depict all relevant characteristics, elements, qualities, or events	In order to be descriptive about the garden, he resorted to using the five senses.
6. Denotation	The literal or primary meaning of a word, in contrast to the feelings or ideas that the word suggests	The denotation of the word ‘gay’ is actually happy or gleeful.
7. Documentary	Consisting of official pieces of written, printed, or other matter	The documentary Sicko by Michael Moore depicts the state of health care in America in contrast to other countries.
8. Evaluative	Deciding the importance of something	The evaluative eye of the appraiser picked apart each piece of the land to give it a dollar value.
9. Evocative	Bringing strong images, feelings, or memories to mind	The smell of honeysuckle is evocative to me, because it reminds me of my youth.
10. Expository	Intended to explain or describe something	The expository prose explained why the politicians were lobbying.
11. Figurative language	Language used to describe a text	Simile, metaphor, and analogy are all examples of figurative language.
12. Free Verse	Poetry that does not rhyme or have a regular meter	Walt Whitman’s “After the sea-ship” is an example of a free verse poem.
13. Graphic Organizer	Visual representations of knowledge, concepts, or ideas	KWL chart is an example of a graphic organizer.
14. Gustatory	Concerned with tasting or the sense of taste	The gustatory details of the story made him hungry.

15. Imagery	Using the five sense to describe something	The sense of smell added to the imagery of the story.
16. Inference	A conclusion reached on the basis of evidence	Sometimes you must make an inference to understand what a story is about.
17. Interpretive	Explaining the meaning of something	The explanation was interpretive and depended on which student gave the presentation.
18. Kinetic	Of, relating to, or resulting from motion	The kinetic energy of the piece was motivated by the narrator's feelings.
19. Literal	Taking words in their usual or most basic sense	When people say "he kicked the bucket," the literal meaning is that someone actually kicked a bucket.
20. Literary Analysis	Study, evaluation, and interpretation of literature	It is important to engage in literary analysis to fully understand a text.

**Warriors Don't Cry: Explorations of Culture, Identity, and History**

**A.1. Reading Across the Curriculum**

- b. Read independently for a variety of purposes (e.g., for enjoyment, to gain information, to perform a task)
- c. Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms

**A.2. Reading Strategies**

- a. Apply strategies before, during, and after reading to increase fluency and comprehension (e.g., adjusting purpose, previewing, scanning, making predictions, comparing, inferring, summarizing, using graphic organizers) with increasingly challenging texts
- b. Use metacognitive skills (i.e., monitor, regulate, and orchestrate one's understanding) when reading increasingly challenging texts, using the most appropriate "fix-up" strategies (e.g., rereading, reading on, changing rate of reading, subvocalizing)
- c. Demonstrate comprehension of increasingly challenging texts (both print and nonprint sources) by asking and answering literal, interpretive, and evaluative questions
- d. Compare texts to previously read texts, past and present events, and/or content learned in other coursework

**A.3. Knowledge of Literary and Nonliterary Forms**

- b. Describe how the choice of form (e.g., film, novel, sculpture) affects the presentation of a work's theme or topic (e.g., comparing *Fahrenheit 451* to Francois Truffaut's film version)

**A.4. Influences on Texts**

- a. Relate a literary work to the important ideas of the time and place in which it is set or in which it was written (e.g., the Great Migration as represented in Richard Wright's work *Black Boy* and Jacob Lawrence's paintings)

**A.5. Author's Voice and Method**

- a. Use organization or structure of text (e.g., comparison/contrast, cause/effect, problem/solution) and writer's techniques (e.g., repetition of ideas, syntax, word choice) to aid comprehension of increasingly challenging texts
- b. Distinguish between author and narrator/speaker/persona; articulate how the choice of narrator shapes the meaning of increasingly challenging texts
- f. Analyze an author's implicit and explicit argument, perspective, or viewpoint in a text (e.g., Toni Cade Bambara's argument about social class in the U.S. in her short story "The Lesson")
- h. Identify the author's stated or implied purpose in increasingly challenging texts

**A.6. Persuasive Language and Logic**

- a. Identify, analyze, and evaluate the effectiveness of persuasive techniques (e.g., appeals to emotion, reason, or authority; stereotyping) and the presence of bias in literature, film, advertising, and/or speeches

**B.1. Writing Processes**

- a. Use prewriting strategies (e.g., brainstorming, webbing, note taking, interviewing, background reading) to generate, focus, and organize ideas as well as to gather information
- c. Revise, refine, edit, and proofread own and others' writing, using appropriate tools (e.g., checklists, writing conferences, student-developed and professional rubrics or models), to find strengths and weaknesses and to seek strategies for improvement

**B.2. Modes of Writing for Different Purposes and Audiences**

- a. Craft first and final drafts of expressive, reflective, or creative texts (e.g., poetry, scripts) that use a range of literary devices (e.g., figurative language, sound devices, stage directions) to convey a specific effect

### **B.3. Organization, Unity, and Coherence**

- a. Establish and develop a clear thesis statement for informational writing or a clear plan or outline for narrative writing
- b. Organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence
- c. Add important information and delete irrelevant information to more clearly establish a central idea
- d. Rearrange words, sentences, and/or paragraphs and add transitional words and phrases to clarify meaning and maintain consistent style, tone, and voice
- e. Write an introduction that engages the reader and a conclusion that summarizes, extends, or elaborates points or ideas in the writing

### **B.4. Sentence Level Construction**

- a. Correct run-ons, fragments, and dangling and misplaced modifiers to improve clarity
- b. Combine phrases and clauses to create simple, compound, complex, and compound-complex sentences and to coordinate or subordinate meaning for effect
- d. Use parallel structure to present items in a series and items juxtaposed for emphasis

### **B.5. Conventions of Usage**

- a. Correctly spell commonly misspelled/confused words
- b. Correctly choose verb forms in terms of tense, voice (i.e., active and passive), and mood for continuity
- c. Make subject and verb agree in number, even when there is some text between the subject and verb
- d. Use pronouns correctly (e.g., appropriate case, pronoun-antecedent agreement, clear pronoun reference)
- e. Correctly choose adjectives, adjective phrases, adjective clauses, adverbs, adverb phrases, and adverb clauses and their forms for logical connection to word(s) modified

### **B.6. Conventions of Punctuation**

- a. Recognize that several correct punctuation choices create different effects (e.g., joining two independent clauses in a variety of ways)
- b. Use punctuation correctly within sentences and words

### **C. Research**

- a. Use research methods (e.g., background reading, online searches, surveys, interviews) to locate and collect reliable information from print and nonprint sources
- c. Evaluate source information (e.g., primary and secondary sources) for accuracy, credibility, currency, utility, relevance, reliability, and perspective

## **Activities**

Day 1: Students will complete a gallery walk of several striking images depicting racism and/or segregation. One picture that must be included is the picture of Elizabeth Eckford entering Little Rock High School for the first time. Students will learn to read the photograph as a persuasive document.

Day 2: Analyze "My Dungeon Shook" by James Baldwin looking at the persuasive techniques he used.

Day 3: Students will analyze a shocking picture depicting segregation and asked to respond to it.

Day 4: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 5: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 6: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 7: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 8: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 9: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 10: Students will read excerpts from Warriors don't cry and several supplemental texts including essays,



principal's messages, student responses, and poetry.

Day 11: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 12: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 13: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 14: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 15: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 16: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 17: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 18: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 19: Students will read excerpts from Warriors don't cry and several supplemental texts including essays, principal's messages, student responses, and poetry.

Day 20: Students will watch remember the titans

Day 21: Students will watch Remember the Titans.

Day 22: Students will watch Remember the Titans.

Day 23: Students will read Alice Walker's "Everyday use" as a rhetorical document analyzing its "argument" and its comments on culture, identity, and history.

Day 24: Students will write a definitional essay in which they explore issues of culture, heritage, and identity in their own lives by defining an object, story, or event of importance to them.

Day 25: Students will work on paper and turn it in today.

## Assessments and On Demand Prompts

## Texts and Multimedia

Suggested Poetry:

Sonia Sanches – "Graduation Notes," and "Letter to Dr. Martin Luther King, Jr."

Langston Hughes – "Merry-go-round," "Harlem"

## Additional Resources and Critical Questions, Essential Questions, etc

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## Critical Vocabulary

Word	Definition	Example
1. Loose/periodic sentence	Loose-complex sentence in which the main clause comes first and the subordinate clause follows Periodic – complex sentence in which the main clause comes last and is preceded by the subordinate clause	Loose – He went to town to buy groceries, visit his friends, and to go to the bookstore.  Periodic – In opening minds, instilling values, creating opportunities, education has no equal.
2. Memoir	A historical account or biography written from personal	The memoir depicted her relationship with her grandmother.

	knowledge	
3. Metacognitive	Thinking about one's own mental processes	Metacognition can help students realize what problems they may be having understanding material.
4. Metaphor	Comparison in which a word or phrase is applied to an object or action	Juliet is the sun.
5. Motif	Dominant idea	One of the motifs of Romeo and Juliet is individual versus society.
6. Myth	A traditional story of the people seeking to explain some natural or social phenomenon	Most of the stories of Greek Gods are considered myths.
7. Narrative	A spoken or written account of connected events	To Kill a Mockingbird is an example of a narrative.
8. Novella	A short novel or long story	Novella is somewhere in between short story and novel. An example is Of Mice and Men.
9. Olfactory	Of or relating to the sense of smell	The olfactory senses were heightened by the intense description of the fire burning.
10. Oral history	The collection and study of historical information using sound and recordings of interviews with people having personal knowledge of the past	We studied the oral history of our grandparents by listening to all of their stories.
11. Oxymoron	A figure of speech in which contradictory items appear in conjunction	He was clearly confused.
12. Paradox	A statement that seems absurd but when investigated is found to be true	A Cretian sails to Greece and says to some Greek men who are standing on the shore: "All Cretians are liars." Did he speak the truth, or did he lie?
13. Parallel structure	A balance in the sentence of two or more similar words, phrases, or clauses	He loved running around the block, cooking in the kitchen, and relaxing by the pool.
14. Paraphrase	Summarizing	When you paraphrase a text, it is important not to plagiarize.
15. Personification	Giving non-living things living qualities	The chair gracefully danced across the room when he slid it.
16. Poetic	Of, relating to, or used in poetry	The way he spoke was naturally poetic.
17. Reflection	Looking into the past and evaluating	As he grew older, he sat in reflection of his life.
18. Repetition	The action of repeating something	Some poetry uses repetition for emphasis.
19. Rhetoric	The art of effective and persuasive speaking or writing	Most politicians are skilled in the art of rhetoric.
20. Rubric	A document used for grading and evaluating	The rubric for your notebook should be in your notebook at all times.
21. Satiric	The use of humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices	Mark Twain is known for his satiric literature.
22. Scholarly	Involving or relating to serious academic study	Scholarly professors often continue their studies after they have earned their degrees.

23. Simile	Comparison using like or as	You are as loud as a train.
24. Simple sentence	A sentence consisting of only one clause, with a single subject and predicate.	Some students like to study in the mornings.
25. stanza	A group of lines forming the basic recurring metrical unit in a poem; a verse	Many poems consist of several stanzas.

## Curriculum Objectives:

### Reading Across the Curriculum

- b. Read independently for a variety of purposes (e.g., for enjoyment, to gain information, to perform a task)
- c. Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms

### Reading Strategies

- a. Apply strategies before, during, and after reading to increase fluency and comprehension (e.g., adjusting purpose, previewing, scanning, making predictions, comparing, inferring, summarizing, using graphic organizers) with increasingly challenging texts
- b. Use metacognitive skills (i.e., monitor, regulate, and orchestrate one's understanding) when reading increasingly challenging texts, using the most appropriate "fix-up" strategies (e.g., rereading, reading on, changing rate of reading, subvocalizing)
- d. Use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts

### Knowledge of Literary and Nonliterary Forms

- b. Describe how the choice of form (e.g., film, novel, sculpture) affects the presentation of a work's theme or topic (e.g., comparing *Fahrenheit 451* to Francois Truffaut's film version)

### Influences on Texts

- b. Describe archetypal images used in literature and film (e.g., the hero's journey as portrayed in Herman Hesse's novel *Siddhartha* and Bernardo Bertolucci's film *Little Buddha*)

### Author's Voice and Method

- a. Use organization or structure of text (e.g., comparison/contrast, cause/effect, problem/solution) and writer's techniques (e.g., repetition of ideas, syntax, word choice) to aid comprehension of increasingly challenging texts
- b. Distinguish between author and narrator/speaker/persona; articulate how the choice of narrator shapes the meaning of increasingly challenging texts
- c. Identify, analyze, and evaluate plot, character development, setting, theme, mood, and point of view as they are used together to create meaning in increasingly challenging texts
- f. Analyze an author's implicit and explicit argument, perspective, or viewpoint in a text (e.g., Toni Cade Bambara's argument about social class in the U.S. in her short story "The Lesson")
- h. Identify the author's stated or implied purpose in increasingly challenging texts

### Persuasive Language and Logic

- b. Summarize and paraphrase information in increasingly challenging texts, identifying key ideas, supporting details, inconsistencies, and ambiguities

### Literary Criticism

- a. Learn appropriate literary terms and apply them to increasingly challenging texts

### Writing Process

- a. Use prewriting strategies (e.g., brainstorming, webbing, note taking, interviewing, background reading) to generate, focus, and organize ideas as well as to gather information
- c. Revise, refine, edit, and proofread own and others' writing, using appropriate tools (e.g., checklists, writing conferences, student-developed and professional rubrics or models), to find strengths and weaknesses and to seek strategies for improvement
- d. Prepare writing for publication by choosing the most appropriate format, considering principles of design (e.g., margins, tabs, spacing, columns) and the use of various fonts and graphics (e.g., drawings, charts, graphs); use electronic resources to enhance the final product

### Modes of Writing for Different Purposes and Audiences

- d. Craft first and final drafts of responses to literature that organize an insightful interpretation around several

clear ideas, premises, or images and support judgments with specific references to the original text and to other texts or authors

### Organization, Unity, and Coherence

a. Establish and develop a clear thesis statement for informational writing or a clear plan or outline for narrative Writing

c. Add important information and delete irrelevant information to more clearly establish a central idea

e. Write an introduction that engages the reader and a conclusion that summarizes, extends, or elaborates points or ideas in the writing

### Sentence Level Constructions

a. Correct run-ons, fragments, and dangling and misplaced modifiers to improve clarity

b. Combine phrases and clauses to create simple, compound, complex, and compound-complex sentences and to coordinate or subordinate meaning for effect

c. Use parallel structure to present items in a series and items juxtaposed for emphasis

### Conventions of Usage

a. Correctly spell commonly misspelled/confused words

b. Correctly choose verb forms in terms of tense, voice (i.e., active and passive), and mood for continuity

c. Make subject and verb agree in number, even when there is some text between the subject and verb

d. Use pronouns correctly (e.g., appropriate case, pronoun-antecedent agreement, clear pronoun reference)

e. Correctly choose adjectives, adjective phrases, adjective clauses, adverbs, adverb phrases, and adverb clauses and their forms for logical connection to word(s) modified

### Study Skills and Test Taking

d. Demonstrate familiarity with test formats and test administration procedures to increase speed and accuracy

#### Unit 4 (22 days)

#### I Need a Hero: Joseph Campbell and Siddhartha

- A. I can describe how choice of form affects the presentation of a work's theme or topic
- B. I can describe archetypal images used in literature and film (e.g. The hero's journey in Siddhartha and the film *Little Buddha*)
- C. I can use organization or structure of the text (cause/effect, compare/contrast, problem/solution) to aid in comprehension of the text
- D. I can distinguish between author and narrator, and describe how the choice of narrator shapes the meaning of the text
- E. I can analyze an author's implicit and explicit argument, perspective, or viewpoint
- F. I can identify author's purpose
- G. I can summarize and paraphrase including: key ideas, supporting details, inconsistencies, and ambiguities
- H. I can learn appropriate literary terms
- I. I can craft first and final drafts of responses to literature that organize an insightful interpretation around several clear ideas, premises, or images and support judgments with specific references to the original text and to other texts or authors
  - a. Clear thesis statement
  - b. Proofread and edit
- J. I can demonstrate familiarity with test formats and administrations in regards to time restraints (increase speed and accuracy)

### Activities

Students will take a daily quiz after every chapter. Students will also do a small activity after each chapter to test for comprehension.

Day 1: Students will begin by watching a Powerpoint on the hero's journey. Students will compare the Hero's Journey to *Warriors Don't Cry* and to real world situations by looking at religious figures and celebrities and explaining how they could fit the bill for a "hero" according to Joseph Campbell. Students will also take notes and discuss the characters of Siddhartha. Exit Slip: How does a person discover the meaning of their life?

Day 2: Students will continue going over Powerpoint and finish it today. Students will find out some background information about all circumstances regarding Siddhartha including synopsis, characters, and author background. We will then begin reading Chapter 1 of Siddhartha aloud.

Day 3: When students finish chapter 1, Students will take a comprehension quiz over chapter 1 (see attached) - they will work in groups of 2 to create a portrait of Siddhartha with both hand-drawn elements, words, and printed portions. They will describe Siddhartha both factually and figuratively.

Day 4: Students will continue to work on their image of Siddhartha – due today.

Day 5: Students will read chapter 2. Students will evaluate Hero's journey and where he is currently at in this stage. We will begin a classroom size timeline of Siddhartha's life – I will begin by putting up the beginning. We will decide after each chapter what we would like to add to the timeline and continue to watch it grow in order to show students that Siddhartha's journey is one of all types: physical, mental, emotional, and spiritual.

Day 6: Students will take a comprehension quiz over Chapter 2. Students will then read chapter 3.

Day 7: Students will take a quiz over Chapter 3. Students will read Chapter 4. At the end of Chapter 4, students will write a one page journal entry in letter form acting as Siddhartha writing to his father. They will describe the events that have happened thus far in chapters 1-4 – how Govinda has left him, how he felt, and his hero's journey to find inner peace.

Day 8: Students will take a quiz over chapter 4. Students will then read chapter 5 and discuss further the hero's journey and how it has evolved.

Day 9: Students will take a quiz over chapter 5, and read chapter 6.

Day 10: Students will take a quiz over chapter 6 and read chapter 7. Students will discuss the timeline posted around the room thus far. We will discuss the hero's journey, and after reading chapter 7, we will discuss how much Siddhartha has really changed.

Day 11: Students will take a quiz over chapter 7 (Samsara). Students will read chapter 8.

Day 12: Students will take a quiz over chapter 8. Students will read chapter 9. Students' assignment over the weekend will be to read chapter 10. Students will bring back a paper with one image representing chapter 10, a summary, and two important quotes from the chapter. This will be graded on completeness and creativeness.

Day 13: Quiz over chapter 10. Read chapter 11.

Day 14: Read chapter 12 – the last chapter of Siddhartha.

Day 15: Create study guide for unit test over Siddhartha –the book.

Day 16: Unit Test (45 minute maximum time limit on test)

Day 17-22: Students will begin watching "Little Buddha," as suggested in A.C.T. quality core. Students will spend 3

days watching this movie. They will then look at the themes of the two works and archetypal images and how they relate. Students will be asked to write an essay about this topic – students will peer edit, revise, and complete a final draft.

Over the weekend assignments: Students will use colorful construction paper/white paper with markers to create a hero's journey of Siddhartha. They will have at least five images depicting parts of Siddhartha's journey. This will include all parts of the hero's journey and explain each part of the journey in relation to Siddhartha. It will be graded on completeness and creativeness.

General: Students will read through the entire novel of Siddhartha. As we read, we will use various organizational charts (KWL, Venn Diagram, etc.). We will also keep handy the hero's journey – keeping track of Siddhartha's journey as we go. Students will also have a quiz over Siddhartha reading after every chapter.

### Assessments and On-Demand Prompts

#### Siddhartha Quiz – Chapter 1 – Brahmin's Son

1. What is atman
  - a. Answer: The thing he seeks to understand-innermost essence
2. Describe Siddhartha.
  - a. Slim, handsome, graceful
3. What is Rig-Veda?
  - a. Wealth of knowledge about day to day life
4. What is it that Siddhartha is seeking?
  - a. Inner peace, the God inside of himself
5. What has Siddhartha decided to become?
  - a. Samana – travelling monk
6. By Siddhartha remaining standing with his arms folded until his father's decision is made, what is this foreshadowing?
  - a. Siddhartha's unchanging faith and ability for perseverance
7. How has Siddhartha's decision affected Govinda?
  - a. He will become a Samana too.
8. Why does Siddhartha's father change his mind?
  - a. He sees that Siddhartha's spirit is already gone.
9. What portion of the hero's journey is this?
  - a. Call to adventure
10. Opinion Question: The next chapter is called "With the Samanas" – predict what will happen to Siddhartha in this chapter?

#### Siddhartha Quiz – Chapter 2 – With the Samanas

1. How has his appearance changed from the first chapter?
  - a. Thinner, dirty, scraggly
2. According to Chapter 2, what is Siddhartha's one goal?
  - a. To become empty – to let the self die
3. How does Siddhartha compare meditation to drinking alcohol?
  - a. Temporary escape
4. Why is Siddhartha dissatisfied with his work with the Samanas?
  - a. None of them have found inner peace

- b. Feels like he is going in circles
- 5. Who is Gatama?
  - a. Buddha
- 6. According to Siddhartha, what is Atman's worst enemy?
  - a. Learning or knowledge
- 7. Who suggests going to hear Gatama speak?
  - a. Govinda
- 8. What does Siddhartha do to prove he has learned from the Samanas?
  - a. Hypnotizes an elder Samana
- 9. What is the one thing that even the oldest Samana has not achieved?
  - a. Nirvana
- 10. Explain how Siddhartha reached the stage of Initiation (hero's journey).
  - a. He became comfortable with the Samanas.

#### Siddhartha Quiz – Chapter 3 - Gotama

1. Upon Govinda and Siddhartha's arrival to the town, what are they given?
  - a. Food
2. Describe the Buddha, Gotama, the Illustrious one.
  - a. Silent, yellow cloak
3. By saying Buddha was "smiling gently inwardly" – what can we infer about Buddha?
  - a. He has found Nirvana – inner peace
4. What does Siddhartha think about the teachings of Buddha before he hears them?
  - a. Skeptical – doesn't believe they will help – useless
5. Who decides to join the path of the Buddha?
  - a. Govinda
6. List one thing that a follower of Buddha must renounce.
  - a. Friends, family, will, property
7. In Buddha's teachings, what does he believe the world is linked together by?
  - a. Cause and effect
8. What does Buddha explain as the goal of his teachings?
  - a. Salvation from suffering
9. What is it that Siddhartha wishes to conquer?
  - a. The self
10. What does Siddhartha feel that Buddha robbed from him?
  - a. Govinda – his only friend and follower

#### Siddhartha Quiz – Chapter 4 – Awakening

1. When Siddhartha leaves Buddha – what does he decide to leave behind?
  - a. Teachings/teachers
2. What will Siddhartha now try to find instead of Atman?
  - a. Self
3. If you could compare Siddhartha – the new one – to anything – what simile would you create?
  - a. Like a new born baby
4. What realization does Siddhartha come to about his relationships?
  - a. He is alone
5. When it says Siddhartha is "no longer walking to his father, backward, or homewards," what does that mean?
  - a. He is moving forward in life

#### Chapter 5 – Kamala

6. What does Siddhartha consider to be "fine things"?
  - a. Thought and senses
7. Who first awakens lust in Siddhartha?
  - a. A young woman who is washing clothes or Kamala



8. What do you think Kamala's statement "one can beg, be presented with and find love in the streets, but it can never be stolen," means?
  - a. Love cannot be stolen – it must be earned – and once you have love no one can take that away.
9. What does Kamala expect Siddhartha to do before she will teach him "the art of love"?
  - a. Return with fine clothes, fine shoes, plenty of money, and presents
10. What are Siddhartha's skills?
  - a. Think, meditate, fast, compose poetry, and read and write

#### Chapter 6 – Amongst the People

1. Describe Kamaswami.
  - a. Gray hair, prudent eyes, sensual mouth
2. What is Kamaswami's profession?
  - a. Merchant
3. Why does Siddhartha say that fasting is useful? What reasons?
  - a. Keeps your mind off of hunger
4. What does Siddhartha write on a scroll?
  - a. Writing is good, thinking is better. Cleverness is good, patience is better.
5. How does Siddhartha regard Kamaswami's business?
  - a. As a game
6. Why is Siddhartha so unconcerned about money?
  - a. No possessions for 3 years, is only concerned with the journey
7. What separates Siddhartha from other merchants?
  - a. His time as a Samana
8. Who did Siddhartha continue to see in this chapter?
  - a. Kamala
9. How are Govinda and Kamala different according to Siddhartha?
  - a. Kamala understands Siddhartha more
10. What part of the Hero's journey is this?
  - a. Challenges and temptations – close to the revelations

#### Chapter 7 – Samsara

1. Describe Siddhartha in this chapter. What is his personality like?
  - a. Greedy
2. What has caused Siddhartha's personality to take an evil turn?
  - a. Money
3. What characteristics of normal people has Siddhartha acquired?
  - a. Childishness, anxiety
4. What game/gambling game is Siddhartha addicted to?
  - a. Dice
5. What does Siddhartha envy of normal people?
  - a. Power to love
6. What does Kamala's fine lines and wrinkles remind Siddhartha of?
  - a. Autumn and old age
7. What did Siddhartha dream of that helped change him?
  - a. Kamala's songbird
8. Define Samsara.
  - a. Children's game
9. What does Siddhartha say goodbye to?
  - a. Pleasures, luxury, groves, homes, gardens
10. What is significant about Kamala at the end of the chapter?
  - a. pregnant

## Chapter 8 – By the river

1. What does Siddhartha wish for?
  - a. Oblivion
2. Why?
  - a. He is facing all the filth he has been involved in and reviews his bitter, painful life
3. How does Siddhartha feel when he awakens from his sleep?
  - a. Happy, curious, as if the past is covered in a veil
4. What does Siddhartha say the songbird was?
  - a. His heart
5. What sound does Siddhartha hear that keeps him from committing suicide?
  - a. Om
6. Who does Siddhartha encounter in this chapter?
  - a. Govinda
7. Why is it hard for the visitor to believe Siddhartha is making a pilgrimage?
  - a. He is wearing a rich man's clothes.
8. How does Siddhartha view his life as he looks back?
  - a. As a cycle
9. What does Siddhartha believe has robbed him of his happiness and filled him with fear?
  - a. His proud and fearful self
10. What does Siddhartha feel happened at the river?
  - a. A rebirth and the river has something to tell him

## Chapter 9 – The Ferryman

1. What "secret" does Siddhartha learn from the river?
  - a. At all times the same yet new
2. What part of the hero's journey does the river passage represent?
  - a. The road back
3. What will Siddhartha give the Ferryman in exchange for his passage?
  - a. His fancy clothes
4. How would you describe the relationship between Vesudeva and Siddhartha?
  - a. Friends, roommates
5. What is the secret Siddhartha must learn from Vesudeva/the river?
  - a. Listening, how to become a ferryman
6. What would travelers sometimes talk about after looking at the faces of the ferryman?
  - a. Troubles, sins, ask for advice
7. What is the secret Siddhartha must learn from the river?
  - a. There is no such thing as time
8. What is happening to Buddha?
  - a. Dying
9. What happened to Kamala?
  - a. Died
10. What has Kamala reached?
  - a. Inner peace

## Chapter 10 – The Ferryman

1. How old is Siddhartha's son?
  - a. 11
2. What type of life is Siddhartha's son accustomed to?
  - a. Rich life
3. What characteristics of a "normal person" has Siddhartha now acquired?
  - a. Power to love

4. What part of the hero's journey does this represent?
  - a. Threshold crossing
5. What is Vasudeva's argument regarding Siddhartha's son?
  - a. Take him to Kamala's servants and let them raise him, or take him to a teacher and let the teacher raise and educate him
6. Why won't Siddhartha let his son go?
  - a. Is scared he will suffer
7. What does the boy think about Siddhartha's friendliness and kindness?
  - a. Believes it is hateful
8. What event brought the relationship to the climax?
  - a. Siddhartha asks the boy to go gather some twigs
9. What happens to Siddhartha's son?
  - a. He runs away
10. Who brings Siddhartha back to reality as he sits in Kamala's garden and meditates?
  - a. Vasudeva
11. Bonus: Why does Siddhartha's son not receive a name?
  - a. Could talk about any of the following:
    - i. He is not a large or important character.
    - ii. He is not around for enough time to receive a name.
    - iii. He is simply a reflection of Siddhartha as a child.
    - iv. He is a representation of the love of Siddhartha and Kamala; Hesse wanted him to be seen as this and not as his own entity.
    - v. Hesse wanted to focus more on all of the things that the son could symbolize and be as opposed to who he actually was.

#### Chapter 11 – Om

1. What does Siddhartha envy about other people?
  - a. The love of their children, the fact that they have their children and his is forever lost
2. Siddhartha regards ordinary people as his \_\_\_\_\_?
  - a. Brothers
3. When Siddhartha speaks of his "wound," what is he talking about?
  - a. The loss of his son
4. What does Siddhartha's reflection remind him of? (at first)
  - a. His father
5. Why doesn't Vasudeva ferryman anymore?
  - a. Weak eyes, arms, and legs
6. What does Hesse mean by saying that the river flows together and goes through the cycle?
  - a. Unity + life is a cycle
7. What does Siddhartha hear when he hears all the voices at once?
  - a. Om-perfection
8. What does Siddhartha's self merge into?
  - a. Unity
9. What does Vasudeva say goodbye to?
  - a. Farewell hut, Siddhartha, river
10. Where does Vasudeva go?
  - a. Woods

#### Chapter 12 – Govinda

1. Who is the ferryman in paragraph 1?
  - a. Siddhartha
2. Why does Hesse have Govinda sleep in the same bed as Vasudeva?

- a. To draw a comparison between Siddhartha's two friends
3. What is Siddhartha's advice regarding "seeking"?
  - a. In striving towards your goal, you do not see many things that are right under your nose
4. What one thing does Siddhartha say cannot be taught?
  - a. Wisdom
5. What item does Siddhartha use to show Govinda that we are all one?
  - a. Stone
6. What does Siddhartha feel is the most important thing in the world?
  - a. Love
7. Why does Siddhartha believe that Buddha must have felt love?
  - a. He has devoted his life to helping people
8. Who does Govinda believe Siddhartha is like? His smile reminds him of this.
  - a. Buddha
9. What does Siddhartha instruct Govinda to do that awakens the love in him?
  - a. Kiss Siddhartha on the forehead
10. What does Govinda bowing to Siddhartha symbolize or foreshadow?

That Siddhartha will be the new BuddhaSiddhartha Unit Test

1. What is atman?
  - a. Siddhartha's father
  - b. Siddhartha's friend
  - c. The river
  - d. God
2. Which of the following best describes Siddhartha's appearance in chapter 1?
  - a. Siddhartha is thin and bony.
  - b. Siddhartha is handsome and muscular.
  - c. Siddhartha is pale skinned.
  - d. Siddhartha is not described in Chapter 1.
3. What is Rig-Veda?
  - a. Wealth of knowledge about day to day life
  - b. A book
  - c. The Hindu Bible
  - d. Siddhartha's journal name
4. What is it that Siddhartha is seeking?
  - a. His father
  - b. His mother

- c. Money
- d. Inner peace

5. What has Siddhartha decided to become?

- a. A Brahman
- b. Rig-Veda
- c. Samana
- d. A priest

6. By Siddhartha remaining standing with arms folded until his father's decision is made, what is this foreshadowing?

- a. Siddhartha's unchanging faith and ability to persevere
- b. Siddhartha's stubbornness
- c. His father's inability to stand up to his son
- d. His ability to make his own decisions

7. How has Siddhartha's decision to move on affected Govinda?

- a. He is severely depressed.
- b. He will become a Samana.
- c. He will become a Brahman.
- d. He will go to live with Siddhartha's father and take his place.

8. Why does Siddhartha's father change his mind?

- a. He sees that Siddhartha is stubborn and won't stop.
- b. He sees that Siddhartha's soul is already gone.
- c. He understands why Siddhartha wants to do this.
- d. He knows that Siddhartha will have Govinda to protect him.

9. What portion of the Hero's Journey is Chapter 1: Brahmin's Son?

- a. Return
- b. Threshold Guardian
- c. Call to adventure
- d. Abyss

10. Siddhartha feels that the one thing that Buddha's teaching lacks is

- a. The secret of what Buddha himself has experienced
- b. The lack of teaching about love
- c. The inability to see the previous lives in nature
- d. The fact that life is a cycle and just repeats itself

11. How does Siddhartha's appearance contrast from Chapter 1 to Chapter 2?

- a. In chapter 2, he is much prettier.
- b. In chapter 2, he is wearing finer clothes.
- c. In chapter 2, he is thinner and dirty.
- d. In chapter 2, he is fatter.

12. What is Siddhartha's one goal as a Samana?

- a. To reach the river and meet the ferryman
- b. To meet Buddha
- c. To let the self die
- d. To understand the cycle of life

13. How does Siddhartha compare drinking alcohol to meditating?

- a. Both require effort
- b. Both are something his father dislikes
- c. Both are something Samanas do
- d. Both give a temporary escape

14. Why is Siddhartha dissatisfied with his work as a Samana?

- a. None of the Samanas have found inner peace
- b. He doesn't like meditating and fasting
- c. He feels like he is going in circles
- d. Both a and c

15. Who is Gotama?

- a. Siddhartha's friend
- b. Buddha

c. The Head Samana

d. Govinda's father

16. According to Siddhartha, what is Atman's worst enemy?

a. Govinda

b. Animal sacrifices

c. Learning or knowledge

d. Samanas

17. Who suggests to go and hear Gotama speak?

a. Siddhartha

b. Govinda

c. Samana leader

d. Govinda's father

18. What does Siddhartha do to prove he has learned something from the Samanas?

a. Tells the eldest Samana of his travels

b. Hypnotizes the eldest Samana

c. Becomes Buddha

d. Writes a book

19. What is the one thing that even the eldest Samana has not reached?

a. Samsara

b. The status of a God

c. Sin

d. Nirvana

20. How would Chapter 2: With the Samanas be considered as the "initiation" part of the hero's journey?

a. Siddhartha becomes comfortable being a Samana

b. Siddhartha leaves the Samanas to find himself

c. Siddhartha finds peace with the Samanas

d. Siddhartha learns to hypnotize people and therefore, he becomes initiated.

21. Upon Govinda and Siddhartha's arrival in town to hear Gotama, what are they given?

- a. Hugs and kisses
- b. Flowers to wear around their necks
- c. Food
- d. Praise

22. Which of the following best describes Gotama?

- a. Silent & yellow cloak
- b. Talkative & well dressed
- c. Reserved & average
- d. Intelligent & modest

23. Which of the following best explains the meaning of Hesse saying that Buddha is “smiling gently inwardly”?

- a. He is a happy person.
- b. He has found Nirvana.
- c. He is pretending to be happy, so he will have followers and fame.
- d. He thinks he is an important man.

24. What does Siddhartha think about the teachings of Buddha before he even hears them?

- a. Believes in them and will follow Buddha
- b. Thinks that Buddha is a fake
- c. Skeptical –believes they will be useless
- d. Interested and intrigued

25. Who decides to join the path of the Buddha?

- a. Siddhartha
- b. Siddhartha’s father
- c. Govinda
- d. Kamaswami

26. Which of the following must a follower of Buddha renounce?

- a. Family
- b. Friends
- c. Property



d. All of the above

27. In Buddha's teachings, what does he believe the world is linked together by?

a. Molecules & atoms

b. Cause & effect

c. Water & plants

d. Love & hate

28. What does Buddha explain as the goal of his teachings?

a. Knowing the causes and heading the effects

b. Comparing things and contrasting to find the pros and cons

c. Salvation through suffering

d. Salvation through sinning

29. What is it that Siddhartha wishes to conquer?

a. Life

b. His father's wishes for him

c. The norm

d. The self

30. What does Siddhartha feel that Buddha robbed from him?

a. His teacher

b. Govinda

c. His father

d. None of the above

31. When Siddhartha leaves Buddha – what does he decide to leave behind?

a. Teachings/teachers

b. The Self

c. The idea that life is a cycle

d. The idea that life is all about causes and effects

32. What will Siddhartha now try to find as opposed to Atman?

a. Atman

- b. Buddha
- c. Govinda
- d. Self

33. Siddhartha in chapter 4: the awakening is like \_\_\_\_\_.

- a. A lost puppy
- b. a warm sunrise
- c. a newborn baby
- d. a spider's prey

34. What realization does Siddhartha's come to about all the relationships in his life?

- a. He has several good relationships in his life.
- b. He is alone.
- c. He is not alone.
- d. He needs more friends.

35. When it says Siddhartha is "no longer walking to his father, backward, or homewards," what does that mean?

- a. He will only walk to the east at this time.
- b. He is moving forward in life.
- c. He will never return home.
- d. He will find self.

36. What does Siddhartha consider to be "fine things"?

- a. Silk linens
- b. Expensive drinks
- c. Thought and senses
- d. Kamala

37. Who first awakens lust in Siddhartha?

- a. A young woman who is washing clothes by the river
- b. Kamala
- c. Govinda
- d. Both a and B

38. "One can beg, be presented with and find love in the streets, but it can never be stolen," most likely means which of the following?

- a. Love cannot be stolen, it must be earned.
- b. Love is not free, because you must steal it.
- c. You must beg, plead, and steal for love.
- d. Love is easy to attain – all you have to do is look for it, find it, or steal it.

39. What are Siddhartha's skills?

- a. Think
- b. Meditate
- c. Fast
- d. All of the above

40. Which of the following best describes Kamaswami?

- a. Gray hair
- b. Dull eyes
- c. Young man
- d. Buddha-like

41. What is Kamaswami's profession?

- a. Merchant
- b. Teacher
- c. Carpenter
- d. Courtesan

42. How does Siddhartha regard Kamaswami's business?

- a. As a game
- b. As something serious
- c. As an interesting art
- d. As a person's

43. Why is Siddhartha so unconcerned about money?

- a. He has all the possessions he could want.

- b. He has not had any possessions for three years.
- c. He is only concerned with the journey.
- d. Both b and c.

44. What separates Siddhartha from other merchants?

- a. He is a better merchant.
- b. He has Kamaswami as his teacher.
- c. He is able to persuade people easier.
- d. He has spent time as a Samana.

45. How are Govinda and Kamala different according to Siddhartha?

- a. Kamala understands Siddhartha more
- b. Govinda was a better friend
- c. Siddhartha loves Kamala more
- d. Siddhartha loves Govinda more

46. What part of the hero's journey is chapter 5: Amongst the People?

- a. Call to adventure
- b. Abyss
- c. Road back
- d. Challenges & temptations

47. When Siddhartha enters the Samsara chapter, what is his personality like?

- a. Peaceful
- b. Greedy
- c. Nice
- d. Intelligent

48. What has caused Siddhartha's personality to take an evil turn?

- a. The game of dice
- b. Money
- c. Kamaswami's teachings
- d. Kamala's love

49. What characteristics of “normal” people has Siddhartha acquired?

- a. Childishness
- b. Anxiety
- c. Love
- d. Both a and b

50. What game is Siddhartha addicted to?

- a. Texas hold'em
- b. Checkers
- c. Chess
- d. Dice

51. What does Siddhartha envy of normal people?

- a. Childishness
- b. Power to love
- c. Anxiety
- d. Nervousness

52. What does Kamala's fine lines and wrinkles remind Siddhartha of?

- a. Autumn
- b. Old age
- c. Love
- d. Both a and b

53. What did Siddhartha dream of that helped change him?

- a. His son
- b. His future
- c. Kamala's songbird
- d. Govinda

54. What is Samsara?

- a. Dice
- b. Child's game

- c. Sin
- d. The people

55. What is significant about Kamala?

- a. She is still in love with Siddhartha.
- b. She is looking for Siddhartha
- c. She is pregnant.
- d. She is following Siddhartha.

56. What is the secret Siddhartha must learn from the river?

- a. All nature is unified
- b. There is no such thing as time
- c. It is important not to forget the people you encounter.
- d. Troubles and sins are experiences that need to be encountered.

57. What brought Siddhartha and his son's relationship to a climax?

- a. He hates his father and goes off on him.
- b. He asks his son to get him some tea.
- c. He asks his son to gather twigs.
- d. He asks his son to pray with him.

58. What does Siddhartha feel is the most important thing in the world?

- a. Sinning
- b. Experiences
- c. Making friends
- d. Love

59. What one thing does Siddhartha say cannot be taught?

- a. Wisdom
- b. Knowledge
- c. Business
- d. Sewing

60. Why does Siddhartha believe Buddha must have felt love at one point?

- a. He has love for nature.
- b. He helps people.
- c. He is very religious.
- d. He is a fraud.

Constructed Response:

Siddhartha's journey has been one where the hero's journey is emphasized and followed throughout. A.) List 6 essential parts of the hero's journey.

B.) Using the 6 essential parts you have listed, give a specific example from Siddhartha of each part.

Texts and Multimedia

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Additional Resources and Critical Questions, Essential Questions, etc

## Siddhartha

### Chapter 10 assignment

In "The Ferryman" chapter of Siddhartha, we see the death of Kamala and the illness and upcoming death of Buddha.

A. Choose either Kamala or Buddha.

B. Create an epitaph for the one you chose.

What is an epitaph?

A short memorable, poem written on a deceased person's tombstone. A good epitaph sums up an important message about the person's life, or a core aspect of their personality.

Examples:

For Author F. Scott Fitzgerald his epitaph included the famous last line of Gatsby:

*So we beat on, boats against the current,  
borne back ceaselessly into the past.*

For the Unknown Soldier, there are no dates, only these infamous words:

*Here Rests in  
Honored Glory  
An American  
Soldier  
Known But to God*

## Grading:

- Epitaph is written correctly and sums up the character's life in few words. - 60
- Creativeness (create a tombstone for the character)- 20
- Effort - 10
- On-time - 10

DO NOT COPY THIS FROM GOOGLE! I KNOW HOW TO USE IT TOO!

Cumulative Assignment  
Siddhartha

Choose one of the following:

A.) Create a glog ([www.glogster.com](http://www.glogster.com)) to illustrate the theme OR the path of the hero's journey of both Siddhartha and Little Buddha.

a. RUBRIC

- i. Have I presented a theme for Siddhartha/Little Buddha?
- ii. Do I have three specific examples from Siddhartha of how this is the theme?
- iii. Do I have three specific examples from Little Buddha of how this is the theme?
- iv. Do I have two images?
- v. Have I EXPLAINED (tell me why) all of my details??
- vi. Do I have a form of media (either song or video)?
- vii. Is my glog creative? Original? Striking?
- viii. Is my Glog free of grammar/spelling/punctuation errors?

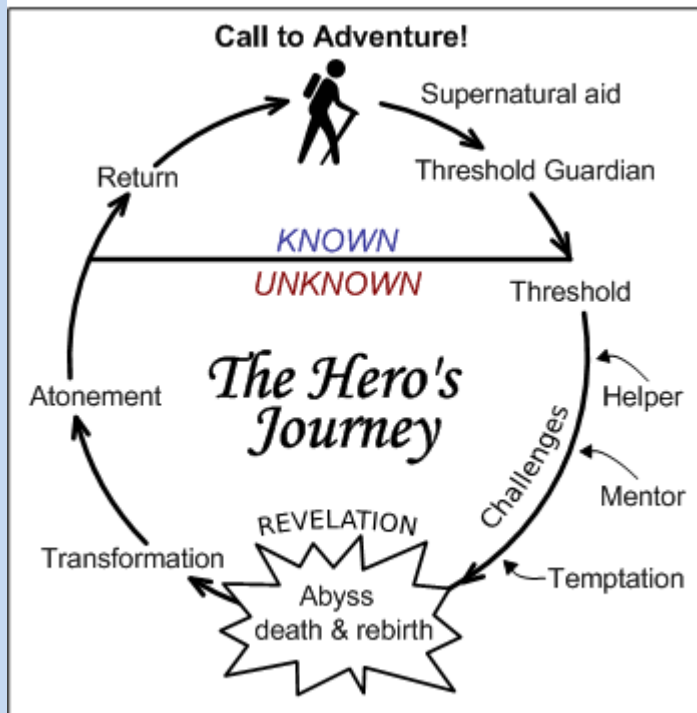
B.) Create an editorial to be published in the school newspaper to illustrate the theme OR the path of the hero's journey of both Siddhartha and Little Buddha.

a. RUBRIC

- i. Have I presented a theme for Siddhartha/Little Buddha?
- ii. Do I have three specific examples from Siddhartha of how this is the theme?
- iii. Do I have three specific examples from Little Buddha of how this is the theme?
- iv. Have I EXPLAINED (tell me why) all of my details??
- v. Do I have the correct format for an editorial (3 columns)?
- vi. Have I established a voice by putting my own spin on the topic?
- vii. Is my article free of punctuation, grammar, and spelling errors?



Siddhartha is a book that most students find difficult to understand. I found it helpful to post a running timeline of each chapter as we read it. Here is a summary of what I would put up and I would also draw images on the timeline. Also you will want to print out or draw The Hero's Journey and post it while reading this text.



a. Siddhartha (Events/Hero's Journey) Timeline

### Chapter 1 - Brahmin's Son - Introduction

#### Hero's Journey: Call to Adventure

Students' images of Siddhartha from Chapter 1 will be used as this section.

Siddhartha decides he would like to become a Samana, and his friend and follower, Govinda, joins him in this conquest.

### Chapter 2 - With the Samanas

#### Hero's Journey: Initiation

Siddhartha joins the Samanas and stays with them for three plus years. He becomes comfortable as a Samana until he realizes that even the eldest Samana has not reached Nirvana. He decides to break forth once more in search of inner peace.

"I have no desire to walk on water," said Siddhartha. "Let the old Samanas satisfy themselves with such arts."

### Chapter 3 - Gotama - Threshold Guardian

#### Hero's Journey: Threshold guardian - Buddha

Govinda and Siddhartha go to meet the Gotama, Buddha, and hear his teachings. Govinda decides to follow the Buddha; therefore, he gives up his friends, including Siddhartha. Siddhartha has a talk with Gotama about his

belief that the world is all based on cause and effect. He finds flaw in the Buddha's teachings, but he does learn an important lesson from this illustrious man.

"He has robbed me, yet he has given me something at greater value. He has robbed me of my friend, who believed in me and who now believes in him; he was my shadow and is now Gotama's shadow. But he has given to me Siddhartha, myself."

#### Chapter 4 – Awakening – Threshold

Hero's Journey: Threshold Crossing – Siddhartha moves into territory that is very unfamiliar.

Siddhartha finally realizes that he is now down with teachers, Brahmins, Samanas, etc. He wishes to teach himself and learn about himself instead of attempting to overcome himself, find Atman, etc.

"Something had left him like the old skin that a snake sheds."

"I have indeed awakened and have only been born today."

"He began to walk...no longer homewards, no longer to his father, no longer looking backward."

#### Chapter 5 – Kamala – hero's journey – helper/temptation/mentor

Kamala teaches Siddhartha the art of love.

"when you throw a stone into the water, it finds the quickest way to the bottom of the water. It is the same when Siddhartha has an aim, a goal. Siddhartha does nothing; he waits, he thinks, he fasts, but he goes through the water, without doing anything, without bestirring himself; he is drawn and lets himself fall. He is drawn by his goal, for he does not allow anything to enter his mind which opposes the his goal."

#### Chapter 6 – Amongst the people – helper/mentor/temptation

Siddhartha goes to study business under Kamaswami, a merchant. He learns the trade of business but his heart is not in it. He continues to visit Kamala to learn the art of love.

"Perhaps people like us cannot love. Ordinary people can—that is their secret."

"Kamaswami conducted his business with care and often with passion, but Siddhartha regarded it all as a game, the rules of which he endeavored to learn well, but which did not stir his heart."

#### Chapter 7 – samsara – Abyss: Death & Rebirth (Revelation)

Siddhartha reaches his lowest point becoming overwhelmed with greed. He learns much from Kamaswami, and he becomes a very rich man. He lets himself indulge in the luxuries of life, but in the end, a dream about Kamala's songbird awakens Siddhartha to the fact that he has strayed from his path. He continues on his path to find inner peace. Kamala is now pregnant with Siddhartha's child, and she releases her songbird into the wild. The songbird is representative of Siddhartha and of life.

"A path lies before you which you are called to follow. The god awaits you."

"This game was called Samsara, a game for children, a game which was perhaps enjoyable played once, twice, ten times—but was it worth playing continually? Then Siddhartha knew that the game was finished, that he could play it no longer. A shudder passed through his body; he felt as if something had died."

## Chapter 8 – By the river – Revelation/Transformation

Siddhartha regains his “Om,” and he meets up with Govinda. Siddhartha finally learns to love.

“I’m going nowhere. I’m just travelling.” – Siddhartha

“Not eternal is the world of appearances”

“I’m standing here under the sun again just as I have been standing here as a little child, nothing is mine, I have no abilities...”

“I had to sin to be able to live again”

## Chapter 9 –The ferryman – the road back

Siddhartha takes the ferry across the river, and upon recognizing Siddhartha as the Samana who once stayed with him, the ferryman invites Siddhartha to be roommates with him. Siddhartha accepts. He learns from Vesudeva and also from the river the art of listening and the fact that there is no such thing as time. As Gotama, the Buddha, is on his death bed, monks begin travelling the river to see the illustrious one. Kamala is one of these followers and suffers her death in the same bed that Vesudeva’s wife died. Siddhartha is left to bury Kamala and take care of his son.

“I, too, will find peace.”

“Nothing was, nothing will be, everything has reality”

## Chapter 10 – The Son – Threshold Crossing heading for Enlightened Self/Return

Kamala’s death leaves Siddhartha to care for his son. Although he feels he has finally reached the “norm” of being able to have the power to unconditionally love someone, his son hates him. He is used to a life of riches and despises his father. When a request to bring twigs brings the relationship to its climax, the boy runs away and is not found. Siddhartha feels the pain of losing his son, and even though he learns to deal with it, he still feels pain from that wound. Siddhartha’s son is never given a name.

“Siddhartha realized that the desire that had driven him to this place was foolish, that he could not help his son, that he should not force himself on him. He felt a deep love for the runaway boy, like a wound, and yet felt at the same time that this wound was not intended to fester in him, but that it should heal.”

## Chapter 11 – Om – The return (Enlightened self)

Although Siddhartha has somewhat come to terms with his son running away, he is still very hurt by this. When he ferry’s across families, he feels the pain of his lost son. He decides to take off to the city to find his son, but as he is leaving, he hears the river laughing. When he looks at his reflection, he sees his father. He then learns the secret of life – unity – the circle that Buddha had spoke of. Vasudeva leads him on this path as he sees all of the faces of everyone he has encountered all flow into one, all voices flow into one voice, and he reaches Om – perfection.

“When Siddhartha listened attentively to this river, to this song of a thousand voices; when he did not listen to the sorrow or laughter, when he did not bind his soul to any one particular voice and absorb it in his Self, but heard them all, the whole, the unity; then the great song of a thousand voices consisted of one word: Om – perfection.”

## Chapter 12 – Govinda – Mastery – Return – The Enlightened self

Govinda comes to ride the ferry and meets up with Siddhartha, who is now the ferryman. Siddhartha shares his beliefs with Govinda: that we are all one (unity), that love is the most important thing, and that Nirvana is simply a word and

not something palpable. Govinda has a hard time grasping these concepts until he kisses Siddhartha's forehead. He then feels that he sees all of Siddhartha's former selves in him and all of the horrible and the good. He feels that Siddhartha is now like the Buddha – emanating peace. It ends with Govinda bowing down to Siddhartha in admiration.

“in striving towards your goal, you do not see many things that are under your nose”

“love is the most important thing in the world”

“knowledge can be communicated, but not wisdom. One can find it, live it, be fortified by it, do wonders through it, but one cannot communicate and teach it.

Critical Vocabulary (Ends the Quality Core Vocabulary List and begins figurative language)

Word	Definition	Example
1. Summary	A brief statement or account of the main points of something	In order to create a good summary, you need to read the work and put it aside.
2. Symbol	A thing that represents for or stands for something else	The eagle is often used a symbol of patriotism.
3. Tactile	Of or connected to the sense of touch	He was good at the tactile art of sculpting.
4. Theme	The subject or topic	One of the themes of Romeo and Juliet is love as a cause of violence.
5. Synonym	A word or phrase that means exactly or nearly the same as another word or phrase	How many synonyms of the word great can you come up with?
6. Homonym	Two words that have the same pronunciation but different meanings	Their, there, and they're are examples of homonyms.
7. onomatopoeia	When a word sounds like what it represents	Snap, crackle, and pop!
8. Meter	The rhythm of a piece of poetry determined by the number and length of feet in a line.	Iambic pentameter is a type of meter.
9. Iambic Pentameter	Consists of a line of five iambic feet (10 syllables)	
10. Rhyme	Correspondence of sound between words or the endings of words	Cat and Hat are an example of rhyme.
11. alliteration	Repetition of initial consonant sound; there should be at least two repetitions in a row	The wooly walrus wonders when we'll walk by.
12. assonance	The repetition of a vowel sound	Poetry is old, ancient, goes back far. It is amongst the oldest of living things.
13. euphemism	A mild or indirect word or expression for one too harsh or blunt when referring to something unpleasant or embarrassing	Watch out or you will lose your lunch!
14. hyperbole	Exaggerated statements or	Your house is as big as a football field!

	claims not meant to be taken literally	
15. Irony	The expression of one's meaning by using language that normally signifies the opposite	Sarcasm is an example of a type of irony.
16. pun	A play on words	I will take your soul. Would you rather have my sole?
17. antagonist	The bad guy	The antagonist in The Hunger Games can be seen as President Snow.
18. protagonist	The good guy	The protagonist in The Hunger Games can be seen as Katniss.
19. rhyme scheme	The ordered patterns of rhyme	ABAB is probably the most used rhyme scheme
20. fallacy	A mistaken belief or failure in reasoning	Most American cats are domestic house cats.
21. idioms	Expressions that usually cannot be understood by defining the separate words	I'm so hungry I could eat a horse.
22. mood	The feeling or emotion created by a poem or story.	The mood of the story came across as sad, because he missed his Grandmother.

Curriculum Objectives:

### **Reading Across the Curriculum**

c. Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms

### **Reading Strategies**

c. Demonstrate comprehension of increasingly challenging texts (both print and nonprint sources) by asking and answering literal, interpretive, and evaluative questions

d. Use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts

### **Knowledge of Literary and Nonliterary Forms**

a. Identify, analyze, and evaluate the characteristics of literary forms (e.g., short stories, novels, poems, plays, biographies, essays, myths, speeches) from various cultures and of nonliterary forms (e.g., workplace and technical documents)

### **Author's Voice and Method**

a. Use organization or structure of text (e.g., comparison/contrast, cause/effect, problem/solution) and writer's techniques (e.g., repetition of ideas, syntax, word choice) to aid comprehension of increasingly challenging texts

c. Identify, analyze, and evaluate plot, character development, setting, theme, mood, and point of view as they are used together to create meaning in increasingly challenging texts

e. Identify, analyze, and evaluate the ways in which the devices the author chooses (e.g., irony, imagery, tone, sound techniques, foreshadowing, symbolism) achieve specific effects and shape meaning in increasingly challenging texts

g. Describe what makes an author's style distinct from the styles of others

h. Identify the author's stated or implied purpose in increasingly challenging texts

### **Persuasive Language and Logic**

b. Summarize and paraphrase information in increasingly challenging texts, identifying key ideas, supporting details, inconsistencies, and ambiguities

c. Locate important details and facts that support ideas, arguments, or inferences in increasingly challenging texts, and substantiate analyses with textual examples that may be in widely separated sections of the text or in other sources

### **Literary Criticism**

b. Provide an interpretation of a literary work that is supported by evidence from the text and from cogent reasoning

c. Read literary criticism, with assistance, to increase comprehension of increasingly challenging literary texts

### **Words and Their History**

b. Infer word meanings by analyzing relationships between words (e.g., synonyms, antonyms, metaphors, analogies) in increasingly challenging texts

d. Use context clues (e.g., author's restatement, example) to understand unfamiliar words in increasingly challenging texts

e. Comprehend foreign words and phrases in texts that are commonly used in English

h. Apply knowledge of connotation and denotation to determine the meanings of words and phrases in increasingly challenging texts

### **Writing Process**

a. Use prewriting strategies (e.g., brainstorming, webbing, note taking, interviewing, background reading) to generate, focus, and organize ideas as well as to gather information

c. Revise, refine, edit, and proofread own and others' writing, using appropriate tools (e.g., checklists, writing conferences, student-developed and professional rubrics or models), to find strengths and weaknesses and to seek strategies for improvement

### **Modes of Writing for Different Purposes and Audiences**

d. Craft first and final drafts of responses to literature that organize an insightful interpretation around several clear ideas, premises, or images and support judgments with specific references to the original text and to other texts or authors

### **Organization, Unity, and Coherence**

- a. Establish and develop a clear thesis statement for informational writing or a clear plan or outline for narrative writing
- b. Organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence

### **Conventions of Usage**

- c. Make subject and verb agree in number, even when there is some text between the subject and verb
- d. Use pronouns correctly (e.g., appropriate case, pronoun-antecedent agreement, clear pronoun reference)

### **Conventions of Punctuation**

- b. Use punctuation correctly within sentences and words

### **Application**

- g. Actively participate in small-group and large-group discussions, assuming various roles

### **Study Skills and Test Taking**

- a. Apply active reading, listening, and viewing techniques by taking notes on classroom discussions, lectures, oral and/or video presentations, or assigned at-home reading, and by underlining key passages and writing comments in journals or in margins of texts, where permitted
- b. Demonstrate organizational skills such as keeping a daily calendar of assignments and activities and maintaining a notebook of classwork
- c. Use appropriate essay-test-taking and timed-writing strategies that address and analyze the question (prompt)
- d. Demonstrate familiarity with test formats and test administration procedures to increase speed and accuracy

## Unit 5 (25 days)

### **Nature as a Metaphor: A sense of Time and Place**

#### **Reading Across the Curriculum**

c. I can read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms

#### **Reading Strategies**

- c. I can demonstrate comprehension of increasingly challenging texts (both print and nonprint sources) by asking and answering literal, interpretive, and evaluative questions
- d. I can use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts

#### **Knowledge of Literary and Nonliterary Forms**

a. I can identify, analyze, and evaluate the characteristics of literary forms (e.g., short stories, novels, poems, plays, biographies, essays, myths, speeches) from various cultures and of nonliterary forms (e.g., workplace and technical documents)

#### **Author's Voice and Method**

- a. I can use organization or structure of text (e.g., comparison/contrast, cause/effect, problem/solution) and writer's techniques (e.g., repetition of ideas, syntax, word choice) to aid comprehension of increasingly challenging texts
- c. I can identify, analyze, and evaluate plot, character development, setting, theme, mood, and point of view as they are used together to create meaning in increasingly challenging texts
- e. I can identify, analyze, and evaluate the ways in which the devices the author chooses (e.g., irony, imagery, tone, sound techniques, foreshadowing, symbolism) achieve specific effects and shape meaning in

increasingly challenging texts

g. I can describe what makes an author's style distinct from the styles of others

h. I can identify the author's stated or implied purpose in increasingly challenging texts

### **Persuasive Language and Logic**

b. I can summarize and paraphrase information in increasingly challenging texts, identifying key ideas, supporting details, inconsistencies, and ambiguities

c. I can locate important details and facts that support ideas, arguments, or inferences in increasingly challenging texts, and substantiate analyses with textual examples that may be in widely separated sections of the text or in other sources

### **Literary Criticism**

b. I can provide an interpretation of a literary work that is supported by evidence from the text and from cogent reasoning

c. I can read literary criticism, with assistance, to increase comprehension of increasingly challenging literary texts

### **Words and Their History**

b. I can infer word meanings by analyzing relationships between words (e.g., synonyms, antonyms, metaphors, analogies) in increasingly challenging texts

d. I can use context clues (e.g., author's restatement, example) to understand unfamiliar words in increasingly challenging texts

e. I can comprehend foreign words and phrases in texts that are commonly used in English

h. I can apply knowledge of connotation and denotation to determine the meanings of words and phrases in increasingly challenging texts

### **Writing Process**

a. I can use prewriting strategies (e.g., brainstorming, webbing, note taking, interviewing, background reading) to generate, focus, and organize ideas as well as to gather information

c. I can revise, refine, edit, and proofread own and others' writing, using appropriate tools (e.g., checklists, writing conferences, student-developed and professional rubrics or models), to find strengths and weaknesses and to seek strategies for improvement

### **Modes of Writing for Different Purposes and Audiences**

d. I can craft first and final drafts of responses to literature that organize an insightful interpretation around several clear ideas, premises, or images and support judgments with specific references to the original text and to other texts or authors

### **Organization, Unity, and Coherence**

a. I can establish and develop a clear thesis statement for informational writing or a clear plan or outline for narrative writing

b. I can organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence

### **Conventions of Usage**

c. I can make subject and verb agree in number, even when there is some text between the subject and verb

d. I can use pronouns correctly (e.g., appropriate case, pronoun-antecedent agreement, clear pronoun reference)

### **Conventions of Punctuation**

b. I can use punctuation correctly within sentences and words

### **Application**

g. I can actively participate in small-group and large-group discussions, assuming various roles

### **Study Skills and Test Taking**



- a. I can apply active reading, listening, and viewing techniques by taking notes on classroom discussions, lectures, oral and/or video presentations, or assigned at-home reading, and by underlining key passages and writing comments in journals or in margins of texts, where permitted
- b. I can demonstrate organizational skills such as keeping a daily calendar of assignments and activities and maintaining a notebook of classwork
- c. I can use appropriate essay-test-taking and timed-writing strategies that address and analyze the question (prompt)
- d. I can demonstrate familiarity with test formats and test administration procedures to increase speed and accuracy

## Activities

Day 1: Students will begin by either researching or taking notes on nature as a metaphor. It may be best to choose one of the selected pieces and read it before ever explaining what this concept means, then let students discuss (Socratic seminar) what they believe the poem/work stands for.

Day 2: Students will read Laurence Perrine's essay "The Nature and Proof in the Interpretation of Poetry," (<http://www.en.utexas.edu/Classes/Bremen/e316k/316kprivate/scans/perrine.html>).

Day 3: Students will continue reading and discuss.

Day 4: Students will read Jorge Luis Borges' "The Garden of Forking Paths"

(<http://www.coldbacon.com/writing/borges-garden.html>) Ask your students to explore what the forking path really means and draw reference to poems that they may already know like Robert Frost's "The path less traveled"

Day 5: Students will read Moby Dick (<http://www.princeton.edu/~batke/moby/>) (or novel of choosing). Instead of reading the entire novel, I would suggest using excerpts from the novel that best show nature as a metaphor.

Day 6: Moby Dick

Day 7: Moby Dick

Day 8: Moby Dick

Day 9: Moby Dick

Day 10: Moby Dick movie

Day 11: Moby Dick movie

Day 12: Moby Dick movie

Day 13: Students will write an informational essay describing how Herman Melville uses nature as a metaphor and drawing on the essay and short story read at the beginning of the unit.

Day 14: Students will work on their essays. They will revise and edit if they are done.

Day 15: Students will work on their essays and turn them in at the end of class.

### Assessments and On Demand Prompts

Attached or hyperlinked

### Texts and Multimedia

### Additional Resources and Critical Questions, Essential Questions, etc

- Nature as a metaphor means that authors use nature as a metaphor to explain life, phenomenon, love, etc. A sense of time and place could mean several things. It either means an exploration of 'nature as a metaphor' across different centuries and different countries, or it could mean that some naturalist authors explore time and place in their works.
- Teachers really have the option here to fill the unit with either a novel that is nature based such as Cold Sassy Tree by Olive Burns, The Old Man and the Sea by Ernest Hemingway, or Moby Dick or Billy Budd by Herman Melville.

Critical Vocabulary (These words are adapted from 1000 test words every student should know)

1. acquittal

2. assert

3. condescend

4. contemptuous

5. elite

6. evolve

7. fortitude

8. inarticulate

9. visage

10. notoriety

11. analogy

12. antiquity

13. electorate

14. ethical

15. excerpt

## Curriculum Objectives

### **A.1. Reading Across the Curriculum**

- c. Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms
- d. Use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts

### **A.2. Reading Strategies**

- e. Compare texts to previously read texts, past and present events, and/or content learned in other coursework
- a. Learn appropriate literary terms and apply them to increasingly challenging texts (e.g., using the terms *symbol* and *allusion* appropriately in a discussion of Alice Walker's poem "Women")

### **A.7. Literary Criticism**

- c. Read literary criticism, with assistance, to increase comprehension of increasingly challenging literary texts
- a. Apply knowledge of Greek, Latin, and Anglo-Saxon affixes, inflections, and roots to understand unfamiliar words and new subject area vocabulary in increasingly challenging texts (e.g., words in science, mathematics, and social studies)
- c. Use general and specialized dictionaries, thesauruses, and glossaries (print and electronic) to determine the definition, pronunciation, derivation, spelling, and usage of words

### **A.8. Words and Their History**

- d. Use context clues (e.g., author's restatement, example) to understand unfamiliar words in increasingly challenging texts
- a. Craft first and final drafts of expressive, reflective, or creative texts (e.g., poetry, scripts) that use a range of literary devices (e.g., figurative language, sound devices, stage directions) to convey a specific effect

### **B.2. Modes of Writing for Different Purposes and Audiences**

- b. Craft first and final drafts of informational essays or reports that provide clear and accurate perspectives on the subject and support the main ideas with facts, details, and examples
- b. Organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence

### **B.3. Organization, Unity, and Coherence**

- d. Rearrange words, sentences, and/or paragraphs and add transitional words and phrases to clarify meaning and maintain consistent style, tone, and voice
- b. Combine phrases and clauses to create simple, compound, complex, and compound-complex sentences and to coordinate or subordinate meaning for effect
- d. Use resources and reference materials (e.g., dictionaries and thesauruses) to select effective and precise vocabulary that maintains consistent style, tone, and voice

### **B.4. Sentence-Level Constructions**

- f. Use strong action verbs, sensory details, vivid imagery, and precise words
- b. Correctly choose verb forms in terms of tense, voice (B.5. Conventions i.e., active and passive), and mood for continuity of Usage
- e. Correctly choose adjectives, adjective phrases, adjective clauses, adverbs, adverb phrases, and adverb clauses and their forms for logical connection to word(s) modified

### **B.6. Conventions of Punctuation**

- a. Recognize that several correct punctuation choices create different effects (e.g., joining two independent clauses in a variety of ways)
- a. Use research methods (e.g., background reading, online searches, surveys, interviews) to locate and collect reliable information from print and nonprint sources
- c. Evaluate source information (e.g., primary and secondary sources) for accuracy, credibility, currency, utility, relevance, reliability, and perspective
- d. Compile and systematically organize important information to support central ideas, concepts, and themes

## C. Research

e. Summarize, paraphrase, and directly quote from sources, including the Internet, to support the thesis of the paper and/or presentation; accurately cite every source to avoid compromising others' intellectual property (i.e., plagiarism)

## D.2. Application

- b. Use effective delivery skills (e.g., appropriate volume, inflection, articulation, gestures, eye contact, posture, facial expression)
- c. Give impromptu and planned presentations (e.g., debates, formal meetings) that stay on topic and/or adhere to prepared notes
- d. Write and deliver informational speeches that present a clear, distinctive perspective on the subject and support the controlling idea with well-chosen and well-organized facts and details from a variety of sources

### Unit 6 (15 days)

#### Existentialism: Questions without Answers

##### A.1. Reading Across the Curriculum

- c. I can Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms
- d. I can Use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts

##### A.2. Reading Strategies

- e. I can Compare texts to previously read texts, past and present events, and/or content learned in other coursework
- a. I can Learn appropriate literary terms and apply them to increasingly challenging texts (e.g., using the terms *symbol* and *allusion* appropriately in a discussion of Alice Walker's poem "Women")

##### A.7. Literary Criticism

- c. I can Read literary criticism, with assistance, to increase comprehension of increasingly challenging literary texts
- a. I can Apply knowledge of Greek, Latin, and Anglo-Saxon affixes, inflections, and roots to understand unfamiliar words and new subject area vocabulary in increasingly challenging texts (e.g., words in science, mathematics, and social studies)
- c. I can Use general and specialized dictionaries, thesauruses, and glossaries (print and electronic) to determine the definition, pronunciation, derivation, spelling, and usage of words

##### A.8. Words and Their History

- d. I can Use context clues (e.g., author's restatement, example) to understand unfamiliar words in increasingly challenging texts
- a. I can Craft first and final drafts of expressive, reflective, or creative texts (e.g., poetry, scripts) that use a range of literary devices (e.g., figurative language, sound devices, stage directions) to convey a specific effect

##### B.2. Modes of Writing for Different Purposes and Audiences

- b. I can Craft first and final drafts of informational essays or reports that provide clear and accurate perspectives on the subject and support the main ideas with facts, details, and examples
- b. I can Organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence

##### B.3. Organization, Unity, and Coherence

- d. I can Rearrange words, sentences, and/or paragraphs and add transitional words and phrases to clarify meaning and maintain consistent style, tone, and voice
- b. I can Combine phrases and clauses to create simple, compound, complex, and compound-complex sentences and to coordinate or subordinate meaning for effect
- d. I can Use resources and reference materials (e.g., dictionaries and thesauruses) to select effective and precise vocabulary that maintains consistent style, tone, and voice

#### **B.4. Sentence-Level Constructions**

- f. I can Use strong action verbs, sensory details, vivid imagery, and precise words
- b. I can Correctly choose verb forms in terms of tense, voice (B.5. Conventions i.e., active and passive), and mood for continuity of Usage
- e. I can Correctly choose adjectives, adjective phrases, adjective clauses, adverbs, adverb phrases, and adverb clauses and their forms for logical connection to word(s) modified

#### **B.6. Conventions of Punctuation**

- a. I can Recognize that several correct punctuation choices create different effects (e.g., joining two independent clauses in a variety of ways)

#### **C. Research**

- a. I can Use research methods (e.g., background reading, online searches, surveys, interviews) to locate and collect reliable information from print and nonprint sources
- c. I can Evaluate source information (e.g., primary and secondary sources) for accuracy, credibility, currency, utility, relevance, reliability, and perspective
- d. I can Compile and systematically organize important information to support central ideas, concepts, and themes
- e. I can Summarize, paraphrase, and directly quote from sources, including the Internet, to support the thesis of the paper and/or presentation; accurately cite every source to avoid compromising others' intellectual property (i.e., plagiarism)

#### **D.2. Application**

- b. I can Use effective delivery skills (e.g., appropriate volume, inflection, articulation, gestures, eye contact, posture, facial expression)
- c. I can give impromptu and planned presentations (e.g., debates, formal meetings) that stay on topic and/or adhere to prepared notes
- d. I can Write and deliver informational speeches that present a clear, distinctive perspective on the subject and support the controlling idea with well-chosen and well-organized facts and details from a variety of sources

### **Activities**

Day 1: Begin by taking students to a computer lab and letting them complete the existentialism webquest located in Additional Resources. Make sure to stress to students that they will be using one of the concepts on this webquest for their final research paper for this unit, so they are to keep track and use MLA citation on all websites that they gather information from.

Day 2: Students will read Gordon E. Bigelow's "A Primer of Existentialism" Note: While reading these existentialist works, students should often reference the webquest done on Day 1 of the unit. They will discuss and answer questions regarding the concepts they have defined. [http://www.bookteacher.org/a\\_primer\\_of\\_existentialism.htm](http://www.bookteacher.org/a_primer_of_existentialism.htm)

Day 3: Students will continue reading.

Day 4: Students will read Ralph Ellison's "An extravagance of laughter"

Day 5: Students will then read Henry David Thoreau's "Walden and Civil Disobedience," and discuss Emerson and Thoreau.

Day 6: Continue reading and gaining background on Emerson and Thoreau

Day 7: Students will read Lord, Alfred Tennyson's "The Lady of Shallot"

Day 8: Students will decide on one or several concepts from their webquest sheet. They will take that concept and apply it to one of the works we have read in class discussing how that work either follows the concept listed or does not – essentially the student is being asked to argue how a work is or is not existentialist.

Day 9: Students will be taken to a lab or library to perform research on this topic. They will be asked to provide ten cited sources using MLA citation. These sources are to be VALID sources. Today, students are to find 20 sources, which they will use to narrow down. It may be best to ask students to put each source on it's own individual piece of paper or notecard. They will list the website's title, MLA citation for the website, a brief paraphrase of what the website says, and two quotes that they think they could use to support their ideas.

Day 10: Today meet with your students in the classroom and discuss what exactly a valid argument includes. Students

may not use all 20 of their sources found yesterday, but instead they must narrow it down to 10 good sources that will support their point of view. Make sure to explain to students that it should be a selective process in deciding which sources best help their paper as opposed to which of those will fill the paper. Think-pair-share with a friend to help choose which sources fit best.

Day 11: Have students complete their bibliography today either on paper or in the lab. Make sure that students know what a bibliography is and have a good example to follow.

Day 12: students will begin working on their research paper today.

Day 13: research paper.

Day 14: research paper – by today, students should be ready to revise and edit with a partner and the teacher.

Day 15: research paper – edits and revisions – due by the end of class

Assessments (From Quality Core Formative Assessment Pool)

Assessments and On Demand Prompts

Texts and Multimedia

Additional Resources and Critical Questions, Essential Questions, etc

## EXISTENTIALISM WEBQUEST

Most of the information needed to complete this assignment can be found at

<http://www.dividingline.com/private/Philosophy/RealmofExistentialismbyKatharenaEiermann.shtml>

Instructions: Use the websites on this paper to define and explain the following concepts. You will come back to one of these concepts for your final research paper for this unit, so make sure that you write down what websites you use and cite them using MLA citation.

1. Existentialism—defined
2. 6 themes of existentialism:
  - Conscious existence
  - Anguish/anxiety = human existence
  - Absurdity
  - Nothingness
  - Death
  - Alienation
3. Major Themes:
  - Moral Individualism
  - Subjectivity
  - Choice & Commitment
  - Dread & Anxiety
4. Problems of Existentialism:
  - Man & Human Relations
  - Significance of Being
  - Problems of Existentialist Theology

Some other sources that may be of use to you are:

- <http://www.tameri.com/csw/exist>
- <http://www.connect.net/ron/existentialism.html>

- [www.dividingline.com/private/Philosophy/Philosophers/Existentialism/Basic Themes of Existentialism 2.shtml](http://www.dividingline.com/private/Philosophy/Philosophers/Existentialism/Basic%20Themes%20of%20Existentialism%202.shtml)
- [www.dividingline.com/private/Philosophy/Philosophers/Existentialism/Existentialism Dread and Anxiety.shtml](http://www.dividingline.com/private/Philosophy/Philosophers/Existentialism/Existentialism%20Dread%20and%20Anxiety.shtml)

Critical Vocabulary (These words are adapted from existentialist vocabulary)

1. palaver – long idle chatter usually between people of different backgrounds
2. insipidity – extreme dullness; lacking spirit or interest
3. languid – drooping or flagging from exhaustion
4. indolent – indulging in ease; avoiding exertion
5. pertinacious – holding tenaciously to a purpose, belief, opinion, or course of action
6. prodigious – impressively great in size, force, or extent; enormous
7. enervating – reducing the mental or mortal vigor of
8. bohemian – a vagabond
9. anachronistic – chronologically misplaced
10. shard – a piece or fragment of a brittle substance
11. valor – strength of mind in resisting fear and braving danger
12. retinue – a group of servants or attendants
13. morass – anything that hinders, traps or overwhelms
14. tumult – a disorderly commotion or disturbance
15. abyss – a bottomless or unfathomed depth

## Curriculum Objectives

### A.1. Reading Across the Curriculum

- c. Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms
- d. Use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts

### A.2. Reading Strategies

- e. Compare texts to previously read texts, past and present events, and/or content learned in other coursework
- a. Identify, analyze, and evaluate the characteristics of literary forms (e.g., short stories, novels, poems, plays, speeches, essays) from various cultures and of nonliterary forms (e.g., workplace and technical documents)
- b. Describe how the choice of form (e.g., film, novel, sculpture) affects the presentation of a work's theme or topic (e.g., comparing *Fahrenheit 451* to Truffaut's film version)

### A.3. Knowledge of Literary and Nonliterary Forms

- c. Read dramatic literature (e.g., *Cyrano de Bergerac*, *Pygmalion*) and analyze its conventions to identify how they express a writer's meaning
- a. Relate a literary work to the important ideas of the time and place in which it is set or in which it was written (e.g., the Great Migration as represented in Richard Wright's *Black Boy* and Jacob Lawrence's paintings)
- b. Describe archetypal images used in literature and film (e.g., the hero's journey as portrayed in Herman Hesse's novel *Siddhartha* and Bernardo Bertolucci's film *Little Buddha*)

### A.4. Influences on Text

- c. Explain the effects of the author's life upon his or her work (e.g., F. Scott Fitzgerald's experience with social class as reflected in his novel *The Great Gatsby*)
- d. Identify, analyze, and evaluate the author's use of parallel plots and subplots in increasingly challenging texts
- e. Identify, analyze, and evaluate the ways in which the devices the author chooses (e.g., irony, imagery, tone, sound techniques, foreshadowing, symbolism) achieve specific effects and shape meaning in increasingly challenging texts
- f. Analyze an author's implicit and explicit argument, perspective, or viewpoint in text (e.g., Toni Cade Bambara's argument about social class in the U.S. in her short story "The Lesson")

### A.5. Author's Voice and Method

- h. Identify the author's stated or implied purpose in increasingly challenging texts

### A.6. Persuasive Language and Logic

- c. Locate important details and facts that support ideas, arguments, or inferences in increasingly challenging texts and substantiate analyses with textual examples that may be in widely separated sections of text or in other sources
- a. Learn appropriate literary terms and apply them to increasingly challenging texts (e.g., using the terms *symbol* and *allusion* appropriately in a discussion of Alice Walker's poem "Women")

### A.7. Literary Criticism

- c. Read literary criticism, with assistance, to increase comprehension of increasingly challenging literary texts
- e. Comprehend foreign words and phrases in texts that are commonly used in English
- f. Define and identify common idioms and literary, classical, and biblical allusions (e.g., "He had the patience of Job.") in increasingly challenging texts

### A.8. Words and Their History

- g. Describe and provide examples of the ways past and present events (e.g., cultural, political, technological, scientific) have influenced the English language

### B.1. Writing Process

- b. Analyze writing assignments in terms of purpose and audience to determine which strategies to use (e.g.,



writing a letter to the editor endorsing need for a dog park)

d. Craft first and final drafts of responses to literature that organize an insightful interpretation around several clear ideas, premises, or images and support judgments with specific references to the original text and to other texts or authors

## **B.2. Modes of Writing for Different Purposes and Audiences**

e. Craft first and final drafts of workplace and other real-life writing (e.g., job applications, editorials, meeting minutes) that are appropriate to the audience, provide clear and purposeful information, and use a format appropriate to the task

## **B.3. Organization, Unity, and Coherence**

a. Establish and develop a clear thesis statement for informational writing or a clear plan or outline for narrative writing

b. Organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence

## **C. Research**

a. Use research methods (e.g., background reading, online searches, surveys, interviews) to locate and collect reliable information from print and nonprint sources

## **D.1. Comprehension and Analysis**

e. Analyze and evaluate the way language choice (e.g., repetition, use of rhetorical questions) and delivery style (e.g., eye contact, nonverbal messages) affect the mood and tone of the communication and make an impact on the audience

a. Apply active reading, listening, and viewing techniques by taking notes on classroom discussions, lectures, oral and/or video presentations, or assigned at-home reading, and by underlining key passages and writing comments in journals or in margins of texts, where permitted

## **E. Study Skills and Test Taking**

b. Demonstrate organizational skills such as keeping a daily calendar of assignments and activities and maintaining a notebook of class work

### Unit 7 (20 days)

#### Dramatic Literature

##### **A.1. Reading Across the Curriculum**

c. I can Read increasingly challenging whole texts in a variety of literary (e.g., poetry, drama, fiction, nonfiction) and nonliterary (e.g., textbooks, news articles, memoranda) forms

d. I can Use close-reading strategies (e.g., visualizing, annotating, questioning) in order to interpret increasingly challenging texts

##### **A.2. Reading Strategies**

e. I can Compare texts to previously read texts, past and present events, and/or content learned in other coursework

a. I can Identify, analyze, and evaluate the characteristics of literary forms (e.g., short stories, novels, poems, plays, speeches, essays) from various cultures and of nonliterary forms (e.g., workplace and technical documents)

b. I can Describe how the choice of form (e.g., film, novel, sculpture) affects the presentation of a work's theme or topic (e.g., comparing *Fahrenheit 451* to Truffaut's film version)

##### **A.3. Knowledge of Literary and Nonliterary Forms**

c. I can Read dramatic literature (e.g., *Cyrano de Bergerac*, *Pygmalion*) and analyze its conventions to identify how they express a writer's meaning

a. I can Relate a literary work to the important ideas of the time and place in which it is set or in which it was written (e.g., the Great Migration as represented in Richard Wright's *Black Boy* and Jacob Lawrence's paintings)

b. I can Describe archetypal images used in literature and film (e.g., the hero's journey as portrayed in

Herman Hesse's novel *Siddhartha* and Bernardo Bertolucci's film *Little Buddha*)

#### **A.4. Influences on Text**

- c. I can Explain the effects of the author's life upon his or her work (e.g., F. Scott Fitzgerald's experience with social class as reflected in his novel *The Great Gatsby*)
- d. I can Identify, analyze, and evaluate the author's use of parallel plots and subplots in increasingly challenging texts
- e. I can Identify, analyze, and evaluate the ways in which the devices the author chooses (e.g., irony, imagery, tone, sound techniques, foreshadowing, symbolism) achieve specific effects and shape meaning in increasingly challenging texts
- f. I can Analyze an author's implicit and explicit argument, perspective, or viewpoint in text (e.g., Toni Cade Bambara's argument about social class in the U.S. in her short story "The Lesson")

#### **A.5. Author's Voice and Method**

- h. I can Identify the author's stated or implied purpose in increasingly challenging texts

#### **A.6. Persuasive Language and Logic**

- c. I can Locate important details and facts that support ideas, arguments, or inferences in increasingly challenging texts and substantiate analyses with textual examples that may be in widely separated sections of text or in other sources
- a. I can Learn appropriate literary terms and apply them to increasingly challenging texts (e.g., using the terms *symbol* and *allusion* appropriately in a discussion of Alice Walker's poem "Women")

#### **A.7. Literary Criticism**

- c. I can Read literary criticism, with assistance, to increase comprehension of increasingly challenging literary texts
- e. I can Comprehend foreign words and phrases in texts that are commonly used in English
- f. I can Define and identify common idioms and literary, classical, and biblical allusions (e.g., "He had the patience of Job.") in increasingly challenging texts

#### **A.8. Words and Their History**

- g. I can Describe and provide examples of the ways past and present events (e.g., cultural, political, technological, scientific) have influenced the English language

#### **B.1. Writing Process**

- b. I can Analyze writing assignments in terms of purpose and audience to determine which strategies to use (e.g., writing a letter to the editor endorsing need for a dog park)
- d. I can Craft first and final drafts of responses to literature that organize an insightful interpretation around several clear ideas, premises, or images and support judgments with specific references to the original text and to other texts or authors

#### **B.2. Modes of Writing for Different Purposes and Audiences**

- e. I can Craft first and final drafts of workplace and other real-life writing (e.g., job applications, editorials, meeting minutes) that are appropriate to the audience, provide clear and purposeful information, and use a format appropriate to the task

#### **B.3. Organization, Unity, and Coherence**

- a. I can Establish and develop a clear thesis statement for informational writing or a clear plan or outline for narrative writing
- b. I can Organize writing to create a coherent whole with effective, fully developed paragraphs, similar ideas grouped together for unity, and paragraphs arranged in a logical sequence

#### **C. Research**

- a. I can Use research methods (e.g., background reading, online searches, surveys, interviews) to locate and collect reliable information from print and nonprint sources

#### **D.1. Comprehension and Analysis**

e. I can Analyze and evaluate the way language choice (e.g., repetition, use of rhetorical questions) and delivery style (e.g., eye contact, nonverbal messages) affect the mood and tone of the communication and make an impact on the audience

a. I can Apply active reading, listening, and viewing techniques by taking notes on classroom discussions, lectures, oral and/or video presentations, or assigned at-home reading, and by underlining key passages and writing comments in journals or in margins of texts, where permitted

### **E. Study Skills and Test Taking**

b. I can Demonstrate organizational skills such as keeping a daily calendar of assignments and activities and maintaining a notebook of class work

## **Activities**

Here teachers may choose between Shakespeare's *Midsummer Night's Dream* and *Julius Caesar*

Day 1: Begin the unit by having students take notes over the Elizabethan Era

([http://kmoore.floyd.achs.schoolfusion.us/modules/locker/files/get\\_group\\_file.phtml?fid=17196937&gid=2350952&sessionid=8f1c6226173334294d9ebd2e2eed701a](http://kmoore.floyd.achs.schoolfusion.us/modules/locker/files/get_group_file.phtml?fid=17196937&gid=2350952&sessionid=8f1c6226173334294d9ebd2e2eed701a))

Students will also take notes over *Midsummer Night's Dream* themes or *Julius Caesar* themes (whichever the teacher has chosen). It is the teacher's choice, but there is also a nice study skill for Shakespeare plays called a Mind Maps

([http://kmoore.floyd.achs.schoolfusion.us/modules/locker/files/get\\_group\\_file.phtml?fid=17197040&gid=2350952&sessionid=8f1c6226173334294d9ebd2e2eed701a](http://kmoore.floyd.achs.schoolfusion.us/modules/locker/files/get_group_file.phtml?fid=17197040&gid=2350952&sessionid=8f1c6226173334294d9ebd2e2eed701a))

Day 2: Students will begin reading the play (act 1). Students will each be given a part randomly. They will keep this part until the end of the act at which time they will draw a new part. Students will take a reading quiz to ensure comprehension each day and after each act students will take a formative assessment with constructed response.

Day 3: Act 1

Day 4: Act 1

Day 5: Act 2

Day 6: Act 2

Day 7: Act 2

Day 8: Act 3

Day 9: Act 3

Day 10: Act 3

Day 11: Act 4

Day 12: Act 4

Day 13: Act 4

Day 14: Act 5

Day 15: Act 5

Day 16: Act 5

Day 17: Movie

Day 18: Movie

Day 19: Movie

Day 20: On-Demand Prompt as formative assessment

Assessments and On Demand Prompts

Attached or hyperlinked

Texts and Multimedia

Additional Resources and Critical Questions, Essential Questions, etc

Midsummer Night's Dream:

- **Lysander:**

Ay me! for aught that I could ever read,  
Could ever hear by tale or history,

**The course of true love never did run smooth;**

But either it was different in blood—

Prompt: After reading Lysander's view on love, write an article for the school newspaper arguing whether or not this quote applies to teenagers today.

### Julius Caesar Projects, Assignments, Etc.

#### Projects:

THE TRAGEDY OF JULIUS CAESAR

PROJECTS

You will be assigned an Act of *The Tragedy of Julius Caesar*. Your group will rewrite this act in a different dialect (i.e. hillbilly, street, jersey shore, valley girls) – Be creative as you want with the dialects. Do not copy and paste directly from Spark-Notes. It is a good reference, but I want a different DIALECT. You will perform this in front of the class in exactly 1 week.

Grading

## Dramatic Plays



We recently learned that a comedy is an often light and humorous dramatic plays which usually ends in marriage, and that a tragedy is a dramatic work in which the main characters endures some sorrow and usually ends in death. Since the time of ancient Greece, the two masks have been associated with the traditional division between comedy and tragedy. One mask looks happy to represent comedy and one mask looks sad to represent tragedy; however, we all interpret emotions differently.

For this assignment, you will create your own masks to represent the division between tragedy and comedy. It can be an exact replica of these masks. It can be something new. You can give them actual faces, make them animals, etc. Use this assignment to be as creative as you want, while still remaining appropriate for classroom purposes. Turn this paper in with your masks.

Grading:

\_\_\_\_\_/25 **Relevance** – does it accurately show tragedy? Comedy? A division between the two?

\_\_\_\_\_/25 **Creativity** – Is it original? Colorful? Decorated?

\_\_\_\_\_/25 **Neatness** – Is the project neatly put together and organized?

\_\_\_\_\_/25 **Effort** – Did you put in an effort during daily work? Does the finished product show that it took time and effort to create?

**Time** – Each day late is a drop in letter grade.

Total: \_\_\_\_\_/ 100 points

### **Bell-Ringers, Exit Slips, or Homework:**

Fill in the Blanks

Use the first letter of each word with a blank and the number of letters in that particular word to determine what that word could be.

### **Act I – Quick Summary**

We meet up with Flavius, Marullus, and a few workers. The w\_\_\_\_\_ (7) are on their way to see J\_\_\_\_\_ (6) Caesar who has recently returned from his victorious battle against P\_\_\_\_\_ (6). Marullus and Flavius are u\_\_\_\_ (5) that the commoners would throw away Pompey so easily. They go through the town d\_\_\_\_\_ (9) the statues decorated for Caesar.

As Caesar converses with Mark Antony, we learn that Caesar is s\_\_\_\_\_ (13). The belief in the supernatural and the forces of nature are very prevalent in the play, and Caesar's comment is but one

e\_\_\_\_\_ (7). To keep with the idea of the supernatural, a s\_\_\_\_\_ (10) speaks, warning Caesar to beware the Ides of M\_\_\_\_\_ (5). C\_\_\_\_\_ (6) acts as though he is not concerned and disregards the soothsayer as a f\_\_\_\_\_ (4).

After the exchange with the soothsayer, Caesar is offered the fake c\_\_\_\_\_ (5), also known as a c\_\_\_\_\_ (7), three times and r\_\_\_\_\_ (7) each time, even though the people are cheering for him to accept the emperorship. We also learn that Caesar has the f\_\_\_\_\_ (7) sickness, which is also known as e\_\_\_\_\_ (8), and that he is deaf in his l\_\_\_\_\_ (4) ear.

At the same time, Cassius is trying to convince B\_\_\_\_\_ (6) that Caesar is too ambitious and should be k\_\_\_\_\_ (6) before being allowed to rule the Roman Empire. Brutus, always seeking to do what is r\_\_\_\_\_ (5), says that he will not betray his honor and l\_\_\_\_\_ (7) to Rome, making Brutus the only character at the end of Act I who is not considered a c\_\_\_\_\_ (12).

That evening, there are s\_\_\_\_\_ (7) and unusual natural occurrences--the weather is very strange and violent and f\_\_\_\_\_ (4) falls from the sky. Someone sees a bird of n\_\_\_\_\_ (5), or an owl, in the middle of the day. There is a l\_\_\_\_\_ (4) in the capitol. There are men on fire w\_\_\_\_\_ (7) up and down the street. Most of the people believe that the weather is a bad o\_\_\_\_\_ (4), but Cassius disagrees. He uses the unusual weather to reason that it is only for e\_\_\_\_\_ (4) men (such as Caesar) who need to be afraid. The plotting against Caesar continues.

### Fill in the Blanks

Use the first letter of each word with a blank and the number of letters in that particular word to determine what that word could be.

### Act II – Quick Summary

Brutus is convinced by C\_\_\_\_\_ (7) that it is for the good of Rome that Caesar be k\_\_\_\_\_ (6). Some of the other conspirators want to kill A\_\_\_\_\_ (6), but Brutus feels that it is not necessary to kill anyone else. Only the person r\_\_\_\_\_ (11) for the downfall of Rome should perish according to Brutus. Brutus makes

all of the conspirators m\_\_\_\_\_ (8), which include the following not swearing an o\_\_\_\_\_ (4), not killing A\_\_\_\_\_ (6), and not i\_\_\_\_\_ (9) Cicero.

Brutus and his wife also get into an argument. Brutus tell his wife that he is s\_\_\_\_\_ (4), but in reality he has an inner c\_\_\_\_\_ (8) about the conspiracy. Portia feels she has a right to know what is wrong with Brutus because she is his w\_\_\_\_\_ (4). We also find out that purgers are h\_\_\_\_\_ (7), and that Brutus gives the first s\_\_\_\_\_ (9) in Act II.

Caesar is contemplating on whether he should remain home during the I\_\_\_\_\_ (4) of March. Calpurnia, Caesar's w\_\_\_\_\_ (4), tells Caesar of the horrible d\_\_\_\_\_ (5) she had where his statue was spouting b\_\_\_\_\_ (5) and greedy Romans were b\_\_\_\_\_ (7) their hands in it. He agrees to stay until D\_\_\_\_\_ (6), a conspirator, tells him her dreams were not of his death, but of him saving Rome. Thus Caesar l\_\_\_\_\_ (6) for the Senate despite his wife's pleas. Decius tells him two things to get him to the C\_\_\_\_\_ (7) – that the dream was g\_\_\_\_\_ (4) and that the senate may not c\_\_\_\_\_ (5) him.

Meanwhile, Artemidorus waits in the streets of Rome for Caesar to pass so he can give him a l\_\_\_\_\_ (6), warning Caesar of the c\_\_\_\_\_ (10).

### Fill in the Blanks

Use the first letter of each word with a blank and the number of letters in that particular word to determine what that word could be.

### Act III – Quick Review

Attempts are made to w\_\_\_\_\_ (4) Caesar of the plot to kill him, but n\_\_\_\_\_ (4) are successful. Artemidorus tries to give him a l\_\_\_\_\_ (6) warning him, but Caesar says p\_\_\_\_\_ (8) letters are to be read l\_\_\_\_\_ (4). Caesar is murdered in the S\_\_\_\_\_ (5) House. C\_\_\_\_\_ (5) is the first to stab Caesar. Brutus believes they have done Caesar a f\_\_\_\_\_ (5) by killing him. He keeps the others from killing anyone else and they all believe that their deed will be c\_\_\_\_\_ (10) throughout the ages. Antony enters and p\_\_\_\_\_ (8)

that he agrees with the conspirators actions and is granted permission to speak at Caesar's f\_\_\_\_\_(7).

Brutus speaks f\_\_\_\_\_(5) at the funeral to explain their r\_\_\_\_\_(7) for killing Caesar. One of the main reasons he killed Caesar was because he felt he was too a\_\_\_\_\_(9). Brutus also says he felt more p\_\_\_\_\_(4) for Rome than he did for Caesar. The people seem to accept his explanation and then A\_\_\_\_\_(6) speaks, which is the fourth mistake made by the c\_\_\_\_\_(12). Throughout his speech, Antony never really says anything bad about B\_\_\_\_\_(6) and the others, but he talks about Caesar being such a g\_\_\_\_\_(5) and noble man willing to sacrifice all for his people. He also tells the commoners that Caesar left them land and m\_\_\_\_\_(5) in his will. The listeners become angry and a mob runs through the streets in search of the conspirators; they even kill a man because he had the same name as one of the conspirators.

During this act, we are introduced to Octavius, who is Caesar's n\_\_\_\_\_(6), and Lepidus. These two new characters along with Antony make up a triumvirate, a three part r\_\_\_\_\_(4). They plan to rule Rome together and equally, but Antony wants to get rid of Lepidus, because he says he is only good for running e\_\_\_\_\_(7).

### Fill in the Blanks

Use the first letter of each word with a blank and the number of letters in that particular word to determine what that word could be.

### Act IV - Quick Summary

Battle plans are being made as well as a list of people supportive of Brutus and the c\_\_\_\_\_(12). These people are to be killed. Octavius and Antony methodically pick people (even family members) who are to be e\_\_\_\_\_(8). Antony wants L\_\_\_\_\_(7) out of the triumvirate, and he also wants to get rid of the w\_\_\_\_\_(4), so he won't have to pay the people what he claimed C\_\_\_\_\_(6) promised them. Brutus feels g\_\_\_\_\_(6) for killing Caesar.

Brutus and C\_\_\_\_\_(7) are arguing with each other. Brutus blames Cassius for taking b\_\_\_\_\_(6), which he calls an itching p\_\_\_\_\_(4). Cassius is upset because Brutus didn't send him any money for his s\_\_\_\_\_(8), also known as legions. Then they make up saying they weren't really in their



right minds.

As if things aren't bad enough for Brutus, he finds out that his wife committed suicide by swallowing h\_\_\_\_\_ (3) c\_\_\_\_\_ (5). She killed herself because she was impatient of Brutus' a\_\_\_\_\_ (6), and she knew that Antony and Octavius' troops were gaining p\_\_\_\_\_ (5). Later he sees the g\_\_\_\_\_ (5) of Caesar who tells him that they will meet again in P\_\_\_\_\_ (8).

### Fill in the Blanks

Use the first letter of each word with a blank and the number of letters in that particular word to determine what that word could be.

### Act V – Quick Summary

The battle is about to begin. First Octavius, Antony, Cassius, and Brutus have a p\_\_\_\_\_ (6), or a conference between e\_\_\_\_\_ (7), but obviously they cannot and will not cooperate. Brutus and Cassius talk after the meeting about the inevitable b\_\_\_\_\_ (6). They say their farewells and part. Cassius sees R\_\_\_\_\_ (6), Crows, and K\_\_\_\_\_ (5), which are all bad o\_\_\_\_\_ (5). It appears that Brutus has been defeated. Pindarus tells Cassius that Brutus has been taken and Antony has defeated him. Thus, C\_\_\_\_\_ (7) kills himself and then after seeing Cassius's body, Titinius kills himself, because he feels r\_\_\_\_\_ (11) for Cassius' death. In actuality, no one was captured. The troops were c\_\_\_\_\_ (11) a victory and Pindarus misunderstood the celebration for a capture. Later Brutus says that Caesar's s\_\_\_\_\_ (6) "walks abroad." Caesar is exacting his r\_\_\_\_\_ (7) upon the conspirators who stabbed him thirty-t\_\_\_\_\_ (5) times. Brutus has Cassius' body sent to T\_\_\_\_\_ (6), so the troops won't see it and become discouraged.

By the end, Brutus and Cassius' armies have been overwhelmed and Antony and Octavius are fast moving in on Brutus. Brutus gets L\_\_\_\_\_ (8) to pretend to be him, and C\_\_\_\_\_ (4) to pretend to be Cassius so he may have time to flee. Brutus asks his friends to help him kill himself. S\_\_\_\_\_ (6) is the only one who agrees to help him by holding his sword so he can run upon it. Once Antony and Octavius find the

body they say that Brutus was the only n\_\_\_\_\_ (5) person among the conspirators.

## Mind Map Assignments

### Instructions:

## The Mind Map

### A Picture of the Way You Think

Do you like taking notes? More important, do you like having to go back over and learn them before tests or exams? Most students I know certainly do not! And how do you take your notes? Most people take notes on lined paper, using blue or black ink. The result, visually, is boring. And what does your brain do when it is bored? It turns off, tunes out, and goes to sleep! Add a dash of color, rhythm, imagination, and the whole note-taking process becomes much more fun, uses more of your brain's abilities, and improves your recall and understanding.

Your Mind Map mirrors *your* brain. Its purpose is to build up your "memory muscle" by creating images that will help you recall instantly the most important points about characters and plot sequences in a work of fiction you are studying.

### How to Draw a Mind Map

1. First of all, realize that Mind Maps use small pictures of symbols, with words branching out from the illustration.
2. Decide which idea or character in the book you want to illustrate and draw a picture, starting in the middle of the page so that you have plenty of room to branch out. Remember that no one expects a young Rembrandt or Picasso here; artistic ability is not as important as creating an image you will remember. A round smiling face might work as well in your memory as a finished portrait. Use making pens of different colors to make your Mind Map as vivid and memorable as possible. No two Mind Maps should be exactly alike.
3. As your thoughts flow freely, add descriptive words and other ideas on the colored branching lines that connect to the central image. Print clearly, using one word per line if possible.
4. Further refine your thinking by adding smaller branching lines, containing less important facts and ideas, to the main points.
5. Presto! You have a personal outline of your thoughts about the character and plot. It's not a formal outline, but a colorful image that will stick in your mind, it is hoped, throughout classroom discussions and final exams.

### Act 1

## Mind Map

1. Look back at your notes from Act I and also the fill in the blank Act I summary activity. You will find that all characters who have been introduced so far can be lumped into 3 major categories: conspirators (people working against Caesar), friends, and plebeians (regular citizens of Rome). Using this information, draw a Mind Map of these three categories, use branches to indicate which characters fall into which categories. Hint: Start out with a drawing to represent all characters in the play, like a knife or a little smiley face used to represent Caesar, then branch out from there the three different categories (Conspirators, Friends, Plebeians).
2. Also create a mind map describing the 3 bad omens from Act I. Hint: Start out with a drawing that represents bad omens and branch out from there. Think about how the bad omens affect the action of the play.

Use color, symbols, and your imagination to create a unique mind map. Remember that each level must be represented by both words and symbols. Be prepared to present your mind map to the class tomorrow and explain

your logic.

## Act 2

### Mind Map

1. In Act II, Caesar receives four warnings that he should not go to the Ides of March. Begin with a symbol to represent warnings and branch out listing the four warnings – branch out even more and talk about how Caesar reacts to these warnings.
2. Brutus is a wealthy patriot and nobleman. Yet, he decides to betray Caesar in a dangerous plot. Use Brutus' betrayal as your beginning point and branch out to list and discuss the reasons why Brutus would join the conspiracy.

Use color, symbols, and your imagination to create a unique mind map. Remember that each level must be represented by both words and symbols. Be prepared to present your mind map to the class tomorrow and explain your logic.

## Act 3

### Mind Map

1. In Act III, we are introduced to a new idea of a triumvirate, which is a three person rule. Draw a mind map to symbolize the triumvirate, who would be a part of it, and some of their inner thoughts about other characters. Hint: Start with triumvirate as your focal point and branch out.
2. At Caesar's funeral, both Antony and Brutus get to speak. They make different impressions upon the plebeians, or common people of Rome. Draw a mind map to show the different reactions to the funeral speeches. Hint: Start out with the funeral as your focal point and branch out with the speeches and reaction.

Use color, symbols, and your imagination to create a unique mind map. Remember that each level must be represented by both words and symbols. Be prepared to present your mind map to the class tomorrow and explain your logic.

## Act 4

### Mind Map

1. Up until Act IV, we view Antony as the protagonist, or the good guy in *The Tragedy of Julius Caesar*, but he starts to show his true colors. He wants rid of Caesar's will and Lepidus. Create a mind map describing Antony's true character. Hint: Antony's character should be your focal point. Talk about what he wants to get rid of, and why? What does that say about him as a person?
2. Brutus, Cassius, and Antony are all major parts of *The Tragedy of Julius Caesar*. As the play continues, we find that they are different in many ways. Create a mind map detailing these differences and describing why this would cause conflict. Hint: Start out with a general symbol for all characters and branch out from there.

Use color, symbols, and your imagination to create a unique mind map. Remember that each level must be represented by both words and symbols. Be prepared to present your mind map to the class tomorrow and explain your logic.

## Act 5

## Mind Map

1. Over the course of *The Tragedy of Julius Caesar* many characters, some important, some not, have lost their lives for whatever reasons. Create a mind map in which you show each character who died and how. Hint: Begin with a symbol meaning death and then branch out with the characters from there. There are 6 characters that have died.
2. Imagine that you have to vote in an election to choose the best leader of Rome. The candidates are Brutus, Cassius, and Antony. Create a mind map in which you compare and contrast the strengths and weaknesses of each man, and conclude with which candidate you think would be the best leader. Hint: Begin with a symbol for leadership and branch out from there OR begin with which character you think would be the best leader and branch out. Remember to discuss each character.

Use color, symbols, and your imagination to create a unique mind map. Remember that each level must be represented by both words and symbols. Be prepared to present your mind map to the class tomorrow and explain your logic.

## Dictatorship

### Mind Map

As stated in the Fill In the Blanks activity, a dictatorship is when there is one ruler who is the supreme rule over all citizens. A democracy is when the people choose a leader and have an equal say in the politics. Using this information, draw a mind map using your own symbols, of points for and against dictatorship and democracy. Hint: Both of these are a type of political rule. That should be your starting point. Review your mind map instructions, branch out, make it as colorful and creative as you would like, and be prepared to present it to the class tomorrow and explain your logic.

## Questions

### Act I

#### Thinking about the Selection

Answer the following questions with full sentences. Make sure to answer all parts of the question.

1. Which character interests you the most so far? Why?
2. At the opening of the play, how do common Romans such as the Cobbler react to Caesar's return? What do noble Romans such as Flavius and Cassius fear or resent about Caesar's success? Support your answer with quotations.
3. What warning does the soothsayer give Caesar? What does Caesar's reaction show about him?
4. What is Cassius planning to do with the help of Cinna, Casca, and other noble Romans? Support your answer with details from the text. Why is it important to them to win Brutus' support?
5. Identify the quality that stands out most in each of the following characters: Brutus, Cassius, and Caesar.
6. Summarize what you learn in Act I.
7. Given what you have read so far, explain what tragic flaw in Brutus' character might lead him to disaster.

### Act II

### Thinking about the Selection

Answer the following questions with full sentences. Make sure to answer all parts of the question.

1. If you had been a Roman citizen, would you have sided with the conspirators? Why or why not?
2. In Act II, scene I, what coming event disturbs Brutus? In Scene I, lines 32-34, what point does Brutus make in comparing Caesar to a serpent's egg? Are Brutus's reasons for joining the conspiracy convincing or flawed? Explain.
3. For the following incidents, explain Caesar's reaction and what it reveals. 1. Augur's sacrifice of the animal, 2. Decius's flattery.
4. Paraphrase Brutus' two questions in line 234 of scene i. Make your new sentences sound like modern English.
5. List four words in Portia's final speech in scene iv that are no longer used or no longer used in the same sense. For each, give a modern word that means the same thing. Paraphrase the speech.
6. List at least 2 of Brutus's strengths and 2 of his weaknesses. Use quotations from the text to support these answers.

### Act III

### Thinking about the Selection

Answer the following questions with full sentences. Make sure to answer all parts of the question.

1. As a Roman, would you have applauded Antony's speech? Explain why or why not.
2. What does Caesar say when he sees Brutus among the assassins? What feelings do these words convey?
3. Explain how Brutus justifies the assassination in his speech to the crowd. Explain how Antony turns the crowd against the conspirators. Support your answer.
4. Is Caesar responsible for his death? Explain why or why not.
5. Contrast the thoughts and feelings Antony expresses in his dialogue with other characters in Scene I, lines 218-222 with the thoughts and feelings he shares in his speech in scene I, lines 254-274.
6. How does Antony's monologue in scene ii, lines 74-253 help move the plot along?
7. Contrast the style and purpose of Antony's and Brutus' funeral speeches. How are they alike/different?
8. Give three examples of imagery in Act III related to the human body and to words. Explain how the words and bodies are linked in each example.

### Act IV

### Thinking about the Selection

Answer the following questions with full sentences. Make sure to answer all parts of the question.

1. Do you sympathize with anyone in Act IV? Why?
2. In Scene I, what opinion of Lepidus does Antony express? Why is Octavius surprised to hear this opinion? In what way is Antony's behavior toward Lepidus similar to his manipulation of the crowd at Caesar's funeral?
3. What are two accusations Brutus makes against Cassius in scene iii? What difference in their characters does their argument emphasize?
4. Which character in Act IV do you think would make the best leader for Rome? Explain.
5. Describe three external conflicts (Man Vs. Nature, Man Vs. Man) in Act IV. Describe two internal conflicts (Man Vs. Man).
6. Explain the connection Brutus makes in scene iii, lines 18-28 between his reasons for joining the conspirators and his conflict with Cassius. Do you think Brutus will feel an internal conflict over his decision to join the conspirators? Explain.
7. To whom is Brutus referring as "a brother" in scene ii, lines 38-39? What is the meaning of what he says?
8. What does Cassius say in scene iii, lines 92-98? What is the situation? Read between the lines to explain the unspoken significance of his words.

## Act V

### Thinking about the Selection

Answer the following questions with full sentences. Make sure to answer all parts of the question.

1. How did you respond to Brutus' death? What was your initial reaction? Why?
2. What do Cassius and Brutus each plan to do if they lose the battle? In making these plans, what do they hope to avoid? Support your answer with quotations from the text. What do their plans show about their values.
3. What does Cassius believe has happened to Titinius when Titinius rides to his tents? What does his interpretation of these events lead him to do? In what ways is this reaction like his reaction in Act I to signs that Caesar would become king?
4. What does Brutus mean when he says, "My heart doth joy that yet in all my life/ I found no man but he was true to me"? Do these lines express a positive attitude or a blindness toward others? Explain.
5. Give two examples of situations in which Brutus expects others to act honorably and they fail to do so. What is the outcome of each situation? What do these situations suggest about Brutus' view of himself and the world?
6. Compare and Contrast Cassius and Brutus. Give specific examples in support of your points. What do the differences between the two help to emphasize about Brutus' character?

## Exams

### THE TRAGEDY OF JULIUS CAESAR

#### ACT I EXAM

Directions: Choose the best answer for each question and write it on your OWN paper. Good luck!!!

1. "...A mender of bad soles" is an example of what?
  - a. Simile
  - b. Metaphor
  - c. Play on Words
  - d. Imagery
2. Why are Marullus and Flavius upset with the commoners?
  - a. They are always for the winner.
  - b. They aren't working.
  - c. They have bad breath.
  - d. They work too hard.
3. What does Flavius mean when he says, "Disrobe the images, if you do find them decked with ceremonies."?
  - a. Take more pictures
  - b. Develop film
  - c. Strip Caesar of his crown
  - d. Take the decorations off the statues
4. When is the Feast of Lupercal?
  - a. February 1
  - b. February 15
  - c. February 5
  - d. March 15
5. Why was Antony supposed to touch Calpurnia when he ran in the race?
  - a. To make her able to have children
  - b. To show her how much he loved her
  - c. To prove that he could
  - d. To reassure her of Caesar's victory
6. Who was the first person to warn Caesar?
  - a. Metellus Cimber
  - b. Trebonius

- c. The soothsayer
  - d. Antony
7. How did Caesar respond to the warning?
- a. He left town
  - b. He ignored it
  - c. He had him put to silence
  - d. He thanked him
8. What does Brutus mean when he says, "Than that poor Brutus, with himself at war...."?
- a. He is going into the military
  - b. Someone is bothering him
  - c. He wants to fight with someone
  - d. He is having an inner conflict about Caesar
9. What does Brutus mean when he says, "Into what dangers would you lead me, Cassius...?"
- a. Where are we going?
  - b. This is a bad part of town
  - c. I think you're up to something
  - d. Do you want me to leave?
10. What does Brutus mean when he says, "I do fear the people choose Caesar for their king."?
- a. He doesn't want it to happen
  - b. He is happy for his friend
  - c. He wants to be king.
  - d. He wants Cassius to be king.
11. What does Cassius mean when he says, "Then must I think you would not have it so."?
- a. You should congratulate Caesar
  - b. You should do something to stop it
  - c. You should run for king
  - d. You should leave the country
12. What is one of the reasons that Cassius says Caesar is weak?
- a. Because he doesn't like him
  - b. Because Cassius wants to be king
  - c. Because Cassius wants Brutus to be king
  - d. Because Cassius saved Caesar's life once
13. Why does Cassius keep telling Brutus that he is worthier than Caesar to be king?
- a. Because it is true
  - b. Because he likes to tease people
  - c. Because he's trying to persuade him to stop Caesar from becoming king
  - d. Because he is trying to make an enemy
14. Who do Brutus and Cassius get to tell them what happened at the race
- a. Metellus Cimber
  - b. Decius Brutus
  - c. Trebonius
  - d. Casca
15. What does Caesar mean when he says. "Yond Cassius has a lean and hungry look; he thinks too much such men are dangerous."
- a. He doesn't trust Cassius
  - b. He wishes he could be as skinny as Cassius
  - c. He is jealous of Cassius
  - d. He thinks Cassius is a good guy
16. How many times did Antony offer Caesar the crown?
- a. 1
  - b. 2
  - c. 3
  - d. 4

17. What is a coronet?
  - a. A brand of paper towels
  - b. A fake crown
  - c. A party
  - d. A dessert
18. What is the falling sickness that Caesar has?
  - a. Epilepsy
  - b. Narcolepsy
  - c. Dizziness
  - d. Laziness
19. When Cassius says that he, Brutus, and Casca have the falling sickness, what does that mean?
  - a. Epilepsy
  - b. Narcolepsy
  - c. Falling helpless under Caesar's rule
  - d. Falling into a river
20. What other physical ailment does Caesar have?
  - a. A speech impediment
  - b. Narcolepsy
  - c. Bad vision
  - d. Deaf in one ear
21. Which of the following is not one of the bad omens that Casca spoke of during the storm?
  - a. A snake in a tree
  - b. An owl in the daytime
  - c. A lion that didn't bother anyone
  - d. Men on fire walking up and down the street
22. When is the Ides of March?
  - a. February 1
  - b. March 15
  - c. February 15
  - d. March 5
23. Who says, "Now could I, Casca, name to thee a man most like this dreadful night, that thunders, lightens, opens graves and roars...." ?
  - a. Casca
  - b. Brutus
  - c. Cassius
  - d. Caesar
24. Which of the following men is not a conspirator at the end of Act I?
  - a. Brutus
  - b. Decius Brutus
  - c. Trebonius
  - d. Cassius
25. What day is it when Cassius says, "let us go, for it is after midnight...." ?
  - a. It is the Ides of March.
  - b. It is the Feast of Lupercal.
  - c. It is the end of time.
  - d. It is too late to be awake.
26. Act I of the play provides basic information about the characters and their situation. What is this part of the play called.
  - a. The drama
  - b. The turning point
  - c. The climax
  - d. The exposition
27. Flavius' conversation with the commoners in the beginning of Act I gives important information. What else



does it provide?

- a. Conflict
- b. Tragedy
- c. Humor
- d. Crisis

28. In Act I, scene I, why do Falvius and Marullus try to stop people from celebrating?
- a. They think the celebration disrespects the feast of Lupercal.
  - b. They resent the fact that Caesar has defeated and murdered Pompey.
  - c. They worry that Caesar will be offended by the smell and manners of the crowd.
  - d. They feel that Caesar will be embarrassed by all the attention paid to him.
29. In Act I, scene ii, why does Cassius flatter Brutus?
- a. He fears that Brutus may try to kill him or Casca.
  - b. He needs Brutus to support his plot against Caesar.
  - c. He wants Brutus to leave Rome so Caesar will retire.
  - d. He wants Brutus to marry his daughter in March.
30. What internal conflict does Brutus face in Act I?
- a. He is Caesar's friend, but he does not want to live under a king
  - b. He is Cassius' enemy, but he agrees with Cassius about Caesar
  - c. He wants to be king himself, but he does not want to hurt Caesar
  - d. He wants to be king himself, but he does not want to offend Cassius
31. Why does Caesar distrust Cassius?
- a. Cassius is lazy and daydreams too much.
  - b. Cassius is powerful and owns too much land.
  - c. Cassius talks too much and is eager to please.
  - d. Cassius thinks too much and is too clever.
32. According to Casca, how did Caesar react when he was offered the crown?
- a. He rejected it three times, but he really wanted to accept it.
  - b. He accepted it three times, but he really wanted to reject it.
  - c. He rejected it twice but finally accepted it when the crowd insisted.
  - d. He accepted it, but only because Calpurnia would get a crown, too.
33. At the beginning of Act I, scene iii, when Casca describes the thunderstorm, why is he upset?
- a. He is afraid that he will be hit by lightning and will be killed.
  - b. He is worried that the thunderstorm is really the sound of fighting.
  - c. He is afraid that the gods are angry and something bad will happen.
  - d. He is afraid that Caesar is angry and will blame him for the weather.
34. Why does Cassius believe that Brutus should be part of the plot against Caesar?
- a. People fear Brutus and will not dare challenge him.
  - b. People will respect Brutus and will accept what he does.
  - c. Brutus is the strongest man in Rome, including Caesar.
  - d. Brutus is the smartest man in Rome, except Cassius.
35. Based on Brutus' reaction to Cassius in Act I, scene ii, what may be Brutus' tragic flaw?
- a. He may be too suspicious.
  - b. He may be too trusting.
  - c. He may be too brave
  - d. He may be too cowardly.

**Open Response Question**

Directions: Choose **TWO** prompts to answer. Complete this question on your OWN paper. Complete it with full sentences and paragraphs. Remember that just because the question asks for listing, you still need a strong introduction.

Item A: In Act I of *The Tragedy of Julius Caesar*, you learn about the relationships among three important men in Rome:

Caesar, Cassius, and Brutus. In a brief essay, describe the relationship between Caesar and Cassius, between Caesar and Brutus, and between Cassius and Brutus. Explain why understanding these relationships is important when predicting what might happen next in the play.

Item B: In *The Tragedy of Julius Caesar*, Shakespeare uses the superstitions of ancient Romans to foreshadow, or hint at, what is going to happen later in the play. In Act I, a soothsayer makes a prediction, and a number of unusual, apparently natural, events occur. The characters respond to them as Romans would have. In an essay, describe some of these events of omens. Discuss how they affect the action of the play.

Item C: In Act I of *The Tragedy of Julius Caesar*, Shakespeare introduces us to three major groups of characters within this play. One of these groups is the friends of Caesar, one is the plebeians, or common people of Rome, and lastly are the conspirators, which are people who are working against Caesar. In a brief essay, list all the conspirators up to this point, then discuss the numerous reasons that Cassius has instigated this conspiracy.

## Act II

1. What is a taper?
  - a. Bottle
  - b. Wine
  - c. Letter
  - d. Candle
2. What does Brutus mean when he says, "It must be by his death; and for my part I know no personal cause to spurn at him, but for the general."?
  - a. He doesn't hate Caesar; he's doing it for Rome
  - b. He hates Caesar and thinks he's weak
  - c. He is a spy for Caesar
  - d. He will kill Caesar because he hates him
3. What does Brutus mean by: "And therefore think him as a serpent's egg which hatched would as his kind grow mischievous, and kill him in the shell."?
  - a. Brutus will kill Cassius before Cassius kills Caesar
  - b. Brutus will join the conspiracy
  - c. Kill Caesar before he gains power
  - d. Brutus has a healthy connection to snakes
4. What was the paper that Lucius gave Brutus to read at the beginning of Act II?
  - a. One of the fake letters Cassius wrote
  - b. An invitation to Caesar's crowning
  - c. A summons to court
  - d. Rome will fall without Caesar
5. What does Brutus mean by: "O Rome, I make thee promise, if the redress will follow, thou receives thy full petition at the hand of Brutus."?
  - a. He will join the conspiracy.
  - b. He will not join the conspiracy
  - c. He promises Rome he will be the ruler
  - d. Rome will fall without Caesar
6. Who is the last conspirator to join?
  - a. Brutus
  - b. Lepidus
  - c. Ligarius
  - d. Lucius
7. Which of these is **not** one of the conspirators' mistakes?
  - a. Not swearing an oath
  - b. Not including Cicero

- c. Not including Lepidus
  - d. Not killing Antony
8. What did Metellus mean by: "O, let us have him, for his silver hairs will purchase us a good opinion."?
- a. He's too old to know anything
  - b. They don't want him to join
  - c. Metellus thinks they should kill him
  - d. Metellus thinks he's older and wiser
9. What did Brutus mean by: "Let us not break with him; for he will never follow anything that other men begin."?
- a. He doesn't think the man is worthy
  - b. He doesn't want him to join because he always wants to be the leader
  - c. He doesn't think the other man understands the conspiracy
  - d. He knows the other man is on Caesar's side
10. What does Brutus mean when he says, "And for Mark Antony, think not of him; for he can do no more than Caesar's arm when Caesar's head is off."?
- a. Antony wants to cut off Caesar's head
  - b. The conspirators want to behead Caesar
  - c. Antony will cause trouble
  - d. Antony is nothing without Caesar
11. Who says he can bring Caesar to the capitol by using flattery?
- a. Cassius
  - b. Decius
  - c. Brutus
  - d. Casca
12. Who is the cause of all the conspirators' mistakes?
- a. Cassius
  - b. Trebonius
  - c. Brutus
  - d. Decius
13. What does Brutus say is bothering him when Portia asks?
- a. He is sick
  - b. He doesn't know what to do
  - c. He wants to be the ruler
  - d. He hates Cassius
14. What does Caesar mean by: "Cowards die many times before their deaths; the valiant never taste of death but once."?
- a. Cowards never die
  - b. Cowards die a little each time they are too afraid to do something
  - c. Cowards can't join the conspiracy
  - d. He is a coward
15. What does Ligarius mean by: "Set on your foot, and with a heart new-fired I follow you, to do I know not what; but it sufficeth that Brutus leads me on."?
- a. He doesn't want to help.
  - b. He's going to walk behind Brutus.
  - c. He wants to be the leader
  - d. He'll do whatever Brutus asks because he trusts him
16. What does Caesar mean by: "What can be avoided whose end is purposed by the mighty gods"?
- a. Everyone will die
  - b. He isn't going to the capitol
  - c. You can't fight fate
  - d. Fate is foolish to believe
17. What two things does the conspirator tell Caesar to talk him into going to the capitol?
- a. That the dream was good, and that the senate may not crown him
  - b. That people were waiting, and that they were throwing him a party

- c. That Calpurnia was a foolish woman, and that they may give Brutus the crown
  - d. That dreams are stupid, and that the crown was beautiful
18. Who does Ligarius mean when he says, "But are not some whole that we must make sick?"
- a. Ligarius
  - b. Caesar
  - c. Brutus
  - d. Antony
19. Why does Portia feel she has the right to know what is bothering Brutus?
- a. Because she asked him
  - b. Because eh told everyone else
  - c. She's his wife
  - d. Because it's his duty
20. What are purgers?
- a. Prophets
  - b. Soothsayers
  - c. Healers
  - d. Conspirators
21. Who gives the first soliloquy in Act II?
- a. Cassius
  - b. Caesar
  - c. Antony
  - d. Brutus
22. Why do the conspirators want Caesar to go to the Senate on the ides of March?
- a. So that they can accuse him of tyranny
  - b. So that they can have soldiers arrest him
  - c. So that they can kidnap him
  - d. So that they can kill him
23. At the end of Act II, what plans do Artemidorus and the soothsayer have?
- a. They both want to warn Caesar that he is in danger.
  - b. They both want to warn Brutus that the plot is wrong
  - c. They both want to warn Calpurnia to keep Caesar at home.
  - d. They both want to warn Portia that Brutus is in danger.
24. How would you paraphrase the following advice that Brutus gives the conspirators about their plot in Act II, scene I?
- "Hide it in smiles and affability...."
- a. Keep the plot secret plans by acting friendly and normal
  - b. Hide a copy of the secret plans with a smiling neighbor
  - c. Reach out with smiles to anyone who can help us
  - d. Be pleasant when you announce our plot to the public
25. The conspiracy members agree not to attack Mark Antony. Why do they make this decision?
- a. They cannot be sure that Antony will be at the Senate that day
  - b. They fear that Antony will appear with armed troops that day
  - c. They are afraid of turning public opinion against him.
  - d. They hope that Antony will agree to make the throne later.
26. At the beginning of Act II, why does Shakespeare have Brutus ask his servant what day it is?
- a. To show the audience that Roman servants manipulated their masters
  - b. To show the audience how much Brutus depends on his servant for information
  - c. To make sure the audience knows this is the day the soothsayer warned about
  - d. To make sure the audience knows that nothing bad will happen that day
27. What decision does Brutus make against Cassius' wishes?
- a. The decision to avoid killing Marc Antony
  - b. The decision to avoid killing the soothsayer

- c. The decision to avoid kidnapping Calpurnia
  - d. The decision to avoid involving Portia
28. In Acts I and II, the reports of strange occurrences in Rome create which of the following moods?
- a. Exciting, vivid, inspiring
  - b. Terrifying, bloody, grotesque
  - c. Mysterious, magical, fantastic
  - d. Foreboding, ominous, threatening
29. Act II, scene iii of *The Tragedy of Julius Caesar* is only fifteen lines long and has only one character, Artemidorus, who wants to warn Caesar. What is the main purpose of this scene?
- a. To provide comic relief
  - b. To build suspense
  - c. To reveal a tragic flaw
  - d. To provide a turning point
30. Which of the following actions creates the most suspense in Act II?
- a. Brutus' confession to Portia
  - b. The meeting of the conspirators
  - c. The constant sound of rain and thunder
  - d. Capurnia's warnings to Caesar

### **Open Response Question**

Directions: Choose ***TWO*** of the following open responses to answer. Complete this question on your OWN paper. Complete it with full sentences and paragraphs. Remember that just because the question asks for listing, you still need a strong introduction.

**Item A:** In Act II of *The Tragedy of Julius Caesar*, Caesar is given many warnings against going to the Capitol on the Ides of March. In an essay, list and explain the four warnings Caesar received in Act II.

**Item B:** Brutus is a wealthy patriot and nobleman. He has the respect and admiration of all and Caesar is his personal friend. Yet, he decides to betray Caesar in a dangerous plot. In a brief essay, explain Brutus' reasons for his actions.

**Item C:** The conspirators decide not to attack Antony when they kill Caesar. Cassius is not so sure they have chosen wisely, but Brutus brushes his argument aside. Why does Brutus decide to leave Antony unharmed, and how is this decision consistent with other aspects of Brutus' character? Describe how Brutus' nature leads him to this fateful decision.

### Act III

1. What does Caesar mean when he says, "What touches us ourselves must be last served."?
  - a. He doesn't want anyone to touch him
  - b. He saves personal letters for last
  - c. He doesn't touch anyone
  - d. He wants to enter the building last
2. What does Popilius mean when he says, "I wish your enterprise today may thrive."?
  - a. He wants to join the conspiracy
  - b. He wants Caesar to be crowned
  - c. He knows about the conspiracy and hopes they succeed
  - d. He wants to work for Caesar
3. What does Cassius mean by, "If this be known, Cassius or Caesar never shall turn back, for I will slay myself."?
  - a. He will either kill Caesar or himself
  - b. He's gone too far to quit
  - c. He will give up and work for Caesar if the conspiracy falls
  - d. He has decided to drop out of the conspiracy
4. What was Trebonius' job within the conspiracy?

- a. To be the first to stab Caesar
  - b. To use his brother to get close to Caesar
  - c. To keep the audience from interfering
  - d. To keep Antony out of the way
5. Who is supposed to be the first to stab Caesar?
- a. Antony
  - b. Casca
  - c. Metellus
  - d. Cassius
6. Who uses his brother as an excuse for the conspirators to get close to Caesar?
- a. Antony
  - b. Casca
  - c. Metellus
  - d. Cassius
7. What is the name of the brother used to get close to Caesar?
- a. Publius
  - b. Lepidus
  - c. Metellus
  - d. Ligarius
8. What is the heavenly body to which Caesar compares himself?
- a. The Big Dipper
  - b. The Little Dipper
  - c. The Milky Way
  - d. The Northern Star
9. What does Caesar mean by, "Et tu, Brute?"?
- a. Where are you, Brutus?
  - b. Why you, Brutus?
  - c. And you, Brutus?
  - d. Who are you, Brutus?
10. What does Brutus mean by, "...ambition's debt is paid."?
- a. Ambition is the name of the group of conspirators
  - b. Ambition is of no relevance in this situation
  - c. There was no ambition on Caesar's part
  - d. Caesar was killed because of his ambition
11. What does Brutus mean by, "...and let no man abide this deed but we the doers."?
- a. No one else should take the blame for Caesar's death
  - b. They should blame someone else for Caesar's death
  - c. They should be punished for killing Caesar
  - d. Caesar should have killed himself
12. What does Brutus mean by, "...and then is death a benefit. So are we Caesar's friends that have abridged his time of fearing death."?
- a. They have kept Caesar from dying
  - b. They have done Caesar a favor by killing him
  - c. Caesar will always be afraid of dying
  - d. Caesar wanted to die
13. What does Cassius mean by, "So often shall the knot of us be called the men that gave their country liberty."?
- a. They will be named rulers of the country
  - b. They should have killed the previous rulers
  - c. They have made history
  - d. They will be killed because of their deed
14. What does Brutus mean by, "As fire drives out fire, so pity pity."?
- a. Pity for Rome was greater than the pity for Caesar
  - b. The people of Rome are pitiful

- c. There is no pity in Caesar
  - d. The conspirators should be pitied
15. What does Brutus mean by, "Our reasons are so full of good regard that were you, Antony, the son of Caesar, you should be satisfied."?
- a. They think Antony is Caesar's son
  - b. They wish that Caesar had children
  - c. They aren't telling Antony anything
  - d. They want Antony to know that they had good, solid reasons for killing Caesar.
16. What is considered the fourth mistake by the conspirators (i.e. Brutus)?
- a. Not swearing an oath
  - b. Letting Antony speak at the funeral
  - c. Letting Antony speak alone at the funeral
  - d. Not killing Antony along with Caesar
17. What is considered the fifth mistake by the conspirators?
- a. Not swearing an oath
  - b. Letting Antony speak at the funeral
  - c. Letting Antony speak alone at the funeral
  - d. Not killing Antony along with Caesar
18. What does it mean when Antony says, "A curse shall light upon the limbs of men; domestic fury and fierce civil strife shall cumber all the parts of Italy...?"
- a. There will be an eclipse
  - b. Caesar will live on in all the people's hearts
  - c. The conspirators will rule Rome badly
  - d. There will be a war as a result of Caesar's death
19. How far are seven leagues?
- a. 1 mile
  - b. 11 miles
  - c. 21 miles
  - d. 31 miles
20. What does Brutus mean by, "...this is my answer. Not that I loved Caesar less, but that I loved Rome more."?
- a. He did it for Rome
  - b. He loves Caesar more than Rome
  - c. He loves the conspirators more than Rome
  - d. He and the other conspirators didn't mean to kill Caesar
21. What does Brutus mean by, "...as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death."?
- a. Caesar was going to kill him, so he killed Caesar first
  - b. He would kill himself, too, if the people thought it would benefit Rome
  - c. Cassius will kill Brutus if Brutus doesn't kill him first
  - d. He will kill himself if Cassius will, too
22. What does the third plebeian mean when he says of Brutus, "Let him be Caesar."?
- a. Kill Brutus, too.
  - b. Brutus acts just like Caesar
  - c. Caesar should have killed Brutus
  - d. They want Brutus to be ruler
23. How many times does **ANTONY** refer to Brutus and the others as "honorable men"?
- a. 5
  - b. 10
  - c. 15
  - d. 20
24. What thing of Caesar's does Antony use to turn the commoners against the conspirators?
- a. His crown
  - b. His wife

- c. His loyalty
  - d. His will
25. Who was the second plebeian referring to when he said, "We'll hear him, we'll follow him, we'll die with him."?
- a. Brutus
  - b. Cassius
  - c. Antony
  - d. Caesar
26. What two things did Caesar "supposedly" leave the commoners?
- a. Land and money
  - b. Power and fame
  - c. Greed and avarice
  - d. Wife and family
27. What does Antony mean by, "...Mischief, thou art afoot, take thou what course thou wilt."?
- a. He wants to be mean to the commoners
  - b. He wants to be the ruler of Rome
  - c. He wants Brutus to become ruler of Rome
  - d. He has started something for the commoners to finish
28. Who is Octavius?
- a. Caesar's son
  - b. Caesar's nephew
  - c. Caesar's brother
  - d. Caesar's dad
29. What does Cinna mean by, "Liberty! Freedom! Tyranny is dead!"?
- a. They've killed the tyrant and are free again
  - b. He thinks the conspirators are tyrants
  - c. He wants to rule as a tyrant would
  - d. He wants the next ruler to do away with the idea of tyranny
30. What does Casca mean by, "Speak hands for me!"?
- a. He won't speak to Caesar
  - b. He won't speak to the conspirators
  - c. He will let his hands do the talking for him
  - d. He will give a speech after Caesar's death
31. At the beginning of act III, the conspirators gather around Caesar and ask him to pardon someone. How does Caesar answer them?
- a. Proudly and arrogantly
  - b. Fearfully and suspiciously
  - c. Reasonably and logically
  - d. Kindly and sympathetically
32. When Antony delivers a dramatic speech over Caesar's body, he is alone on stage. What is the name for this kind of speech?
- a. Aside
  - b. Soliloquy
  - c. Monologue
  - d. Dialogue
33. In his speech over Caesar's body, Antony says that Caesar's wounds "beg" him to do something. What do they beg him to do?
- a. Remain silent about the conspiracy
  - b. Forgive the conspirators for their crime
  - c. Get revenge for Caesar's death
  - d. Win the crown away from Brutus
34. Brutus is the first to speak at Caesar's funeral. How would you describe the feelings he expresses?
- a. Sincere



- b. Angry
  - c. Fearful
  - d. Confused
35. What is suggested by the bloody imagery of Act III?
- a. Caesar's death is a wound from which Rome will never recover.
  - b. Caesar's death speaks eloquently of the eternal quest for justice.
  - c. The Romans are now ruled by passion and violence rather than law
  - d. The Romans are now torn between peaceful lies and bitter truth

### **Open Response Question**

Directions: Choose ***TWO*** open response items to complete. Complete this question on your OWN paper. Complete it with full sentences and paragraphs. Remember that just because the question asks for listing, you still need a strong introduction.

**Item A:** In Act III, with the death of Caesar, the race for the crown begins. Define triumvirate and then list the members of the new triumvirate being formed. Also talk about their inner feelings for each other. Do they all get along and plan to run a triumvirate as it is meant to? Or are they secretly working against each other?

**Item B:** At some points in Act III, Antony says that he supports the conspirators. At other times, he vows revenge against them or motivates others to seek revenge. In a brief essay, explain why Antony expresses different feelings at different times in Act III. How and why do his speeches vary according to who is listening to them?

**Item C:** In a brief essay, describe how the plebeians respond to Brutus' funeral speech and how they respond to Antony's funeral speech. What do their responses tell you about them?

### Act IV

1. What does Antony mean by, "This is a slight unmeritable man, meet to be sent on errands,"?
  - a. Lepidus is rude and he doesn't like him
  - b. Lepidus is only good for running errands
  - c. Lepidus is stealing gold
  - d. Lepidus is taking bribes from Cassius
2. What does Antony mean by, "Brutus and Cassius are levying powers,"?
  - a. Brutus and Cassius are gaining power
  - b. Brutus and Cassius are gaining the love of the people
  - c. Brutus and Cassius are gathering troops
  - d. Brutus and Cassius are deciding who to give power in the Senate
3. What does Octavius mean when he says, "And some that smile have in their hearts, I fear, Millions of Mischief."?
  - a. Brutus is up to mischief
  - b. Brutus and Cassius are causing trouble
  - c. Those that appear as your friend may actually be plotting against you behind your back
  - d. People who smile are causing trouble
4. What does Brutus mean by, "Pindarus...Hath given me some worthy cause to wish things done undone."?
  - a. He regrets killing Caesar and wishes he could go back and undo things.
  - b. Pindarus has made Brutus upset
  - c. Brutus wishes that Pindarus had never come
  - d. Brutus and Pindarus cannot be allies
5. What does Brutus mean when he says, "But hollow men, like horses hot at hand, make gallant show and promise of their mettle; but when they should endure the bloody spur, They fall..."?
  - a. The men are acting like horses
  - b. They are putting on a funny show.
  - c. They act big and put on a show until it comes time to really prove their worth and that is where they

fall.

d. The horses fell and now they cannot march to Philippi.

6. Why is Brutus mad at Cassius?

- a. He is in a war against Cassius.
- b. Cassius made him kill Caesar and now he regrets it.
- c. Cassius is telling Antony and Octavius all of Brutus' war plans
- d. Cassius is taking bribes and denied Brutus money for his troops.

7. What are legions?

- a. Soldiers
- b. Romans
- c. Plebeians
- d. Wounds

8. What does Cassius mean when he tells Brutus, "A friendly eye could never see such faults."?

- a. If you were my true friend, you would help me.
- b. If you were my true friend, you would march with me.
- c. If you were my true friend, you would overlook my faults.
- d. If you were my true friend, you would see me differently.

9. How did Portia die?

- a. Stabbed herself
- b. Drank poison
- c. Jumped off a bridge
- d. Swallowed hot coals

10. What were Portia's two reasons for killing herself?

- a. She hated her life, and she wanted to make Brutus upset.
- b. She was impatient of Brutus' absence and knew that Octavius and Antony's troops were gaining power.
- c. She was afraid that Brutus would be in war, and she didn't want to live without him.
- d. She wanted to make Cassius and Brutus argue, and she was sad that Caesar died.

11. What is Brutus's philosophy and what does it mean?

- a. Atheism – he does not believe in any religions.
- b. Buddhism – if you live a great life, you will be rewarded in your second life.
- c. Stoicism – bad things don't happen to good people
- d. Christian – if you believe in God and live by the Bible, you will go to Heaven when you die

12. What does Brutus mean by, "Octavius and Mark Antony come down upon us with a mighty power, bending their expedition toward Philippi."?

- a. Octavius and Mark Antony are marching to Philippi
- b. Octavius and Mark Antony will kill us at Philippi
- c. Octavius and Mark Antony want us to come to Philippi
- d. Octavius and Mark Anthony are meeting us at Philippi

13. Messala and Brutus both receive letters depicting the rumors of Octavius, Antony, and Lepidus killing some senators. How do these two letters differ?

- a. Messala's letter says 300 senators died. Brutus' letter said 5 senators died.
- b. Messala's letter says 50 senators died. Brutus' letter says 43 senators died.
- c. Messala's letter says 104 senators died. Brutus' letter says 101 died.
- d. Messala's letter says 100 senators died. Brutus' letter says 70 died.

14. How does Brutus react to Messala telling him that Portia is dead?

- a. He is very upset and cries.
- b. He doesn't really care.
- c. He tells Cassius to hold his sword so he can run upon it.
- d. He runs into the field to think and grieve.

15. Why does Antony want to get rid of Caesar's will?

- a. He doesn't want the people to find it.
- b. He wants to keep all the gardens and private walks for himself.

- c. He wants to get out of paying the people the money Caesar promised them.
  - d. He wants to change the will so that the triumvirate will inherit everything including the crown.
16. Which character believes it is better for their troops to march to Philippi to meet Antony and Octavius' troops there?
- a. Cassius
  - b. Brutus
  - c. Lepidus
  - d. Metellus
17. What does Cassius mean by, "Tis better that the enemy seek us. So shall he waste his means, weary his soldiers, doing himself offense."?
- a. I don't think we should march to Philippi, because it will offend Antony and Octavius.
  - b. I don't think we should march to Philippi, because it will make our soldiers tired.
  - c. I think we should march to Philippi, because if we don't, Antony's troops will gain soldiers as they march to us.
  - d. I think we should march to Philippi, because we will intimidate Antony's soldiers.
18. What does Brutus mean by, "The enemy, marching along by them, by them shall make a fuller number up, come on refreshed, new-added and encouraged; from which advantage shall we cut him off if at Philippi we do face him there."?
- a. I don't think we should march to Philippi, because it will offend Antony and Octavius.
  - b. I don't think we should march to Philippi, because it will make our soldiers tired.
  - c. I think we should march to Philippi, because if we don't, Antony's troops will gain soldiers as they march to us.
  - d. I think we should march to Philippi, because we will intimidate Antony's soldiers.
19. In what two places does Caesar's ghost appear?
- a. Sardis and Rome
  - b. Philippi and Rome
  - c. Rome and France
  - d. Sardis and Philippi
20. What type of instrument does Brutus ask Lucius to play?
- a. Flute
  - b. Harmonica
  - c. Lute
  - d. Clarinet
21. What does Caesar's ghost mean when he tells Brutus, "To tell thee thou shalt see me at Philippi"?
- a. I will see you again at Philippi.
  - b. You will die at Philippi.
  - c. Antony's troops are marching to Philippi.
  - d. I will speak to Cassius at Philippi.
22. What does it mean to have an "itching palm"?
- a. A rash on your hand
  - b. Telling lies
  - c. Guilty feeling
  - d. Taking bribes
23. Why does Caesar's ghost appear to Brutus and not to Cassius?
- a. He loved Brutus more than Cassius.
  - b. Brutus was more of a friend than Cassius.
  - c. Cassius was asleep.
  - d. Brutus stabbed Caesar and he wanted revenge.
24. When Brutus sees the ghost of Caesar, he is not afraid. Why?
- a. He thinks he is hallucinating and just seeing things.
  - b. He is drunk.
  - c. He believes Caesar's ghost is good.
  - d. He is afraid, but he hides it so his troops won't think badly of him.

25. Who are the three main characters who have died up to this point?
- Cinna(the poet), Portia, and Octavius
  - Caesar, Portia, and Cicero
  - Casca, Portia, and Caesar
  - Caesar, Brutus, and Cinna(the conspirator)
26. Who does Antony compare to a donkey?
- Brutus
  - Lucius
  - Cassius
  - Lepidus
27. What does Cassius mean by, "You know that you are Brutus that speaks this, or, by the gods, this speech were else your last."?
- Be glad that you are Brutus, and I like you, or I would kill you for saying this.
  - You know who you are and this is your last speech because I am going to kill you.
  - Because you are Brutus, I do not care to hear your speech. I know you are just an orator.
  - You are Brutus and you speak like the gods.
28. What is one of Brutus' real motives for killing Caesar?
- He wanted to be king.
  - He loved Rome
  - He believed Caesar's officials were taking bribes.
  - Cassius talked him into it.
29. Who does Brutus say this line, "from this day forth, I'll use you for my mirth, yea, for my laughter, when you are waspish"?
- Caesar
  - Cassius
  - Lepidus
  - Portia
30. What does Cassius mean by, "I, that denied thee gold, will give my heart. Strike as thou didst at Caesar, for I know, when thou didst hate him worst, thou lovedst him better."?
- If you really loved Caesar, why did you kill him?
  - If you hate me that bad, stab me now. You always loved Caesar more anyways.
  - You loved Caesare more than me, and you stabbed him in the heart, just like you are doing to me.
  - You love me more than you love Caesar, which is why we are going to war together.
31. In Act IV, how has the relationship between Brutus and Cassius changed?
- They are more respectful.
  - They are more patient
  - They are more suspicious.
  - They are more bored.
32. Why is Cassius shocked when he finds out that Brutus' wife has died?
- He just saw her the day before.
  - He did not know Brutus was married.
  - Brutus threatens to kill him in revenge.
  - Brutus does not seem upset
33. Judging by the behavior of Cassius and Brutus in Act IV, what prediction might you make about their battle with Antony?
- Cassius and Brutus will work well together in battle.
  - Cassius and Brutus will not work well together in battle.
  - Brutus will betray Cassius and join Antony's army.
  - Cassius will betray Brutus and join Antony's army.
34. How are Brutus and Cassius characterized in Act IV?
- Wise, generous, sensible
  - Timid, hesitant, fearful
  - Gentle, respectful, understanding

- d. Suspicious, petty, quarrelsome
35. How do the temperaments of Brutus and Cassius differ?
- a. Brutus is mean-spirited, while Cassius is apologetic.
  - b. Brutus is emotional, while Cassius is stoical.
  - c. Brutus is stoical, while Cassius is emotional.
  - d. Brutus is hot-tempered, while Cassius is calm.

### **Open Response Question**

Directions: Choose ***TWO*** of the following prompts to answer. Complete this question on your OWN paper. Complete it with full sentences and paragraphs. Remember that just because the question asks for listing, you still need a strong introduction.

**Item A:** In *The Tragedy of Julius Caesar*, Antony appears as the main good character, or protagonist, who remains true to Caesar. However, in Act IV, we begin to see some of Antony's true characteristics coming forth. There is one item and one person who Antony wishes to get rid of. List the one item and one person Antony wants to get rid of. Then, explain why he wants to get rid of them.

**Item B:** Discuss the challenges that Brutus faces in Act IV, and assess his prospects for the future. Consider the following questions: What personal loss does he suffer? What happens to his friendship with Cassius? What threats does he face in the days ahead? What impact might the appearance of Caesar's ghost have on him? How does he handle all these difficult circumstances? What does the future seem to hold for him?

**Item C:** Compare and contrast the characters of Antony, Brutus, and Cassius. In what ways do they differ from one another? What traits do they share? Give specific examples to support your statements about each character.

### **Act V**

1. What is a parley?
  - a. A type of vegetable
  - b. A piece of furniture
  - c. A battle
  - d. A conference between enemies
2. What does Cassius mean when he tells Brutus, "Brutus, thank yourself; this tongue had not offended so today, if Cassius might have ruled."?
  - a. If Cassius had his way, Antony would be dead
  - b. If Cassius had his way, he would have been crowned ruler
  - c. If Cassius had his way, they would have waited on Antony's army in Sardis
  - d. If Cassius had his way, Caesar would still be alive
3. How many times does Octavius say that Caesar was stabbed?
  - a. 33
  - b. 23
  - c. 13
  - d. 3
4. What does Octavius mean by, "When think you that this sword goes up again? Never, till Caesar's.... wounds be well avenged; or till another Caesar have added slaughter to the swords of traitors."?
  - a. He will kill himself because of Caesar's death
  - b. He will kill all the conspirators or die trying
  - c. He will join the conspirators and kill Antony
  - d. He will become the only new ruler of Rome
5. What does Brutus mean by, "Caesar, thou canst not die by traitors' hands unless thou bring'st them with thee."?
  - a. He is telling Octavius that Antony is a traitor

- b. He is saying that he will not harm Octavius
  - c. He is saying that the conspirators aren't the ones who are traitors
  - d. He is saying that Antony and Octavius should join forces with him.
6. Whose birthday is it in Act V?
- a. Brutus
  - b. Antony
  - c. Octavius
  - d. Cassius
7. Of what are eagles a sign?
- a. Imprisonment
  - b. Freedom
  - c. Death
  - d. Impending doom
8. Which of these is NOT one of the bad omens that Cassius mentions in his speech?
- a. Ravens
  - b. Eagles
  - c. Crows
  - d. Kites
9. What does Brutus mean by: "But this same day must end that work the ides of March begun...?"
- a. They will pay for Caesar's death
  - b. Caesar's death will be forgotten
  - c. Octavius Caesar will forgive them
  - d. There will be no battle
10. What does Cassius mean when he says, "Caesar, thou art revenged, even with the sword that killed thee."?
- a. He will kill all the conspirators to avenge Caesar's death
  - b. He will let Antony and Octavius kill him
  - c. He will kill Brutus because he is the main conspirator
  - d. He will kill himself with the same sword he used to kill Caesar
11. What does Titinius mean by, "Mistrust of my success hath done this deed."?
- a. He will never be successful because of Caesar
  - b. He will be successful because he killed a conspirator
  - c. It is his fault that Cassius is dead
  - d. It is Cassius' fault that Brutus is dead
12. What does Titinius mean by, "Come, Cassius' sword and find Titinius' heart."?
- a. He will kill himself because he thought it was his fault
  - b. He wants Cassius to try to fight him
  - c. He wants to help Cassius kill Antony
  - d. He wants to make an alliance with Antony and Octavius
13. What does Brutus mean by: "O Julius Caesar, thou art mighty yet!"?
- a. Octavius is just as mighty as his uncle
  - b. Caesar is still powerful even though he is dead
  - c. Octavius Caesar will never keep his throne
  - d. There will be no more Caesar because they will all be killed
14. Where does Brutus send Cassius' body?
- a. Sardis
  - b. Philippi
  - c. Rome
  - d. Thasos
15. Why does Cato pretend to be Cassius?
- a. To confuse Antony's army
  - b. Because he has a conflict with identity
  - c. Because he wants to create an alliance
  - d. Because it is a strategy he uses to get himself killed

16. Who pretends to be Brutus?
  - a. Lucius
  - b. Lucilius
  - c. Cato
  - d. Pindarus
17. What does this person mean when he says of Brutus: "When you do find him, be alive or dead, he will be found like Brutus, like himself."?
  - a. They will never find Brutus
  - b. Brutus is dead
  - c. Brutus will be noble, no matter how they find him
  - d. Brutus will kill them all to avenge Cassius' death
18. What does Brutus mean by: "It is more worthy to leap in ourselves than tarry till they push us."?
  - a. It is better to kill himself than die by Antony or Octavius' hand
  - b. He wants to leap off a cliff to kill himself
  - c. He wants other people to kill Antony
  - d. He wants to surrender
19. What does Volumnius mean by: "That's not an office for a friend, my lord."?
  - a. He doesn't want to be Brutus' friend
  - b. He doesn't want to be friends with Antony
  - c. He doesn't think you should ask a friend to help you commit suicide
  - d. He doesn't want to help Brutus escape
20. Who helps Brutus kill himself?
  - a. Cato
  - b. Volumnius
  - c. Dardanius
  - d. Strato
21. What does Brutus mean by: "Caesar, now be still; I killed not thee with half so good a will."?
  - a. He didn't really kill Caesar
  - b. He was more sure of killing himself than he was of killing Caesar
  - c. He didn't really want to kill Caesar
  - d. He wanted to kill Antony and Octavius
22. What does Strato mean when he says, "For Brutus only overcame himself, and no man else hath honor by his death."?
  - a. No one could find Brutus
  - b. Brutus was better than all of them
  - c. No one else could take credit for Brutus' death
  - d. Brutus killed both Antony and Octavius
23. What does Octavius mean by: "All that served Brutus, I will entertain them."?
  - a. Brutus' people can work for him
  - b. He wants to kill all of Brutus' people
  - c. He wants Brutus' people to surrender
  - d. He wants to take Brutus' people back to Rome and imprison them
24. Who is Antony referring to when he says, "This was the noblest Roman of them all. All the conspirators save only he did that they did in envy of great Caesar..."?
  - a. Cassius
  - b. Octavius
  - c. Lepidus
  - d. Brutus
25. Where did Brutus' body lie the night before his funeral?
  - a. Thasos
  - b. In Antony's tent
  - c. In Octavius' tent
  - d. Rome

26. How does Act V begin?
- With Antony and Octavius trying to make peace with their enemies
  - With Brutus and Cassius trying to make peace with their enemies
  - With both sides trying to make peace before the fighting begins
  - With both sides trading insults and accusing each other
27. For what mistake does Cassius still blame Brutus in Act V?
- For not killing Antony when they killed Caesar
  - For allowing Octavius to join with Antony against them
  - For agreeing to fight in a war they would never win
  - For telling everyone about the visit of Caesar's ghost
28. Why is Cassius NOT considered a tragic hero?
- He is greedy and dishonest rather than noble.
  - He is a cowardly soldier rather than a brave one.
  - His death is not sad because he wanted to die.
  - His death is not sad because it was fated by the gods.
29. What is Brutus' tragic flaw?
- He trusts everyone.
  - He suspects everyone.
  - He acts without thinking.
  - He thinks instead of acting.
30. Why is Brutus considered a tragic hero?
- He was bad, but many people loved him anyway.
  - He was noble, but his own flaws caused his downfall.
  - He never made any mistakes and sacrificed himself.
  - He did what his friend Cassius asked him to do.

### **Open Response Question**

Directions: Choose **TWO** of the following open response to complete. Complete this question on your OWN paper. Complete it with full sentences and paragraphs. Remember that just because the question asks for listing, you still need a strong introduction.

**Item A:** There are many characters that come to suffer death in *The Tragedy of Julius Caesar*. List the six characters that died in the play. Briefly explain how 3 of the 6 characters died. Then explain the misunderstanding that led to Cassius death.

**Item B:** In your open response, discuss Brutus as a tragic hero. Answer the following questions: What are his heroic qualities? At what points in the play does he exhibit these qualities? What is his tragic flaw? At what points in the play is this flaw most obvious? Why is his death so tragic?

**Item C:** Imagine that you have to vote in an election to choose the best leader of Rome. The candidates are Brutus, Cassius, and Antony. In your open response, Compare and Contrast the strengths and weaknesses of each man. Then, make a judgment about which man would make the best leader.

### **Elizabethan Era Quiz**

- A dramatic work that is light and often humorous is a
  - Comedy
  - Tragedy
- A play that usually ends in death can be categorized as a
  - Comedy
  - Tragedy
- A dramatic work that in which the main character is brought to ruin or suffers extreme sorrow is a
  - Comedy



- b. Tragedy
4. A play that usually ends in death can be categorized as a
    - a. Comedy
    - b. Tragedy
  5. The Elizabethan Era is considered
    - a. The bronze age
    - b. The golden age
    - c. English Renaissance
    - d. Both B&C
  6. The Elizabethan Era focused on what two things?
    - a. Art and sculpture
    - b. Education and scientific discovery
    - c. Literature and music
    - d. Music and dramatization of plays
  7. Shakespeare made more than 500 references of this kind in his plays and poems.
    - a. Dramatic
    - b. Musical
    - c. Scientific
    - d. Famous painters
  8. The most important political figure was:
    - a. Queen Catherine
    - b. Queen Elizabeth I
    - c. Queen Elizabeth II
    - d. Queen Mary
  9. Who invented the printing press?
    - a. Johannes Hamilton
    - b. Johannes Hughes
    - c. Johannes Gutenberg
    - d. Johannes Glightly
  10. The printing press is a
    - a. mechanical device used to print stamps
    - b. mechanical device used to print books
    - c. mechanical device used to print pictures
    - d. mechanical device used to print money
  11. The printing press made all of the following possible **EXCEPT FOR**:
    - a. Authorship profitable
    - b. Authorship meaningful
    - c. Allowed texts to reach a larger audience
    - d. Helped standardize grammar
  12. William Shakespeare: born-death?
    - a. April 26<sup>th</sup>, 1565-April 23<sup>rd</sup>, 1617
    - b. April 26<sup>th</sup>, 1564-April 23<sup>rd</sup>, 1616
    - c. April 26<sup>th</sup>, 1563-April 23<sup>rd</sup>, 1615
    - d. April 26<sup>th</sup>, 1562-April 23<sup>rd</sup>, 1614
  13. Shakespeare's theater company built a famous theater in London known as the
    - a. Goble Theater
    - b. Global Theater
    - c. Globed Theater
    - d. Globe Theater
  14. In what year did Shakespeare's company build their famous theater?
    - a. 1599
    - b. 1598
    - c. 1597

d. 1596

15. Unfortunately, Shakespeare's famous theater burned to the ground during a production of a play in what year?

a. 1615

b. 1614

c. 1613

d. 1612

16. Which type of dramatic play is Julius Caesar?

a. Comedy

b. Tragedy

### **Open-Response**

Directions: Write your response using paragraphs and full sentences. Make sure to answer all parts of the question. Please write on a separate sheet of paper.

Although Julius Caesar has many underlying themes, there are four major themes, which we discussed in class. List and define all four themes major themes of Julius Caesar. Then choose one theme to discuss in detail – what is it? What are some questions you may ask yourself when you are thinking of this theme? How can you relate it to everyday life?

Critical Vocabulary (These words are adapted from existentialist vocabulary)

Commonly Confused Words (seem simple but it is best to review)

1. it's
2. its
3. their
4. there
5. they're
6. your
7. you're
8. effect
9. affect
10. lie
11. lay
12. passed
13. past
14. than
15. then
16. to
17. too
18. two
19. who
20. whom