



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

Subject Content: English Grade 9

During the course of each unit, the following standards should be embedded (possibly as bellwork/exitslips or a whole day lesson if needed dependent on students):

1. 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

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
- Compare texts to previously read texts, past and present events, and/or content learned in other coursework

3. Knowledge of Literary and Nonliterary Forms

- 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)
- Compare works with similar themes or topics presented in different media or literary forms (e.g., the life of Helen Keller as presented in her autobiography *The Story of My Life* and in the play and movie *The Miracle Worker*)
- Read dramatic literature (e.g., *Our Town*, *Romeo and Juliet*) and analyze its conventions to identify how they express a writer's meaning
- 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).

4. Influences on Texts

- 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 Depression as represented in John Steinbeck's novel *Of Mice and Men* and Dorothea Lange's photographs)
- Describe archetypal images used in literature and film (e.g., the portrayal of Curley's wife in John Steinbeck's novel *Of Mice and Men* as the biblical Eve)

5. Author's Voice and Method

- 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
- Distinguish between author and narrator/speaker/persona in increasingly challenging texts
- 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
- Identify, analyze, and evaluate the author's use of parallel plots and subplots in increasingly challenging texts
- 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
- Analyze an author's implicit and explicit argument, perspective, or viewpoint in a text (e.g., the role of social position in John Steinbeck's novel *Of Mice and Men*)
- Describe what makes an author's style distinct from the styles of others
- Identify the author's stated or implied purpose in increasingly challenging texts

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. Summarize and paraphrase information in increasingly challenging texts, identifying key ideas, supporting details, logical gaps, and omissions
- 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
- d. Distinguish between fact and opinion, basing judgments on evidence and reasoning

7. Literary Criticism

- a. Learn appropriate literary terms and apply them to increasingly challenging texts (e.g., using the term *epiphany* or *symbolism* appropriately in a discussion of Toni Morrison's novel *The Bluest Eye*)
- b. Generate interpretations of increasingly challenging texts; support judgments by citing evidence from the text

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)
- b. Infer word meanings by analyzing relationships between words (e.g., synonyms, antonyms, metaphors, analogies) in increasingly challenging texts
- c. Use general and specialized dictionaries, thesauruses, and glossaries (print and electronic) to determine the definition, pronunciation, derivation, spelling, and usage of words
- 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
- f. Identify and interpret common idioms and literary, classical, and biblical allusions (e.g., Achilles' heel) in increasingly challenging texts
- g. Describe and provide examples of the ways past and present events (e.g., cultural, political, technological, scientific) have influenced the English language
- h. Apply knowledge of connotation and denotation to determine the meanings of words and phrases in increasingly challenging texts

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
- b. Analyze writing assignments in terms of purpose and audience to determine which strategies to use (e.g., writing a letter to a friend about a party versus writing a letter to your grandmother about the same party)
- 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

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. 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
- c. Craft first and final drafts of persuasive papers that support arguments with detailed evidence, exclude irrelevant information, and correctly cite sources
- 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
- 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
- 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

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

4. Sentence-Level Constructions

- a. Correct run-ons, fragments, and dangling and/or misplaced modifiers to improve clarity
- b. Use a variety of sentence structures to vary pace and to support meaning
- c. Use parallel structure to present items in a series and items juxtaposed for emphasis
- d. Use resources and reference materials (e.g., dictionaries and thesauruses) to select effective and precise vocabulary that maintains consistent style, tone, and voice
- 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

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
- f. Correctly use parts of speech

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

1. Research

- a. Use research methods (e.g., background reading, online searches, surveys, interviews) to locate and collect reliable information from print and nonprint sources
- b. Decide on a research question and develop a hypothesis, modifying questions as necessary during the project to further narrow the focus or extend the investigation
- c. Evaluate source information (e.g., primary and secondary sources) for accuracy, credibility, currency, utility, relevance, reliability, and perspective
- d. Compile and organize the important information to support central ideas, concepts, and themes
- 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)
- f. Compose a short research report, oral or written, that includes a clear thesis statement, title page, outline, first and final drafts, and works-cited page, adhering to MLA or other stylebook guidelines

Listening, Viewing, and Speaking:

1. Comprehension and Analysis

- a. Recognize the main ideas in a variety of oral presentations and draw valid conclusions
- b. Identify and evaluate the effect of logical fallacies (e.g., overgeneralization, bandwagon) and the presence of biases and stereotypes in television and print advertising, speeches, newspaper articles, and Internet advertisements
- c. Identify types of arguments (e.g., causation, analogy, appeals to emotion or authority) in visual and oral texts
- d. Compare how different media forms (e.g., television news, news magazines, documentaries, online news sources) cover the same event

2. Application

- a. Use elements of speech forms—introduction, transitions, body, and conclusion—including the use of facts, literary quotations, anecdotes, and/or references to authoritative sources
- 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
- e. Write and deliver persuasive speeches that use logical, emotional, and ethical appeals; structured arguments; and relevant evidence from a variety of sources
- f. Apply analytic and active listening strategies (e.g., paraphrasing, monitoring messages for clarity, selecting and organizing essential information, noting change-of-pace cues) in formal and informal settings
- g. Actively participate in small-group and large-group discussions, assuming various roles

3. 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 1 (18 Days)

Introduction to English 9: Life at the Crossroads

Objectives as Learning Targets

A.1. Reading Across the Curriculum

- a. I can 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)
- b. I can read independently for a variety of purposes (e.g., for enjoyment, to gain information, to perform a task)
- 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

A.2. Reading Strategies

- b. I can 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)

A.3. 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 non literary forms (e.g., workplace and technical documents)

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 Depression as represented in John Steinbeck's novel *Of Mice and Men* and Dorothea Lange's photographs)

A.5. Author's Voice and Method

- 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.

A.7. Literary Criticism

- a. Learn appropriate literary terms and apply them to increasingly challenging texts (e.g., using the term *epiphany* or *symbolism* appropriately in a discussion of Toni Morrison's novel *the Bluest Eye*)
- b. I can generate interpretations of increasingly challenging texts; support judgments by citing evidence from the text

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
- 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 uses a range of literary devices (e.g., figurative language, sound devices, stage directions) to convey a specific effect
- 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
- 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
- e. I can 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 Constructions

- b. I can use a variety of sentence structures to vary pace and to support meaning
- f. I can use strong action verbs, sensory details, vivid imagery, and precise words

B.6. Conventions of Punctuation

- b. I can use punctuation correctly within sentences and words

D.2. Application

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

E. 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 class work
- d. I can demonstrate familiarity with test formats and test administration procedures to increase speed and accuracy

Activities

Day 1: On the first day of class, students will discuss rules, needed supplies for class and interview each other, asking how 9th grade is like a crossroad. Then, they share what they have learned with the class. This leads to a discussion of organizational patterns in writing and a general exploration of the study of English.

Day 2: The themes for the unit and Sustained Silent Reading (SSR) are discussed.

Day 3: The syllabus, course policies, class notebooks, and portfolios are discussed.

Day 4: Students spend time in the school library finding books to read for SSR.

Day 5: students create a one-page essay to answer their own and their partner's response to, "How 9th grade is like a crossroad."

Day 6: Students will be introduced to the proper 3.5 essay.

Day 7: Students will be given their 'crossroad' essays and asked to label each section according to the 3.5 format. Students will then answer, "What is missing? What did I get right?"

Day 8: Students will be assigned textbooks and be given a worksheet for a scavenger hunt to help familiarize students with their textbooks.

Day 9: Students will begin reading "The Sniper".

Day 10: Students will discuss their thoughts on "The Sniper" and then begin reading "The Most Dangerous Game."

Day 11: Students will continue reading "The Most Dangerous Game".

Day 12: Students will begin reading the "Interlopers", possible quiz over the 3 short stories.

Day 13: Students will begin writing a compare/contrast essay for their choice of the 3 stories.

Day 14: Students complete rough draft- peer and/or teacher edit.

Day 15: Students highlight their essays and discuss how to create a stronger more appealing essay for their readers.

Day 16: Students discuss grammatical errors and revise their essays.

Day 17: Students conduct peer reviews, revise them again, and turn them in. They revise the essays a final time based on their teacher's review.

Day 18: Students complete an exam- ACT QC unit 1

Assessments

Cloze activities, 'hot seat', sparkles-vocabulary, quizzes,

Texts and Multimedia

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

Short Stories

The Most Dangerous Game

The Sniper

The Interlopers

The Scarlet Ibis

The Necklace

The Pearl

Informational Texts

🕒 The Purdue Online Writing Lab

(<http://owl.english.purdue.edu/>)

🕒 Grammar Bites (<http://www.chompchomp.com/>)

🕒 Grammar Slammer (<http://englishplus.com/grammar/>)

Extras

Essential Questions

1. How is ninth grade like a crossroads?
2. How can I use the writing process to become a better writer?
3. What tools are there to use to interpret literature?

Unit 2 (22 Days)

Introduction to Research: Living with Change

Objectives as Learning Targets

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

A.2. Reading Strategies

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

b. I can 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)

e. I can compare texts to previously read texts, past and present events, and/or content learned in other course work

A.3. Knowledge of Literary and Nonliterary Forms

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)

A.5. Author's Voice and Method

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

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

A.6. Persuasive and Language and Logic

a. I can 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 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

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

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

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.4 Sentence- Level Construction

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

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

B.5. Conventions of Usage

a. I can correctly spell commonly misspelled/confused words

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

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 non-print sources

b. I can decide on research question and develop a hypothesis, modifying questions as necessary during the project to further narrow the focus or extend the investigation

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 organize the 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)

f. I can compose a short research report, oral or written, that includes a clear thesis statement, title page, outline, first and final drafts, and works-cited page, adhering to MLA or other stylebook guidelines

D.1. Comprehension and Analysis

a. I can recognize the main ideas in a variety of oral presentations and draw valid conclusions

D.2. Application

a. I can use elements of speech forms- introduction, transitions, body, and conclusion – including the use of facts, literary quotations, anecdotes, and/or references to authoritative source

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

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

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

Day 1: Introduce students to the research process. Students will be introduced to MLA citation style using a color-coded example sheet. Sample citations will be completed in class for comprehension and practice.

Day 2: Students will complete paraphrasing, summarizing and quotation worksheet for practice. Students will watch PowerPoint for thesis statements and begin practice for various main ideas and opinions to build a thesis over various topics.

Day 3: Students will read various historical documents and generate 10 questions to research. Students will then get into groups to build questioning skills and annotate their historical document.

Day 4: Students will annotate the "Gettysburg Address"

Day 5: Students will go to library to begin creating an Annotated Bibliography.

Day 6: Students will go to library and finish their annotated bibliography.

Day 7: Students will use bibliographies to begin thesis statement, and research paper.

Day 8: Students will use class-time to work on rough draft of research papers. Peer and teacher editing will be progressive.

Day 9: Research papers cont.

Day 10: MLA worksheet #2

Day 11: Students will enter library and choose an index card with a citation – they will then proceed to locate the cited source within the library. Students will then find a source and cite the information correctly on their own cards to exchange with another student. Students will then find these sources too.

Day 12: Research papers cont.

Day 13: Research papers cont.

Day 14: Research papers cont. Possible quiz for citations.

Day 15: Research papers cont.

Day 16: Research papers cont.

Day 17: Research papers due.

Day 18: Teacher/student conference over research paper

Day 19: Teacher/ student conferences cont.

Day 20: Students will look over graded papers and write a response to their grades in their student journals. "How could I improve my grade? What are my strengths, weaknesses?"

Day 21: Students will complete exam over Unit 2 ACT QC.

Day 22: Teacher will return tests to students and have class discussion over missed questions, and any questions students may have.

Assessments and On-Demand Prompts

Attached or hyperlinked

Texts and Multimedia

The Gettysburg Address

Additional Resources and Critical Questions, Essential Questions, etc

Informational Texts

Unit 3 (21 Days)

To Kill a Mockingbird

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

A.2. Reading Strategies

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

c. I can demonstrate comprehension of increasingly challenging texts (both print and non-print 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

A.3. Knowledge of Literary and Nonliterary Forms

b. I can compare works with similar themes or topics presented in different media or literary forms (e.g., the life of Helen Keller as presented in her autobiography *the Story of My Life* and in the play and movie *The Miracle Worker*)

A.4. Influence 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 Depression as represented in John Steinbeck's novel *Of Mice and Men* and Dorothea Lange's photographs)

A.5. Author's Voice and Method

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

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 a text (e.g., the role of social position in John Steinbeck's novel *Of Mice and Men*)

A.6. Persuasive Language and Logic

b. I can summarize and paraphrase information in increasingly challenging texts, identifying key ideas, supporting details, logical gaps, and omissions

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

d. I can distinguish between fact and opinion, basing judgments on evidence and reasoning

A.7. Literary Criticism

a. I can learn appropriate literary terms and apply them to increasingly challenging texts (e.g., using the term epiphany or symbolism appropriately in a discussion of Toni Morrison's novel *The Bluest Eye*)

A.8. Words and Their History

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

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 a friend about a party versus writing a letter to your grandmother about the same party)

d. I can prepare writing for publication by choosing the most appropriate form and, 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

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; support the main ideas with facts, details, and examples; and make distinctions about the relative value and significance of those facts, details, and examples

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

B.4. Sentence-Level Constructions

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

B.5. Conventions of Usage

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

B.6. Conventions of Punctuation

b. I can use punctuation correctly within sentences and words

D.1. Comprehension and Analysis

a. I can recognize the main ideas in a variety of oral presentations and draw valid conclusions

c. I can identify types of arguments (e.g., causations, analogy, appeals to emotion or authority) in visual and oral texts

D.2. Application

f. I can apply analytical and active listening strategies (e.g., paraphrasing, monitoring messages for clarity, selecting and organizing essential information, noting change-of-pace cues in formal and informal settings)

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

Activities

Day 1: Students will be given vocabulary to accompany "To Kill a Mockingbird". Students will utilize class time to look up words in the dictionary and use Thesaurus to give example of alternative words.

Day 2: Students will begin discussion over suspense, mystery, flashbacks, surprise, tension etc, with accompanying worksheets. Begin watching "To Kill a Mockingbird" Students will be assigned a character from the story. Students will write daily in a journal from their characters perspective.

Day 3: Continue movie

Day 4: Continue movie

Day 5: Continue movie

Day 6: finish movie and begin reading "To Kill a Mockingbird"

Day 7: Students will finish chapter 1.

Day 8: Students will enter class and answer the question "Sticks and stones may break your bones, but words will never hurt you." Are there personal instances in your life that either validate or oppose this quote? Are there instances in history that validate or oppose it? Give examples. 1 page.

Day 9: Students will enter class and begin reading chapter 2 aloud. Students are to finish chapter 2 at home.

Day 10: Students will enter class and complete a short quiz over chapter 1 & 2. Begin reading Chapter 3.

Day 11: Continue chapter 3, chapter 4 -8 assigned reading for homework.

Day 12: Quiz over chapter 1-8. Students will then read and discuss chapter 9.

Day 13: Students will discuss possible reasoning for the title. Continue reading through chapter 10.

Day 14: Students will begin reading chapter 11 in class and be assigned chapter 12 for independent reading at home.

Day 15: Students will be assigned chapters 13-20 for weekend reading.

Day 16: Students will enter class and take a short quiz up to chapter 20. Begin reading chapter 21 and complete chapter 22 that night.

Day 17: Students will enter class and continue reading-chapter 23

Day 18: Read Chapter 24

Day 19: Chapter 25

Day 20: Chapter 26.

Day 21: Students will complete exam over "To Kill a Mockingbird".

Assessments and On Demand Prompts

Attached or hyperlinked

Texts and Multimedia

To Kill A Mockingbird

Additional Resources and Critical Questions, Essential Questions, etc

Unit 4 (15 Days)

Poetry

A.2. Reading Strategies

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

A.3. 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)

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)

A.5. Author's Voice and Method

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

b. I can distinguish between author and narrator/speaker/persona 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

A.7. Literary Criticism

b. I can generate interpretations of increasingly challenging texts; support judgments by citing evidence from the text

A.8. 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

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

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, state directions) to convey a specific effect
- d. I can craft first and final drafts of responses to literature that organize an insightful interpretations around several clear ideas, premises, or images and support judgments with specific references to the original text

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 paragraph, 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 danglish and/or misplaced modifiers to improve clarity
- c. I can use parallel structure to present items in a series and items juxtaposed for emphasis
- 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
- 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

- 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)

Activities

Day 1: Students will be introduced to the various types of poetry, poetic elements, and poetic license. PowerPoint

Day 2: Students will begin reading various poems from text. (possible poems listed below in text and media) class discussion will accompany reading.

Day 3: Students be introduced to rhyme scheme. Various examples in class for students. Students will then create various poems based on a set of schemes. (e.g., abab, aabb, abcb) Students will first create words that rhyme based on these schemes, then continue to write poems from their word choices.

Day 4: Students will play mad-libs using the air-liner. This will increase comprehension of rhyme scheme.

Day 5: Students will use worksheets to create various poems. (e.g., tanka, cinquain, quatrain, limerick)

Day 6: Students will read various poems and answer questions in regard to elements, rhyme scheme and meaning each day. (*The Seven Ages of Man, Dream Deferred, Harlem, The Day is Done, A Psalm of Life, O Captain! My Captain!, The Raven, etc*)

Day 7: Students will complete Worksheets to accompany the Raven and use the online source, <http://www.teachersfirst.com/lessons/raven/start.cfm>

Day 8: Students will complete "*The Raven*" assignment and be given a copy of, "*The Psalm of Life*" students will use colored pencils to label; rhyme scheme, poetic elements.

Day 9: Students will peer-edit "*The Psalm of Life*".

Day 10: Read poetry - discuss

Day 11: Read poetry - discuss

Day 12: Read poetry - discuss

Day 13: Read poetry- begin writing

Day 14: Students will watch PowerPoint over Sonnets. Class discussion of rhyme scheme and format, the assigned sonnet of student choice. (Shakespearian or Petrarchian)

Day 15: ACT QC assessment for unit 4.

Assessments and On-Demand Prompts

Attached or hyperlinked

Texts and Multimedia

Henry Wadsworth Longfellow (1807-1882)

A PSALM OF LIFE

WHAT THE HEART OF THE YOUNG MAN
SAID TO THE PSALMIST

TELL me not, in mournful numbers,
Life is but an empty dream ! —
For the soul is dead that slumbers,
And things are not what they seem.

Life is real ! Life is earnest!
And the grave is not its goal ;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow,
Is our destined end or way ;
But to act, that each to-morrow
Find us farther than to-day.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

In the world's broad field of battle,
In the bivouac of Life,
Be not like dumb, driven cattle !
Be a hero in the strife !

Trust no Future, howe'er pleasant !
Let the dead Past bury its dead !
Act,— act in the living Present !
Heart within, and God o'erhead !

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time ;

Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate ;
Still achieving, still pursuing,
Learn to labor and to wait.

The Raven

Setting The chamber of a house at midnight. Poe uses the word *chamber* rather than *bedroom* apparently because *chamber* has a dark and mysterious connotation.

First-Person Narrator (Persona) A man who has lost his beloved, a woman named Lenore. He is depressed, lonely, and possibly mentally unstable as a result of his bereavement.

Date of Publication Jan. 29, 1845, in *The New York Mirror* from a copy prepared for *The American Review*.

Source of Inspiration The raven in Charles Dickens' 1841 novel, *Barnaby Rudge*, a historical novel about anti-Catholic riots in London in 1780 in which a mentally retarded person (Barnaby) is falsely accused of participating. Barnaby owns a pet raven, Grip, which can speak. In the fifth chapter of the novel, Grip taps at a shutter (as in Poe's poem). The model

for Grip was Dickens' own talking raven, which was the delight of his children. It was the first of three ravens owned by Dickens, all named Grip. After the first Grip died, it was stuffed and mounted. An admirer of Poe's works acquired the mounted the bird and donated it to the Free Library of Philadelphia, where it is on display today.

Raven, a Glorified Crow A raven, which can be up to two feet long, is a type of crow. Ravens eat small animals, carrion, fruit, and seeds. They often appear in legend and literature as sinister omens.

Theme The death of a beautiful woman, as lamented by her bereaved lover.

Word Choice As in his short stories, Poe is careful to use primarily words that contribute to the overall atmosphere and tone of the poem. These words include *weary, dreary, bleak, dying, sorrow, sad, darkness, stillness, mystery, ebony, grave, stern, lonely, grim, ghastly, and gaunt*.

Sound and Rhythm The melancholy tone of "The Raven" relies as much on its musical sound and rhythmic pattern as on the meaning of the words. To achieve his musical effect, Poe uses rhyming words in the same line (internal rhyme), a word at the end of one line that rhymes with a word at the end of another line (end rhyme), alliteration (a figure of speech that repeats a consonant sound), and a regular pattern of accented and unaccented syllables. This pattern uses a stressed syllable followed by an unstressed syllable, with a total of sixteen syllables in each line. Here is an example (the first line of the poem):

.....ONCE u PON a MID night DREAR y, WHILE i POND ered WEAK and WEAR y

In this line, the capitalized letters represent the stressed syllables and the lower-cased letters, the unstressed ones. Notice that the line has sixteen syllables in all. Notice, too, that the line has internal rhyme (*dreary* and *weary*) and alliteration (while, weak, weary).

Who Is Lenore? It is possible that Lenore, the idealized deceased woman in the poem, represents Poe's beloved wife, Virginia, who was in poor health when Poe wrote "The Raven." She died two years after the publication of the poem, when she was only in her mid-twenties.

Criticism Some reviewers in Poe's day, including poet Walt Whitman, criticized "The Raven" for its sing-song, highly emotional quality. The poem is still criticized today—and often parodied—for the same reason. However, the consensus of critics and ordinary readers appears to be that the poem is a meticulously crafted work of genius and fully deserves its standing as one of the most popular poems in American literature. It is indeed a great work.

Summary It is midnight on a cold evening in December in the 1840s. In a dark and shadowy bedroom, wood burns in the fireplace as a man laments the death of Lenore, a woman he deeply loved. To occupy his mind, he reads a book of ancient stories. But a tapping noise disturbs him. When he opens the door to the bedroom, he sees nothing—only darkness. When the tapping persists, he opens the shutter of the window and discovers a raven, which flies into the room and lands above the door on a bust of Athena (Pallas in the poem), the goddess of wisdom and war in Greek mythology. It says "Nevermore" to all his thoughts and longings. The raven, a symbol of death, tells the man he will never again ("nevermore") see his beloved, never again hold her—even in heaven.

The Raven

By Edgar Allan Poe

Published on January 29, 1847

Complete Text With Annotation and Endnotes by Michael J. Cummings

Once upon a midnight dreary, while I **pondered**, weak and weary, [meditated, studied]
Over many a **quaint** and curious **volume of forgotten lore**, [archaic, old] [book of knowledge or myths]
While I **n**odded, **n**early **n**apping, suddenly there came a tapping, [example of alliteration]
As of some one gently rapping, rapping at my **chamber** door. [bedroom or study]
"Tis some visitor," I muttered, "tapping at my chamber door-
Only this, and nothing more."

Ah, distinctly I **remember** it was in the bleak **December**, [internal rhyme]
And each separate dying **ember wrought its ghost** upon the floor. [glowing wood fragment in fireplace] [formed ash]
Eagerly I wished the **morrow**; vainly I had sought to borrow [next day]
From my books **surcease** of sorrow—sorrow for the lost Lenore- [an end, a pause, a delay]
For the rare and radiant maiden whom the angels name Lenore-

Nameless here for evermore.

And the **silken sad uncertain rustling** of each purple curtain [example of alliteration]
Thrilled me—filled me with **fantastic** terrors never felt before; [unreal, imaginary; weird, strange]
So that now, to still the beating of my heart, I stood repeating,
"Tis some visitor **entreating** entrance at my chamber door- [begging, pleading for]
Some late visitor **entreating** entrance at my chamber door;-
This it is, and nothing more."

Presently my soul grew stronger; hesitating then no longer,
"Sir," said I, "or Madam, truly your forgiveness I **implore**; [beg, ask for]
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you"- here I opened wide the door;-
Darkness there, and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortals ever dared to dream **before**;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "**Lenore!**"
This I whispered, and an echo murmured back the word, "**Lenore!**"-
Merely this, and nothing **more**. [Lines 2, 4, 5, and 6 of each stanza rhyme, as here]

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
"Surely," said I, "surely that is something at my window **lattice**: [shutter]
Let me see, then, what **thereat** is, and this mystery explore- [there, at that place]
Let my heart be still a moment and this mystery explore;-
'Tis the wind and nothing more."

Open here I flung the shutter, when, with many a **flirt** and flutter, [jerk]
In there stepped a **stately** raven of the saintly days of **yore**; [majestic][the distant past]
Not the least **obeisance** made he; not a minute stopped or stayed he; [bow, gesture of respect]
But, with **mien** of lord or lady, perched above my chamber door- [manner]
Perched upon a **bust** of **Pallas** just above my chamber door- [small sculpture showing the head, shoulders, and chest]
Perched, and sat, and nothing more. of a person][Athena, Greek goddess of wisdom]

Then this **ebony** bird **beguiling** my sad fancy into smiling, [black][charming, coaxing]
By the grave and stern **decorum of the countenance it wore**. [look on its face]
"Though thy **crest** be **shorn** and shaven, thou," I said, "art sure no **craven**, [tuft of feathers on head][cut] [coward]
Ghastly grim and ancient raven wandering from the Nightly shore- [See Note 1 below the end of the poem.]
Tell me what thy lordly name is on the Night's Plutonian shore!
Quoth the Raven, "Nevermore." [Said, spoke]

Much I marvelled this ungainly fowl to hear discourse so plainly, [The narrator is surprised that the raven can speak.]
Though its answer little meaning- **little relevancy bore**; [The raven's answer made little sense.]
For we cannot help agreeing that no living human being
Ever yet was blest with seeing bird above his chamber door-
Bird or beast upon the sculptured bust above his chamber door,
With such name as "Nevermore." [See Note 2 below the end of the poem.]

But the raven, sitting lonely on the **placid** bust, spoke only [**peaceful**]

That one word, as if his soul in that one word he did outpour.
Nothing further then he uttered- not a feather then he fluttered-
Till I scarcely more than muttered, "other friends have flown before-
On the morrow he will leave me, as my hopes have flown before."
Then the bird said, "Nevermore."

Startled at the stillness broken by reply so aptly spoken,
"Doubtless," said I, "what it utters is **its only stock and store**, [**the only words it can speak**]
Caught from some unhappy master whom unmerciful Disaster [**learned**]
Followed fast and followed faster till his songs one burden bore-
Till the **dirges** of his Hope that melancholy burden bore [**funeral hymns**]
Of 'Never- nevermore'."

But the Raven still beguiling all my fancy into smiling,
Straight I wheeled a cushioned seat in front of bird, and bust and door;
Then upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this **ominous** bird of yore- [**sinister, threatening**]
What this **grim, ungainly, ghastly, gaunt** and ominous bird of yore [**the bird is now the image of death**]
Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing
To the fowl whose **fiery eyes now burned** into my bosom's core; [**metaphor comparing the gaze to a fire**]
This and more I sat **divining**, with my head at ease reclining [**trying to figure out**]
On the cushion's velvet lining that the **lamplight gloated** o'er, [**personification**]
But whose velvet violet lining with the lamplight gloating o'er,
She shall press, ah, nevermore! [**She will never again press her head to the cushion.**]

Then methought the air grew denser, perfumed from an unseen **censer** [**vessel in which incense is burned**]
Swung by Seraphim whose footfalls tinkled on the tufted floor. [**Angels of the highest rank**]
"Wretch," I cried, "**thy** God hath lent **thee**- by these angels he hath sent **thee** [**the narrator is referring to himself**]
Respite- respite and **nepenthe**, from thy memories of Lenore! [**Rest, pause**][**Drug causing forgetfulness**]
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!" [**Drink**]
Quoth the Raven, "Nevermore."

"Prophet!" said I, "thing of **evil!**- prophet still, if bird or **devil!** [**Poetic license: evil and devil don't rhyme**]
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted-
On this home by horror haunted- tell me truly, I implore-
Is there- **is there balm in Gilead?**- tell me- tell me, I implore!" [**Is there any cure for my deep depression?**]
Quoth the Raven, "Nevermore." **See the Bible, Jeremiah 8:22**

"Prophet!" said I, "thing of evil- prophet still, if bird or devil!
By that Heaven that bends above us- by that God we both adore-
Tell this soul with sorrow laden if, within the distant **Aidenn**, [**Paradise, heaven, Eden**]
It shall clasp a sainted maiden whom the angels name Lenore-
Clasp a rare and radiant maiden whom the angels name Lenore."
Quoth the Raven, "Nevermore."

"Be that word our sign in parting, bird or fiend," I shrieked, upstarting-

"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!- quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the Raven, "Nevermore."

And the Raven, never flitting, still is sitting, still is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamplight o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor

Shall be lifted- nevermore!.....[The narrator will never again see Lenore.]

THE END

Note 1 The narrator believes the raven is from the shore of the River Styx in the Underworld, the abode of the dead in Greek mythology. "Plutonian" is a reference to Pluto, the god of the Underworld.

Note 2 The narrator at first thinks the raven's name is "Nevermore." However, he later finds out that "Nevermore" means that he will never again see the woman he loved.

Casey at the Bat By: Ernest Lawrence Thayer

The outlook wasn't brilliant for the Mudville nine that day;
The score stood four to two, with but one inning more to play,
And then when Cooney died at first, and Barrows did the same,
A pall-like silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest
Clung to that hope which springs eternal in the human breast;
They thought, "If only Casey could but get a whack at that —
We'd put up even money now, with Casey at the bat."

But Flynn preceded Casey, as did also Jimmy Blake,
And the former was a hoodoo, while the latter was a cake;
So upon that stricken multitude grim melancholy sat;
For there seemed but little chance of Casey getting to the bat.

But Flynn let drive a single, to the wonderment of all,
And Blake, the much despised, tore the cover off the ball;
And when the dust had lifted, and men saw what had occurred,
There was Jimmy safe at second and Flynn a-hugging third.

Then from five thousand throats and more there rose a lusty yell;
It rumbled through the valley, it rattled in the dell;
It pounded on the mountain and recoiled upon the flat,
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place;
There was pride in Casey's bearing and a smile lit Casey's face.
And when, responding to the cheers, he lightly doffed his hat,
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt.
Five thousand tongues applauded when he wiped them on his shirt.
Then while the writhing pitcher ground the ball into his hip,
Defiance flashed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,
And Casey stood a-watching it in haughty grandeur there.
Close by the sturdy batsman the ball unheeded sped —
"That ain't my style," said Casey. "Strike one!" the umpire said.

From the benches, black with people, there went up a muffled roar,
Like the beating of the storm-waves on a stern and distant shore;
"Kill him! Kill the umpire!" shouted some one on the stand;
And it's likely they'd have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone;
He stilled the rising tumult; he bade the game go on;
He signaled to the pitcher, and once more the dun sphere flew;
But Casey still ignored it, and the umpire said "Strike two!"

"Fraud!" cried the maddened thousands, and echo answered "Fraud!"
But one scornful look from Casey and the audience was awed.
They saw his face grow stern and cold, they saw his muscles strain,
And they knew that Casey wouldn't let that ball go by again.

The sneer has fled from Casey's lip, the teeth are clenched in hate;
He pounds with cruel violence his bat upon the plate.
And now the pitcher holds the ball, and now he lets it go,
And now the air is shattered by the force of Casey's blow.

Oh, somewhere in this favored land the sun is shining bright,
The band is playing somewhere, and somewhere hearts are light,
And somewhere men are laughing, and little children shout;
But there is no joy in Mudville — mighty Casey has struck out.

Dreams By: Langston Hughes

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

maggie and milly and molly and may By: EE Cummings

maggie and milly and molly and may

went down to the beach(to play one day)

and maggie discovered a shell that sang
so sweetly she couldn't remember her troubles,and

milly befriended a stranded star
whose rays five languid fingers were;

and molly was chased by a horrible thing
which raced sideways while blowing bubbles:and

may came home with a smooth round stone
as small as the world and as large as alone.

For whatever we lose(like a you or a me)
it's always ourselves we find in the sea.

The Seven Ages of Man By: William Shakespeare

All the world's a stage,
And all the men and women merely players,
They have their exits and entrances,
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
Then, the whining schoolboy with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden, and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice
In fair round belly, with good capon lin'd,
With eyes severe, and beard of formal cut,
Full of wise saws, and modern instances,
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose, and pouch on side,
His youthful hose well sav'd, a world too wide,
For his shrunk shank, and his big manly voice,
Turning again towards childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

"I Wandered Lonely as a Cloud" By: William Wordsworth

wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine

And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed---and gazed---but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

“The Bells” By: E.A. Poe

I

Hear the sledges with the bells
Silver bells!
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells
From the jingling and the tinkling of the bells.

II

Hear the mellow wedding bells,
Golden bells!
What a world of happiness their harmony foretells!
Through the balmy air of night
How they ring out their delight!
From the molten-golden notes,
And an in tune,
What a liquid ditty floats
To the turtle-dove that listens, while she gloats

On the moon!
Oh, from out the sounding cells,
What a gush of euphony voluminously wells!
How it swells!
How it dwells
On the Future! how it tells
Of the rapture that impels
To the swinging and the ringing
Of the bells, bells, bells,
Of the bells, bells, bells, bells,
Bells, bells, bells
To the rhyming and the chiming of the bells!

III

Hear the loud alarum bells
Brazen bells!
What a tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire,
In a mad exostulation with the deaf and frantic fire,
Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavor,
Now - now to sit or never,
By the side of the pale-faced moon.

Knoxville Tennessee By: Nikki Giovanni

I always like summer
Best
you can eat fresh corn
From daddy's garden
And okra
And greens
And cabbage
And lots of
Barbeque
And buttermilk
And homemade ice-cream
At the church picnic
And listen to
Gospel music
Outside
At the church
Homecoming
And go to the mountains with
Your grandmother
And go barefooted

And be warm
All the time
Not only when you go to bed
And sleep

Child on Top of a Greenhouse By: Theodore Roethke

The wind billowing out the seat of my britches,
My feet crackling splinters of glass and dried putty,
The half-grown chrysanthemums staring up like accusers,
Up through the streaked glass, flashing with sunlight,
A few white clouds all rushing eastward,
A line of elms plunging and tossing like horses,
And everyone, everyone pointing up and shouting!

The Base Stealer By: Robert Francis

Poised between going on and back, pulled
Both ways taut like a tightrope walker,
Fingertips pointing the opposites,
Now bouncing tiptoe like a dropped ball
Or a kid skipping rope, come on, come on,
Running a scattering of steps sidewise,
How he teeters, skitters, tingles, teases,
Taunts them, hovers like an ecstatic bird,
He's only flirting, crowd him, crowd him,
Delicate, delicate, delicate, delicate-now!

The Charge of the Light Brigade By: Alfred, Lord Tennyson

1.

Half a league, half a league,
Half a league onward,
All in the valley of Death
Rode the six hundred.
"Forward, the Light Brigade!
"Charge for the guns!" he said:
Into the valley of Death
Rode the six hundred.

2.

"Forward, the Light Brigade!"
Was there a man dismay'd?
Not tho' the soldier knew
Someone had blunder'd:
Their's not to make reply,
Their's not to reason why,
Their's but to do and die:
Into the valley of Death
Rode the six hundred.

3.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thunder'd;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.

4.

Flash'd all their sabres bare,
Flash'd as they turn'd in air,
Sabring the gunners there,
Charging an army, while
All the world wonder'd:
Plunged in the battery-smoke
Right thro' the line they broke;
Cossack and Russian
Reel'd from the sabre stroke
Shatter'd and sunder'd.
Then they rode back, but not
Not the six hundred.

5.

Cannon to right of them,
Cannon to left of them,
Cannon behind them
Volley'd and thunder'd;
Storm'd at with shot and shell,
While horse and hero fell,
They that had fought so well
Came thro' the jaws of Death
Back from the mouth of Hell,
All that was left of them,
Left of six hundred.

6.

When can their glory fade?
O the wild charge they made!
All the world wondered.
Honor the charge they made,
Honor the Light Brigade,
Noble six hundred.

Lord Randall (Anonymous Author)

"O where ha you been, Lord Randal, my son?
And where ha you been, my handsome young man?"
"I ha been at the greenwood; mother, mak my bed soon,
For I'm wearied wi hunting, and fain wad lie down."

"An wha met ye there, Lord Randal, my son?
And wha met ye there, my handsome young man?"
"O I met wi my true-love; mother, mak my bed soon,
For I'm wearied wi huntin, and fain wad lie down."

"And what did she give you, Lord Randal, My son?
And wha did she give you, my handsome young man?"
"Eels fried in a pan; mother, mak my bed soon,
For I'm wearied wi huntin, and fein wad lie down."

"And what gat your leavins, Lord Randal my son?
And wha gat your leavins, my handsome young man?"
"My hawks and my hounds; mother, mak my bed soon,
For I'm wearied wi huntin, and fein wad lie down."

"And what becam of them, Lord Randal, my son?
And what becam of them, my handsome young man?"
"They stretched their legs out and died; mother mak my bed soon,
For I'm wearied wi huntin, and fain wad lie down."

"O I fear you are poisoned, Lord Randal, my son!
I fear you are poisoned, my handsome young man!"
"O yes, I am poisoned; mother, mak my bed soon,
For I'm sick at the heart, and fain wad lie down."

"What d'ye leave to your mother, Lord Randal, my son?
What d'ye leave to your mother, my handsome young man?"
"Four and twenty milk kye; mother, mak my bed soon,
For I'm sick at the heart, and I fain wad lie down."

"What d'ye leave to your sister, Lord Randal, my son?
What d'ye leave to your sister, my handsome young man?"
"My gold and my silver; mother mak my bed soon,
For I'm sick at the heart, an I fain wad lie down."

"What d'ye leave to your brother, Lord Randal, my son?
What d'ye leave to your brother, my handsome young man?"
"My houses and my lands; mother, mak my bed soon,
For I'm sick at the heart, and I fain wad lie down."

"What d'ye leave to your true-love, Lord Randal, my son?
What d'ye leave to your true-love, my handsome young man?"
"I leave her hell and fire; mother mak my bed soon,
For I'm sick at the heart, and I fain wad lie down."

The Courage That My Mother Had By: Edna St. Vincent Millay

The courage that my mother had

Went with her, and is with her still:

Rock from New England quarried;

Now granite in a granite hill.

The golden brooch my mother wore

She left behind for me to wear;

I have no thing I treasure more:

Yet it is something I could spare.

Oh, if instead she'd left to me

The thing she took into the grave!—

That courage like a rock, which she

Has no more need of, and I have.

“Lost” By: Dan Brown

Lost in a world, that scares me to death,

Lost in a crowd, I'm losing my breath.

Lost as a boy, lost as a man,

I need to grow up, don't think I can.

Lost as a person, can't find my way.

Lost in life, every day.

Lost in worry, who am I?

All my life, I've lived a lie.

Lost to kindness, lost to love,

Lost in a sky, like a new-born dove.

Lost in thought, which I shouldn't do,

It winds me up, I can't get through.

Lost to comfort, all kind words,

Lost to advice, it isn't heard.

Lost to those who really care,

All these people, always there.

Lost in me, I need a break,

Lost in wonder, which road to take?

Lost in a place I don't know well,

Where are you now? There's no one to tell.

Lost here, all alone,

Lost apart from the mobile phone.

Lost still, there are no calls.

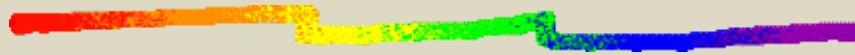
I'm struggling alone, to break these walls.

Lost in mind, lost in soul,

Lost memories, they're just a hole.
Lost family, lost mate,
Gone now, yet I'm full of hate.

Lost in a straight world, and I am gay,
Lost now, for what to say,
Lost in boredom, think I'll leave.
There's a lot in life I need to achieve.

Poetry Terminology



Elements of Poetry

The following is a list of the elements of poetry. Take the time to reflect on how each element contributes to a poem's meaning, and then brainstorm ways in which you can use it to further illuminate your own piece's meaning.

POEM: a work of literature in verse that often, but not necessarily, employs meter, rhyme, or figurative language in an attempt to communicate an aesthetic experience or statement which cannot be fully paraphrased in prose.

Poetic Devices

Speaker- voice behind the poem establishing a point of view (can be a persona)

Situation- circumstances surrounding the poem

Diction- choice of words

Syntax- grammatical order of words

Imagery- verbal expression of a sensory detail (visual, auditory, tactile, gustatory, or olfactory)

Irony- contradiction of expectation (verbal, situational, or dramatic)

Symbolism- representation in which an object or action represents something beyond itself

Basic Terms

denotation: the dictionary meaning of a word

connotation: the implied or suggested meaning connected with a word

literal meaning: limited to the simplest, ordinary, most obvious meaning

figurative meaning: associative or connotative meaning; representational

meter: measured pattern of rhythmic accents in a line of verse

rhyme: correspondence of terminal sounds of words or of lines of verse

Figurative Language

apostrophe: a direct address of an inanimate object, abstract qualities, or a person not living or present.

Example: "Beware, O Asparagus, you've stalked my last meal."

hyperbole: exaggeration for emphasis (the opposite of understatement)

Example: "I'm so hungry I could eat a horse."

metaphor: comparison between essentially unlike things without using words OR application of a name or description to something to which it is not literally applicable

Example: "[Love] is an ever fixed mark, / that looks on tempests and is never shaken."

metonymy: a closely related term substituted for an object or idea

Example: "We have always remained loyal to the crown."

oxymoron: a combination of two words that appear to contradict each other

Example: bittersweet

paradox: a situation or phrase that appears to be contradictory but which contains a truth worth considering

Example: "In order to preserve peace, we must prepare for war."

personification: the endowment of inanimate objects or abstract concepts with animate or living qualities

Example: "Time let me play / and be golden in the mercy of his means"

pun: play on words OR a humorous use of a single word or sound with two or more implied meanings; quibble

Example: "They're called lessons . . . because they lessen from day to day."

simile: comparison between two essentially unlike things using words such as "like," "as," or "as though"

Example: "My mistress' eyes are nothing like the sun"

Poetic Devices

irony: a contradiction of expectation between what is said and what is meant (verbal irony) or what is expected in a particular circumstance or behavior (situational), or when a character speaks in ignorance of a situation known to the audience or other characters (situational)

Example: "Time held me green and dying / Though I sang in my chains like the sea"

imagery: word or sequence of words representing a sensory experience (visual, auditory, olfactory, tactile, and gustatory)

Example: "bells knelling classes to a close" (auditory)

symbol: an object or action that stands for something beyond itself

Example: white = innocence, purity, hope

alliteration: the repetition of consonant sounds, particularly at the beginning of words

Example: ". . . like a wanderer white"

assonance: the repetition of similar vowel sounds

Example: "I rose and told him of my woe"

elision: the omission of an unstressed vowel or syllable to preserve the meter of a line of poetry

Example: "Th' expense of spirit in a waste of shame"

onomatopoeia: the use of words to imitate the sounds they describe

Example: "crack" or "whir"

allusion: a reference to the person, event, or work outside the poem or literary piece

Example: "Shining, it was Adam and maiden"

Form

open: poetic form free from regularity and consistency in elements such as rhyme, line length, and metrical form

closed: poetic form subject to a fixed structure and pattern

stanza: unit of a poem often repeated in the same form throughout a poem; a unit of poetic lines ("verse paragraph")

blank verse: unrhymed iambic pentameter

free verse: lines with no prescribed pattern or structure

couplet: a pair of lines, usually rhymed

heroic couplet: a pair of rhymed lines in iambic pentameter (tradition of the heroic epic form)

quatrain: four-line stanza or grouping of four lines of verse

sonnet: fourteen line poem in iambic pentameter with a prescribed rhyme scheme; its subject is traditionally that of love

English (Shakespearean) Sonnet: A sonnet probably made popular by Shakespeare with the following rhyme scheme:

abab cdcd efef gg

Italian (Petrarchan) Sonnet: A form of sonnet made popular by Petrarch with the following rhyme scheme:

abbaabba cdecde OR cdcdcd

Its first octave generally presents a thought, picture, or emotion, while its final sestet presents an explanation, comment, or summary

Meter

stress: greater amount of force used to pronounce one syllable over another

pause: (caesura) a pause for a beat in the rhythm of the verse (often indicated by a line break or a mark of punctuation)

rising meter: meter containing metrical feet that move from unstressed to stressed syllables

iambic (iamb): a metrical foot containing two syllables--the first is unstressed, while the second is stressed

anapestic (anapest): a metrical foot containing three syllables--the first two are unstressed, while the last is stressed

falling meter: meter containing metrical feet that move from stressed to unstressed syllables

trochaic (trochee): a metrical foot containing two syllables--the first is stressed, while the second is unstressed

dactylic (dactyl): a metrical foot containing three syllables--the first is stressed, while the last two are unstressed

spondee: an untraditional metrical foot in which two consecutive syllables are stressed

iambic pentameter: a traditional form of rising meter consisting of lines containing five iambic feet (and, thus, ten syllables)

POETIC DEVICES POWERPOINT: <http://www.worldofteaching.com/englishpowerpointspresentations.html>

Additional Resources and Critical Questions, Essential Questions, etc

Name: _____ Date: _____

To be completed after reading, *I Wandered Lonely as a Cloud*, & *I Never Saw Daffodils So Beautiful*.

1. What two things are personified in lines 11 & 12 of *I Wandered*? What human qualities are they given?
2. What is the rhyme scheme for each stanza?
3. How does the journal's introduction of the daffodils differ from the poem's introduction?
4. What words and phrases help to personify the daffodils?
5. What is the difference between the way the poem ends and the way the journal entry ends?

ALLITERATION

Alliteration is the repetition of the initial consonant. There should be at least two repetitions in a row.

For example: Peter Piper picked a peck of pickled peppers. The first letter, p, is a consonant. It is repeated many times. (If you use a syllable rather than a consonant, it is assonance.)

Underline the alliteration in these sentences.

1. Puny puma pit their skills against zebras.
2. Pretty Polly picked pears for preserves.
3. Handsome Harry hired hundreds of hippos for Hanukkah.

Finish the following sentences with alliterative words.

4. Doodling daughters _____.
5. Prickly pears _____.
6. Studious students _____.
7. Sunny skies _____.
8. Tiny Tim _____.
9. Buzzing bees _____.
10. Sneaky students _____.

PUNS ARE PLAYFUL!!!

Examples:

1. I recently spent money on detergent to unclog my kitchen sink. It was money down the drain.
2. Our social studies teacher says that her globe means the world to her.
3. A jury is never satisfied with the verdict. The jury always returns it.
4. Sir Lancelot once had a very bad dream about his horse. It was a knight mare.
5. A dog not only has a fur coat but also pants.
6. Today I've got a pressing engagement. I must go to the cleaners.
7. The principal part of a horse is the mane, of course.
8. Having lots of good cookbooks only makes sense. They contain such stirring events.
9. If you want to make a pun from dunlop. Then lop off the lop and the pun is dun.
10. I used to be twins. My mother has a picture of me when I was two.
11. I work as a baker because I knead dough.
12. What is the difference between a conductor and a teacher?
The conductor minds the train and a teacher trains the mind.

There are many puns. Creating your own puns can be lots and lots of fun! Think of words or phrases that you know that have more than one meaning. Find a word or words that sound similar to others.

Write 10 funny puns using them. In case you need help getting started, here are some suggestions:

Taiwan (tie one)
 newly weds (newly webs)
 Tylenol (tile and all)
 patients (virtue/doctors' patients)

appeal (a peel)
Lettuce (let us)
seasons (salt and pepper or Holiday)
ice day/nice day
well
sew/so
comb (rooster's comb/people's comb)
mahogany (wood/ my hog any --more)

*Your assignment is to write valentines to your classmates using "PUNS". An example would be to - **draw a picture of a lion and write I'm not lion, I like you.***

Rhyme Scheme

Now, many of you reading this are aware that a sonnet consists of 14 lines broken up into 3 quatrains and 1 couplet.

A = you

B = glad

A = boo

B = sad

C = cat

D = cheese

C = bat

D = please

E = elephant

F = as

E = shunt

F = jazz

G = bee

G = knee

Example

I love you.

You make me glad.

I will never say boo

To make you sad.

You're a love cat.

You're my precious cheese.

You're swift as a bat.

Never leave me, please.

Let's go ride an elephant!

I love you as

much as a shunt

between me and jazz.

You would save me from the killer bee
That just landed on my knee.

Notice the sonnet's rhyme scheme differs from 'regular' poem's rhyme scheme.

1

I wandered lonely as a
cloud
That floats on high o'er
vales and hills,
When all at once I saw a
crowd,
A host, of golden daffodils;
Beside the lake, beneath
the trees,
Fluttering and dancing in
the breeze. 6

While wandering like a cloud, the speaker happens upon daffodils fluttering in a breeze on the shore of a lake, beneath trees.

Comment: Daffodils are plants in the lily family with yellow flowers and a crown shaped like a trumpet. Click here to see [images of daffodils](#).

2

Continuous as the stars
that shine
And twinkle on the milky
way,
They stretched in never-
ending line
Along the margin of a bay:
Ten thousand saw I at a
glance,
Tossing their heads in
sprightly dance. 12

The daffodils stretch all along the shore. Because there are so many of them, they remind the speaker of the Milky Way, the galaxy that scientists say contains about one trillion stars, including the sun. The speaker humanizes the daffodils when he says they are engaging in a dance.

3

The waves beside them
danced; but they
Out-did the sparkling
waves in glee:—
A poet could not but be
gay
In such a jocund
company:
I gazed—and gazed—but
little thought
What wealth the show to
me had brought: 18

In their gleeful fluttering and dancing, the daffodils outdo the rippling waves of the lake. But the poet does not at this moment fully appreciate the happy sight before him.

Comment: In the last line of the stanza, Wordsworth uses anastrophe, writing *the show to me had brought* instead of *the show brought to me*. Anastrophe is an inversion of the normal word order.

4

Not until the poet later muses about what he saw does he fully appreciate the

I lie
 In vacant or in pensive
 mood,
 They flash upon that
 inward eye
 Which is the bliss of
 solitude,
 And then my heart with
 pleasure fills,
 And dances with the
 daffodils. 24

cheerful sight of the dancing daffodils.

Comment: Wordsworth again uses anastrophe, writing *when on my couch I lie and my heart with pleasure fills*.

The four six-line stanzas of this poem follow a quatrain-couplet rhyme scheme: ABABCC. Each line is metered in iambic tetrameter.

Examples of Figures of Speech

Stanza 1

Alliteration: *lonely as a cloud* (line 1).

Simile: Comparison (using *as*) of the speaker's solitariness to that of a cloud (line 1).

Personification: Comparison of the cloud to a lonely human. (line 1)

Alliteration: *high o'er vales and Hills* (line 2).

Alliteration: *When all at once* (line 3). (Note that the *w* and *o* have the same consonant sound.)

Personification/Metaphor: Comparison of daffodils to a crowd of people (lines 3-4).

Alliteration: *golden Daffodils* (line 4).

Alliteration: *Beside the Lake, beneath the trees,*

Personification/Metaphor: Comparison of daffodils to dancing humans (lines 4, 6).

Structure and Rhyme Scheme

..... The poem contains four stanzas of six lines each. In each stanza, the first line rhymes with the third and the second with the fourth. The stanza then ends with a rhyming [couplet](#).

Wordsworth unifies the content of the poem by focusing the first three stanzas on the experience at the lake and the last stanza on the memory of that experience.

Meter

The lines in the poem are in [iambic tetrameter](#), as demonstrated in the third stanza:

..... 1 2 3 4
 The WAVES | be SIDE | them DANCED; | but THEY

..... 1 2 3 4
 Out-DID | the SPARK | ling WAVES | in GLEE:—

..... 1 2 3 4
 A PO | et COULD | not BUT | be GAY

..... 1 2 3 4
 In SUCH | a JOC | und COM | pa NY:

..... 1 2 3 4
 I GAZED— | and GAZED— | but LIT | tle THOUGHT

..... 1 2 3 4
 What WEALTH | the SHOW | to ME | had BROUGHT:

In the first stanza, line 6 appears to veer from the metrical format. However, Wordsworth likely intended *fluttering* to be read as two syllables (flut' 'RING) instead of three so that the line maintains iambic tetrameter.

Themes

1. Nature's beauty uplifts the human spirit. Lines 15, 23, and 24 specifically refer to this theme.
2. People sometimes fail to appreciate nature's wonders as they go about their daily routines. Lines 17 and 18 suggest this theme.
3. Nature thrives unattended. The daffodils proliferate in splendor along the shore of the lake without the need for human attention.

Limerick

Here is a very famous limerick. Notice both the rhyme and rhythm patterns.

1.	There was an old man from Peru, (A) da DUM da da DUM da da DUM (3 DUMS)
2.	who dreamed he was eating his shoe. (A) da DUM da da DUM da da DUM (3 DUMS)
3.	He awoke in the night (B) da DUM da da DUM (2 DUMS)
4.	with a terrible fright, (B) da da DUM da da DUM (2 DUMS)
5.	and found out that it was quite true. (A) da DUM da da DUM da da DUM (3 DUMS)

When you write a limerick, make sure that it has the same AABBA rhyme pattern. Make sure it also has the same 3 DUMS, 3 DUMS, 2 DUMS, 2 DUMS, 3 DUMS rhythm pattern, too. To be sure, recite the poem, substituting “da” for all unaccented or unstressed syllables and “DUM” for all accented or stressed syllables, as I have done above. If your poem doesn’t have a similar rhythm pattern, then you need to make some adjustments.

Ideas for new limericks can come from almost anywhere. For example, your city, state, country, or name. If your name is Tim or Jim, you could write something like this:

A Clumsy Young Fellow Named Tim

1. There once was a fellow named Tim (A)
2. whose dad never taught him to swim. (A)
3. He fell off a dock (B)
4. and sunk like a rock. (B)
5. And that was the end of him. (A)

Notice that the rhyme pattern (AABBA) and the rhythm pattern (3 DUMS, 3 DUMS, 2 DUMS, 2 DUMS, 3 DUMS) are almost identical to the rhythm and rhyme patterns in the “Man from Peru” limerick.

OK, now that you know what the rhythm and rhyme patterns of a limerick are, you’re ready to write one. Here are five simple steps to writing a limerick:

1. An easy way to get started is to pick a boy’s or girl’s name that has one syllable (like Bill, Tim, Dick, Sue, or Jill).

There once was a fellow (or young girl) named ____ (pick an easy name with one syllable). We’ll pick “Jill.”
So the first line is:

“There once was a young girl named Jill.”

2. Now make a list of words that rhyme with the last word in the first line—in this case, Jill. Your list of rhyming words might include: hill, drill, pill, skill, bill, will, and ill.

3. Now write the second line using one of the rhyming words. Here’s an example:

“Who freaked at the sight of a drill.”

(Notice that the last words in the first two lines rhyme and that both the first and second lines contain 3 DUMS or beats.)

4. Now think of an interesting story. What could happen to someone scared of a drill? Well, you might have an interesting story if Jill had to go to the dentist. Here’s what might happen in the third and fourth lines.

“She brushed every day.”

“So, her dentist would say,”

(Notice that “day” and “say,” the last words in the third and fourth lines, both rhyme. And notice there are 2 DUMS or beats in each line.)

5. Now you need to go back to the list of “A” rhyming words to find one that can end the poem. Here’s an example:

“Your teeth are quite perfect. No bill.”

Here’s the poem we just wrote:

There once was a young girl named Jill.
Who was scared by the sight of a drill.
She brushed every day
So her dentist would say,
“Your teeth are so perfect; no bill.”

How to write a Tanka poem

The Tanka poem is very similar to haiku but Tanka poems have more syllables and it uses simile, metaphor and personification.

There are five lines in a Tanka poem.

Line one - 5 syllables	Beautiful mountains
Line two - 7 syllables	Rivers with cold, cold water.
Line three - 5 syllable	White cold snow on rocks
Line four - 7 syllables	Trees over the place with frost

Line five - 7 syllables

White sparkly snow everywhere.

Tanks poems are written about nature, seasons, love, sadness and other strong emotions. This form of poetry dates back almost 1200 years ago.

The clerihew poetry form was developed by Edmund Clerihew Bentley (1875-1956), a popular English novelist. These fun, whimsical poems are four lines long. The first and second lines rhyme with each other, and the third and fourth lines rhyme with each other (a-a-b-b). The first line usually names a well-known character, and the second line ends with a word that rhymes with the character's name. A clerihew should be funny but also appropriate and good-natured.

My little schnauzer's name is Sparky;
Let me tell you, he is quite barky!
While his talking is quite persistent,
His loving nature is quite consistent.

There was a smart spider named Charlotte
Whose spinning made her a starlet.
An awesome pig named Wilbur she saved
Through her friendship, which was quite brave.

One of my fourth grade teachers, Miss Dunn,
Loved to teach, run, and simply have fun.
She taught us to live by the Golden Rule,
So no one at school was ever a fool.

Name:
Block:

Poetry Terminology Review Worksheet

Match each term to its correct definition.

Metaphor	Lyric	Alliteration
Epic	Narrative	Onomatopoeia
Paragraph	Rhyme	Imagery
Simile	Symbolism	Repetition
Ballad	Verse	Stanza

- _____ : The repetition of like-sounding words at the ends of lines.
- _____ : The repetition of starting sounds in words.
- _____ : A group or division of lines in poetry.
- _____ : The use of words that sound like what they mean.
- _____ : The repeating of a word, line, or verse throughout a poem.
- _____ : Writing that has rhythm.
- _____ : The creation of a mental picture for the reader, appealing to all the senses.
- _____ : A comparison in which one thing is said to be something else.
- _____ : A shorter, narrative poem meant to be sung.
- _____ : A comparison using "like" or "as".
- _____ : Giving a non-human thing human qualities.
- _____ : The use of something concrete to represent something abstract.
- _____ : A short poem expressing a poet's feelings about his/her subject.
- _____ : A poem which tells a story.
- _____ : A long, narrative poem in a dignified style that usually tells a story of a real or mythical hero.

Following is a list of different figures of speech and literary devices. Use the knowledge you have gained throughout the unit to label each sample with the best term.

metaphor	simile	personification	repetition
hyperbole	onomatopoeia	alliteration	

1. "the moon is a ghostly galleon tossed upon cloudy seas." *Metaphor*
2. "over the cobbles he clattered and clashed." *Onomatopoeia*
3. "hovers like an ecstatic bird." *Simile*
4. "I've heard it in the chilliest land – and on the strangest sea." *Personification*
5. "And he said, "I'm gonna be like him. *Repetition*
You know I'm gonna be like him."
6. "my hand's ghost." *Metaphor*
7. "smirking with their mirrors in the sun." *personification*
8. "the gutters ran with blood" *hyperbole*

You will notice many other examples of these literary devices in the poems you read during this unit. Make sure that you read over the poems again, closely, paying attention to details. As well, review your analysis answers.

Discuss and brainstorm answers to the following questions:

1. A warning is central to "Cats in the Cradle". What is this warning and why is it there?
2. Explain how regret relates to "Radio as Time Machine."
3. Discuss the importance of imagery in "Unconscious Came a Beauty."
4. Review the elements of haiku. What are the most important things to remember?
5. Explain the importance of tension in "The Base Stealer."
6. "No Boring Parts Allowed" uses humour to communicate its message. What are some examples of this use of humour?
7. What element of "The Highwayman" allows it to be remembered today?

Careful thought about the above questions, as well as review of the poems and terms should ensure success for you on the final unit test.

Good Luck!

Unit 5 (20 Days)

Odyssey

A.2. Reading Strategies

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

A.3. 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)

b. I can compare works with similar themes or topics presented in different media or literary forms (e.g., the life of Helen Keller as presented in her autobiography *The Story of My Life* and in the play and movie *The Miracle Worker*)

A.4. Influences on Texts

b. I can describe archetypal images used in literature and film (e.g., the portrayal of Curley's wife in John Steinbeck's novel *Of Mice and Men* as the biblical Eve).

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

f. I can identify and interpret common idioms and literary, classical and biblical allusions (e.g., Achilles' heel) in increasingly challenging texts

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.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

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 logical sequence

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 Constructions

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

b. I can use a variety of sentence structures to vary pace and to support meaning

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

B.5. Conventions of Usage

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

B.6. Conventions of Punctuation

b. I can use punctuation correctly within sentences and words

c. I can demonstrate correct use of capitalization

D.1. Comprehension and Analysis

b. I can identify and evaluate the effect of logical fallacies (e.g., overgeneralization, bandwagon_ and the presence of biases and stereotypes in television and print advertising, speeches, newspaper articles, and internet advertisements)

E. Study Skills and Test Taking

c. I can use appropriate essay-test-taking and timed-writing strategies that address and analyze the question (prompt)

Activities

Day 1: Students will enter class and watch a clip from The History Channel, *Greek Gods and Goddesses*. Students will be given a list of the 12 major Olympic Gods.

Day 2: Students will enter library to complete a web quest for Greek Gods and The Odyssey.

Day 3: Students will be assigned a family tree to complete over the gods and goddesses.

Day 4: Students will begin watching, "The Odyssey".

Day 5: Continue movie

Day 6: Continue movie

Day 7: Continue movie

Day 8: Continue movie

Day 9: Students will complete a short quiz over the movie and then complete a map, depicting locations, creatures,

gods and goddesses Odysseus encountered.

Day 10: Students will begin reading in class and be assigned chapters each night to complete.

Day 11: Continue reading

Day 12: Continue reading

Day 13: Continue reading

Day 14: Continue reading

Day 15: Continue reading

Day 16: Continue reading

Day 17: Continue reading

Day 18: Continue reading

Day 19: Students will finish reading and then have a group discussion about the logic of Odysseus, Penelope, Athena, and Telemachus.

Day 20: Students will complete exam for Unit 5. (ACT QC)

Assessments and On-Demand Prompts

Attached or hyperlinked

Texts and Multimedia

The History Channel

The Odyssey

Additional Resources and Critical Questions, Essential Questions, etc

Unit 6 (25 Days)

Romeo and Juliet

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.3. Knowledge of Literary and Nonliterary Forms

b. I can compare works with similar themes or topics presented in different media or literary forms (e.g., the life of Helen Keller as presented in her autobiography *The Story of My Life* and in the play and the movie *The Miracle Worker*)

c. I can read dramatic literature (e.g., *Our Town*, *Romeo and Juliet*) and analyze its conventions to identify how they express a writer's meaning

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 Depression as represented in John Steinbeck's novel *Of Mice and Men* and Dorothea Lange's photographs)

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 analysis with textual examples that may be in widely separated sections of the text or in other sources

A.7. Literary Criticism

a. I can learn appropriate literary terms and apply them to increasingly challenging texts (e.g., using the term epiphany or symbolism appropriately in a discussion of Toni Morrison's novel *The Bluest Eye*)

b. I can generate interpretations of increasingly challenging texts; support judgments by citing evidence from the text

A.8. Words and Their History

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

f. I can identify and interpret common idioms and literary, classical and biblical allusions (e.g., Achilles' heel) in increasingly challenging texts

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.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

c. I can craft first and final drafts of persuasive papers that support arguments with detailed evidence, exclude irrelevant information, and correctly cite sources

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
- e. I can 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 Constructions

- 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.5. Conventions of Usage

- 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)

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

D.2. Application

- c. I can give impromptu and planned presentations (e.g., debates, formal meetings) that stay on topic and/or adhere to prepared notes
- e. I can write and deliver persuasive speeches that use logical, emotional, and ethical appeals; structured arguments; and relevant evidence from a variety of sources

Activities

Day 1: Students will enter class and begin taking notes from PowerPoint over Shakespeare's life. Teacher will have interesting facts listed on the board. Students will be asked to inquire about the "Bubonic Plague" for next class.

Day 2: Students will complete an anticipation guide discussing order of importance for occurrences in ones' life.

Day 3: Students will watch video-clip from cambio of "Romeo and Juliet". Students will watch movie and read the play in sections each day. This format is used to help students comprehend Shakespearian language. Students will be given a copy of the "Pyramid Project" – due by end of play.

Day 4-14 will be spent alternating with reading and watching the movie. Various worksheets to aid comprehension will also be given out.

Day 15: Students will be given various monologue and soliloquy examples to paraphrase into their own words.

Day 16: Students will discuss their paraphrased section in small groups.

Day 17: Students will enter class and draw sticks which will have various characters and dialects written on them. Students will then proceed to act out their monologue or soliloquy in that voice and mannerism.

Day 18: Continued

Day 19: Continued

Day 20-21: Students will begin Web Quest for Romeo and Juliet.

http://www.mshogue.com/ce9/R_J/web_assign_rj.htm

Day 22: Continue web quest

Day 23: Continue web quest

Day 24: Complete web quest

Day 25: Exam for Unit 6

Assessments (From Quality Core Formative Assessment Pool)

Assessments and On-Demand Prompts

Texts and Multimedia

Keynotes: http://www.statetheatrenj.org/media/pdfs/Keynotes_Romeo_and_Juliet.pdf

Powerpoints: http://rwtverio.ncte.org/lessons/lesson_view28f6.html?id=1162

<http://jc-schools.net/tutorials/Eng9/romeo.htm>

<http://www.readwritethink.org/resources/resource-print.html?id=1162>

<http://www.worldofteaching.com>

A Teacher's Guide to the Signet Classic Edition of: WILLIAM SHAKESPEARE'S *ROMEO AND JULIET* By ARTHEA J.S. REED, PH.D.

Review Games: <http://jeopardylabs.com/play/romeo-and-juliet-double-jeopardy2>

www.shakespearehelp.com/download/romeo-jeopardy1.ppt

Quotes: <http://www.nosweatshakespeare.com/ebooks/modern-romeo-juliet/>

Romeo and Juliet Vocabulary and Literary Terms

I. Vocabulary

adversary opponent; enemy

ambiguity statement or event in which meaning is unclear

banishment exile

boisterous stormy; violent; rowdy

dexterity skill; cleverness

idolatry extreme devotion to a person or thing

lament to grieve for

nuptial wedding

peruse look over

reconcile to become friendly again

shroud a burial cloth

II. Literary Terms:

allusion a reference in one work of literature to a person, place, or event in another work of literature or in history, art, or music

Example: the band Veruca Salt is an allusion to the character Veruca Salt in the film *Willy Wonka and the Chocolate Factory*.

analogy an extended comparison showing the similarities between two things (Juliet's comparison of a rose and Romeo in her soliloquy)

antagonist the character or force that works against the protagonist; introduces the conflict

aside words spoken by a character in a play, usually in an undertone and not intended

blank verse unrhymed iambic pentameter

characterization the personality a character displays; also, the means by which the author reveals that personality

climax the point of greatest emotional intensity, interest, or suspense in a narrative

conflict a struggle (between two opposing forces or characters)

couplet two consecutive lines of poetry that rhyme (My only love, sprung from my only hate! Too early seen unknown, and known too late!)

diction a writer's choice of words for clarity, effectiveness, and precision

dramatic irony a contrast between what the audience perceives and what a character does not know

dramatic structure the structure of a play

epithet a descriptive adjective or phrase used to characterize someone or something. (*Peter the Great*).

Example: Romeo! Humors! *Madman!* *Passion!* *Lover!* (II.i.7)

figurative language a language that is not intended to be interpreted in a literal sense

foil a character who sets off another character by contrast

foreshadowing the use of hints or clues in a narrative to suggest what action is to come

iambic meter unstressed syllable followed by a stressed syllable (Example: a gain)

iambic pentameter five verse feet with each foot an iamb (a total of ten syllables)

imagery language that appeals to any sense (sight, hearing, taste, touch, or smell) or any combination of the senses

irony literary technique that portrays differences between appearance and reality (dramatic irony; situational irony; verbal irony)

metaphor comparison between two unlike things with the intent of giving added meaning to one of them

motivation a reason that explains or partially explains why a character thinks, feels, acts, or behaves in a certain way (Motivation results from a combination of the characters personality and the situation to be dealt with.)

protagonist the main character in a play or story

pun the humorous use of a word or phrase to suggest two or more meanings at the same time

Romeo: The game was ne'er so fair, and I am **done**.

Mercutio: Tut! **Dun**'s the mouse, the constable's own word! If thou art **Dun**, we'll draw thee from the mire. (I.iv.39-41)

repetition the return of a word, phrase, stanza form, or effect in any form of literature (forms: alliteration; rhyme; refrain)

monologue a long, uninterrupted speech presented in front of other characters

oxymoron a figure of speech that combines apparently contradictory terms ("sweet sorrow"; "loving hate")

personification a figure of speech in which an animal, object, natural force, or idea is given a personality and described as human

simile a comparison made between two dissimilar things through the use of a specific word of comparison such as *like* and *as*

situational irony a contrast between what is expected and what really happens

soliloquy a speech in which a character is *alone* on stage and expresses thoughts out loud

sonnet a fourteen-line lyric poem, usually written in iambic pentameter, that has one of several rhyme schemes. A sonnet form used by William Shakespeare is called the Shakespearean sonnet. It has three four-line units (quatrains) followed by a concluding two-line unit (couplet). The most common rhyme scheme for the Shakespearean sonnet is *abab cdcd efef gg*.

symbol any object, person, place, or action that has a meaning in itself and that also stands for something larger than itself—such as a quality, attitude, belief, or value.

suspense that quality of a literary work that makes the reader or audience uncertain or tense about the outcome of events

theme the central idea of a work of literature

verbal irony a contrast between what is said and what is meant

Using details from Mercutio's Speech (Act I Scene 4), draw a picture of Queen Mab.

O, then, I see Queen Mab hath been with you.

She is the fairies' midwife; and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,

Drawn with a team of little atomies
Athwart men's noses as they lie asleep:
Her waggon-spokes made of long spinners' legs;

The cover, of the wings of grasshoppers;
The traces, of the smallest spider's web;
The collars, of the moonshine's watery beams;

Her whip, of cricket's bone; the lash, of film;

Her waggoner, a small grey-coated gnat,
Not half so big as a round little worm
Prick'd from the lazy finger of a maid:

Her chariot is an empty hazel-nut,
Made by the joiner squirrel or old grub,
Time out o' mind the fairies' coachmakers.

And in this state she gallops night by night
Through lovers' brains, and then they dream of love;

O'er courtiers' knees, that dream on court'sies straight;

O'er lawyers' fingers, who straight dream on fees;

O'er ladies' lips, who straight on kisses dream,—

Which oft the angry Mab with blisters plagues,

Because their breaths with sweetmeats tainted are:

Sometime she gallops o'er a courtier's nose,

And then dreams he of smelling out a suit;

And sometime comes she with a tithe-pig's tail,

Tickling a parson's nose as 'a lies asleep,

Then dreams he of another benefice:

Sometime she driveth o'er a soldier's neck,

And then dreams he of cutting foreign throats,

Of breaches, ambuscadoes, Spanish blades,

Of healths five fathom deep; and then anon

Drums in his ear, at which he starts and wakes;

And, being thus frighted, swears a prayer or two,

And sleeps again. This is that very Mab
That plats the manes of horses in the night;

And bakes the elf-locks in foul sluttish hairs,

Which, once untangled, much misfortune bodes:

This is the hag, when maids lie on their backs,

That presses them, and learns them first to bear,

Making them women of good carriage:
This is she,—

Making A Game: Romeo & Juliet

Teacher Name: _____

Student Name: _____

CATEGORY	4	3	2	1
Knowledge Gained	All students in group could easily and correctly state several facts about the topic used for the game without looking at the game.	All students in the group could easily and correctly state 1-2 facts about the topic used for the game without looking at the game.	Most students in the group could easily and correctly state 1-2 facts about the topic used for the game without looking at the game.	Several students in the group could NOT correctly state facts about the topic used for the game without looking at the game.
Accuracy of Content	All information cards made for the game are correct.	All but one of the information cards made for the game are correct.	All but two of the information cards made for the game are correct.	Several information cards made for the game are not accurate.
Attractiveness	Contrasting colors and at least 3 original graphics were used to give the cards and gameboard visual appeal.	Contrasting colors and at least 1 original graphic were used to give the cards and gameboard visual appeal.	Contrasting colors and "borrowed" graphics were used to give the cards and gameboard visual appeal.	Little or no color or fewer than 3 graphics were included.
Rules	Rules were written clearly enough that all could easily participate.	Rules were written, but one part of the game needed slightly more explanation.	Rules were written, but people had some difficulty figuring out the game.	The rules were not written.
Creativity	The group put a lot of thought into making the game interesting and fun to play as shown by creative questions, game pieces and/or game board.	The group put some thought into making the game interesting and fun to play by using textures, fancy writing, and/or interesting characters.	The group tried to make the game interesting and fun, but some of the things made it harder to understand/enjoy the game.	Little thought was put into making the game interesting or fun.

Puppet Show: Romeo & Juliet

Teacher Name: _____

Student Name: _____

CATEGORY	4	3	2	1
Puppet Manipulation	Puppeteers always manipulated puppets so audience could see them.	Puppeteers usually manipulated puppets so audience could see them.	Puppeteers sometimes manipulated puppets so audience could see them.	Puppeteers rarely manipulated puppets so audience could see them.
Puppet Construction	Puppets were original, creative, and constructed well. No pieces fell off during the performance.	Puppets were original and constructed well. No pieces fell off during the performance.	Puppets were constructed fairly well. No pieces fell off during the performance.	Puppets were not constructed well. Pieces fell off during the performance.
Playwriting	Play was creative and really held the audience's interest.	Play was creative and usually held the audience's interest.	Play had several creative elements, but often did not hold the audience's interest.	Play needed more creative elements.
Voice Projection	Voices of puppeteers were always audible to people sitting in the back row.	Voices of puppeteers were usually audible to people sitting in the back row.	Voices of puppeteers were sometimes audible to people sitting in the back row.	Voices of puppeteers were rarely audible to people sitting in the back row.
Accuracy of Story	All important parts of story were included and were accurate.	Almost all important parts of story were included and were accurate.	Quite a few important parts of story were included and were accurate.	Much of the story was left out or was inaccurate.
Expression	Puppeteers' voices showed a lot of expression and emotion.	Puppeteers' voices showed some expression and emotion.	Puppeteers' voices showed a little expression and emotion.	Puppeteers' voices were monotone and not expressive.
Staying in Character	Puppeteers stayed in character throughout the performance.	Puppeteers stayed in character through almost all of the performance.	Puppeteers tried to stay in character through some of the performance.	Puppeteers acted silly or showed off.

Newspaper: Romeo & Juliet

Teacher Name: _____

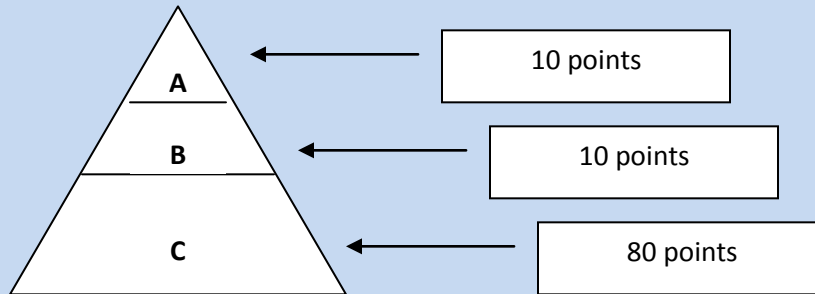
Student Name: _____

CATEGORY	4	3	2	1
Layout - Headlines & Captions	All articles have headlines that capture the reader's attention and accurately describe the content. All articles have a byline. All graphics have captions that adequately describe the people and action in the graphic.	All articles have headlines that accurately describe the content. All articles have a byline. All graphics have captions.	Most articles have headlines that accurately describe the content. All articles have a byline. Most graphics have captions.	Articles are missing bylines OR many articles do not have adequate headlines OR many graphics do not have captions.
Layout - Columns	Columns are neatly typed in the "justified" type style. There are adequate and consistent "gutters" between all columns and articles. A glance at the newspaper makes you think "professional."	Columns are neatly typed. There are adequate and consistent "gutters" between all columns and articles. A glance at the newspaper makes you think "fairly professional."	Columns are typed. There are adequate "gutters" between most columns and articles. It is easy to read, but looks somewhat nonprofessional.	Columns are not neatly typed and/or "gutters" are not adequate, so newspaper is somewhat difficult to read.
Spelling and Proofreading	No spelling or grammar errors remain after one or more people (in addition to the typist) read and correct the newspaper.	No more than a couple of spelling or grammar errors remain after one or more people (in addition to the typist) read and correct the newspaper.	No more than 3 spelling or grammar errors remain after one or more people (in addition to the typist) read and correct the newspaper.	Several spelling or grammar errors remain in the final copy of the newspaper.
Graphics	Graphics are in focus, are well-cropped and are clearly related to the articles they accompany.	Graphics are in focus and are clearly related to the articles they accompany.	80-100% of the graphics are clearly related to the articles they accompany.	More than 20% of the graphics are not clearly related to the articles OR no graphics were used.
Who, What, When, Where & How	All articles adequately address the 5 W's (who, what, when, where and how).	90-99% of the articles adequately address the 5 W's (who, what, when, where and how).	75-89% of the articles adequately address the 5 W's (who, what, when, where and how).	Less than 75% of the articles adequately address the 5 W's (who, what, when, where, and how).
Articles - Interest	The articles contain facts, figures, and/or word choices that make the articles exceptionally interesting to readers.	The articles contain facts, figures, and/or word choices that make the articles interesting to readers.	The article contains some facts or figures but is marginally interesting to read.	The article does not contain facts or figures that might make it interesting to read.
Editorials - Worthwhile	The information was accurate and there was a clear reason for including the editorial in the newspaper.	The information was accurate and there was a fairly good reason for including the editorial in the newspaper.	The information was occasionally inaccurate or misleading, but there was a clear reason for including the editorial in the newspaper.	The information was typically inaccurate, misleading or libelous.

Name : _____

Romeo and Juliet Pyramid

We will be completing these activities in and out of class during the next two and a half weeks. This will count as a test grade for *Romeo and Juliet!* Circle your choices for each level here & list them for me!



C-Level Tasks

1. **10 points** - Draw a comic strip that depicts your favorite scene of the play.
2. **20 points** - Create flashcards AND a crossword puzzle for fifteen of the most difficult vocabulary words in the play.
3. **20 points** - With a partner, act out an entire scene of the play. Paraphrase the text, use props and costumes, and perform your scene for the class without reading from a script.
4. **10 points** - Write a Shakespearean sonnet that Romeo would have written to Juliet, or that Juliet would have written to Romeo. Follow the standard patterns of rhythm and rhyme.
5. **20 points** - Memorize a 10-line monologue (speech) and perform it for the class.
6. **10 points** - Create a review game for one act that the class can play.
7. **20 points** - Write and perform a song/rap about a character or situation in the play.
8. **20 points** - Answer all of the questions after each act in complete sentences.
9. **10 points** - Find 10 examples of figurative language and draw cartoons representing the literal meaning.
10. **20 points** - With a partner, create paper bag puppets representing 2-4 characters and perform a scene that illustrates a major conflict in the play. (or any other type of puppet you choose)

B-Level Tasks

1. **10 points** - Propose an alternative ending to the play. Your ending must be two-three pages long and written in the form of a drama.
2. **10 points** - Create a newspaper that would have been in circulation during the time of the play. Include the following:
 - a. A title
 - b. Two current events articles
 - c. A weather report
 - d. An obituary section
 - e. A visual essay (comic strip, cartoon, etc.)
 - f. An editorial (opinion article)

Your newspaper should look like a "real" newspaper. Be neat and creative

A-Level Tasks

1. **10 points** - Write a research question that relates to a major issue/theme in the play and survey 20 of your peers to discover how adolescents in current times feel about the issue. Present your survey results in graphical form on a poster or other visual aid that can be displayed in the classroom, and write a three-five paragraph analysis of how your peers feel about this issue vs. how the characters in the play felt about or dealt with this issue.
2. **10 points** - Find newspaper or magazine articles that illustrate current views on **FIVE** major themes in the play. Create a collage of these articles, and write one paragraph about each article in which you **compare and contrast** the modern perspective of the theme and perspective on the theme provided in *Romeo and Juliet*. For example, I might find an article that represents how teenagers today react to their parents' rules. In my paragraph, I would compare and contrast their reactions to those of Romeo and Juliet.

Romeo & Juliet

Character Analysis

With your group members, complete each of the following tasks:

- Who is this character?
 - Give age, family, relationships to other characters, and any other information that might be helpful
- What is this character like?
 - List the personality traits that define this character
- What objects might symbolize the various facets of this character's personality?
 - Brainstorm a list of objects to symbolize this character's personality traits
 - Narrow your list to include five to seven objects that can be brought from home
 - Bring your objects to class on Friday
- What three adjectives best describe this character?
 - List the adjectives and justify your choices.

With your group members, complete at least two of the following tasks:

- What is the most important scene for this character?
 - Justify your choice
 - Indicate how dramatic devices that are used in this scene
 - Explain how this scene advances the plot
- What is the most important speech for this character?
 - Justify your choice
 - Clarify the meaning of this speech
 - Explain what this speech reveals about this character
 - Explain how this speech advances the plot
 - Indicate how literary or dramatic devices are used in this speech
- Who acts as a dramatic foil for this character?
 - Indicate which character contrasts most dramatically with this character
 - Explain how or why this foil is used to advance the plot
- What would this character like to ask of other characters in the play?
 - Select at least two other characters and create questions directed at them from this character
 - Create a minimum of four questions

With your group members, design and create a poster that displays this information.

You will present your poster to the class.

Romeo & Juliet Friendship Cards

Your assignment is to locate various Quotes found throughout Romeo and Juliet either from the text or the following web sites:

<http://www.shakespeare.com>

<http://www.bartley.com/100/138.html>

<http://the-tech.mit.edu/Shakespeare/>

You will copy the quote on the outside of a student-made friendship card; on the inside you will rewrite the quote using today's language. The cards are to be decorated before bringing to class to share and exchange. The best will be displayed on the outside wall.

Identify speaker, person spoken to, and the meaning of the following quotations:

Ask for me tomorrow and you shall find me a grave man.

Death lies upon her like an untimely frost
Upon the sweetest flower of all the field.

Death is my son in law, Death is my heir
My daughter he hath wedded. I will die
And leave him all. Life, living, all is Death's.

A plague on both houses!

Hold then. God home, be merry, give consent
To marry Paris. Wednesday is tomorrow
Tomorrow night look that thou lie alone.

For never was a story of more woe
Than this of Juliet and her Romeo.

Yet, I should kill thee with much cherishing.
Good night, good night! Parting is such sweet sorrow
That I shall say good night till it be morrow.

Sweet, sweet, sweet nurse, tell me, what says my love?

That late thou gavest me; for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company.
Either thou or I, or both, must go with him.

O Romeo, Romeo! Wherefore art thou Romeo?
Deny thy father and refuse they name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

What's in a name? That which we call a rose
By any other word would smell as sweet.

Study Guide Romeo and Juliet Questions

1. How does the prince try to stop the feud?
2. Name the two fighting families, the setting, and the author.
3. What is the theme? (Justify your answer)
4. Friar's plan for Romeo? Friar's plan for Juliet?
5. Give example of hasty actions
6. Define tragedy, aside, and oxymoron and give examples from the play.
7. Why doesn't the Friar's letter get through to Romeo?
8. Why does Capulet insist that Juliet marry Paris so quickly?
9. Name the 6 characters who died and how each happens.

Romeo and Juliet

ACT ONE - SCENE ONE

1. Between what two families does the feud exist? _____ vs. _____
2. What decree does the Prince make after the street brawl?
3. What advice does Benvolio give Romeo about Rosaline?

ACT ONE - SCENE TWO

1. How does Capulet respond to Paris' proposal to marry Juliet?
2. How do Romeo and Benvolio learn about the Capulet's ball? What do they decide to do?

ACT ONE - SCENE THREE

1. How does Juliet feel about getting married?
2. How old is Juliet? What is Lammastide? On what date does it come?

ACT ONE - SCENE FOUR

1. When and where does this scene take place?
2. Explain Romeo's speech (lines 106-113).

ACT ONE - SCENE FIVE

1. Where does this scene take place?
2. Who is Romeo talking about in lines 46-55? Explain the irony in these lines.
3. Why does Tybalt become so upset, and how does Capulet respond to his rage?
4. Who said the following lines and why?

A) "Is she a Capulet? O dear account, my life is my foe's debt."

B) "My only love sprung from my only hate Too early seen unknown and known too late."

5. Find one example of each of the following literary devices used anywhere in Act One.

1. Pun	6. Hyperbole
2. Alliteration	7. Irony
3. Oxymoron	8. Comic Relief
4. Allusion	9. Foreshadow
5. Metaphor	10. Aside

6. Explain the Prologue.

ACT TWO - SCENE ONE

Explain the dramatic irony in this scene.

ACT TWO - SCENE TWO

(This is the most famous scene in the entire play.)

1. Fill in the blanks in this paraphrase of Romeo's soliloquy (lines 1-32)

Shh! What _____ is at the _____? _____ shines through the window like the _____ rises in the _____. Arise, beautiful sun (Juliet) and replace the _____ who is jealous because you, her maid (Diana - Virgin moon goddess) are _____ than she. Don't be a _____ since the moon is _____ of you. Her innocence is sickly, and only a _____ would keep it.

Oh! It's Juliet! I wish she knew that I _____ her. She speaks, but says _____. How strange. She speaks with her eyes. I'll _____ her. No, I'd better not since she isn't _____.

Two of the _____ in heaven have asked her _____ to twinkle for them while they take care of some _____. If her eyes were there, her _____ would make the stars seem dull just as _____ outshines a lamp. Her eyes would shine so _____ that the _____ would think it were _____ and begin to _____. O' I wish that I could touch her _____.

She speaks. O speak again bright _____, for you are as glorious to this _____, being over my _____ (up at the window) as is an angel of _____ is to _____ who look up and see him when he walks on the _____ and sails on the _____.

2. Explain Juliet's soliloquy (lines 33-44)
3. How is this an example of dramatic irony?
4. Fill in the blanks in this paraphrase of Juliet's speech (lines 35-106)

You know it is _____ or you could see me _____ because you _____ me talking about you. If I followed proper etiquette, I'd _____ I ever said it. But who cares about etiquette! Do you _____ me? Don't say yes unless you really _____ it. If you think that I am too _____. I'll play _____ so you can _____ my affections. The truth is I am foolishly in _____ with you, and you might not take me _____. But _____ me, and I'll _____ myself to be more _____ than those who

know how to play hard to _____. I would have been more _____ I must confess, but since you allude _____ me confess my _____ for you, there is no _____ to be.

5. After Romeo and Juliet vow their love for one another, what do they decide to do and when?

ACT TWO - SCENE THREE

This scene opens with Friar Laurence collecting herbs. He is discussing the properties of the herbs and the purposes for which they may be used. This demonstrates Friar Laurence's knowledge of herbs and foreshadows that this knowledge may serve some purpose in future events in the drama.

The sky turns _____ as the _____ gives way to _____. Streaks of _____ speckle the Eastern _____ as the _____ rises in its normal course. Now, before the _____ rises fully and _____ the dew, I must fill this _____ with _____ and _____. The earth is both the place of _____ and _____ for all of _____. We find all kinds of _____ growing from the earth; Some are _____ and some _____, but all are _____. Plants and _____ and _____ have great _____. There is nothing on earth so _____ that it does not have some _____ qualities, and nothing so _____ that it cannot be used for _____. Even goodness itself turns to vice when _____, and _____ put to good use may appear worthy. Within this _____ lies _____ as well as _____; for it has a very pleasing _____, but if you _____ it, it will _____ you. It is the same with _____. He is part _____ and part _____, and when the bad side of his nature is _____ than the good, he'll sooner or later _____ himself.

2. Why does Romeo go to see Friar Laurence?

3. How does Friar Laurence respond to Romeo's request?

4. Why does Friar Laurence consent to Romeo's request?

ACT TWO - SCENE FOUR

This scene serves as a contrast to the preceding scene in Friar Laurence's cell. Mercutio and Benvolio are in a merry mood as they walk along talking and laughing about Romeo whom they think is still pining away over Rosaline. Benvolio mentions that Tybalt has sent a challenge to Romeo. Mercutio then gives a long description of Tybalt's eagerness to fight. Romeo comes along in a good mood after his talk with Friar Laurence. They engage in a series of puns matching their wits against each other. Along comes Juliet's nurse and Peter (her servant).

1. For whom is the nurse looking and why?

2. What warning does she give Romeo?

ACT TWO - SCENE FIVE

Juliet is waiting very impatiently for the nurse's return. Why does she become so irritated when the nurse does return?

ACT TWO - SCENE SIX

Romeo and Juliet are married in Friar Laurence's cell. How does this scene foreshadow future events?

Find one example in Act Two of each of the following literary devices:

1. Conceit	6. Simile
2. Personification	7. Dramatic Irony
3. Hyperbole	8. Paradox
4. Pun	9. Apostrophe
5. Metaphor	10. Allusion

ACT THREE - SCENE ONE

(This scene marks the climax of the drama.)

1. Tybalt, still enraged at Romeo's intrusion at the Capulet's ball, is determined to fight, but Romeo refuses. Why?

2. How does Mercutio get involved, and what happens to him?

3. How does Romeo react to this?

4. What decree does the Prince make?

5. Explain how this scene serves as the climax or turning point of the drama. (Think of all that has happened between Romeo and Juliet so far.)

ACT THREE - SCENE TWO

1. Complete this paraphrase of Juliet's soliloquy (lines 1-31)

Hurry up, _____ and set so that night will come and _____ can leap into my _____ Lovers don't need _____ to make love. If _____ is blind it best agrees with _____. Come on, night, so I can learn to _____ the love game. I'll _____ to Romeo, and we'll both lose our _____. Cover my blushing _____ until I grow _____ enough to act out my true _____. Come night. Come _____, and lie with me this night. Give me my _____ and when he _____ cut him up into little _____, and he will light the _____ so fine that all the _____ will be on love with _____ and not _____. Oh, I have taken the _____ vow, yet I am still a virgin. It's like a child who has new _____, but is not allowed to _____ them.

2. Explain the dramatic irony in the beginning of this scene.
3. How does Juliet react to the nurse's news?
4. What does Juliet plan to do with the cords? (See lines 132-137)
5. How does the nurse console her?

ACT THREE - SCENE THREE

1. How does Romeo react to the news of his banishment?

2. Complete this paraphrase of Friar Laurence's speech (lines 108-154).

Stop! - Are you a _____? You look like a man but you cry like a _____ and act like a _____. I'm surprised at you! I thought you were a better man than that. You already killed _____. Will you now kill _____ and by doing so kill _____ who loves you? What are you _____ about? You're alive aren't you? _____ on you! You are a _____ to your manhood, trying to _____ yourself after vowing to love and _____ Juliet. Your _____ that should guide your body and your love is _____ like a _____ soldier trying to load his _____ and kills himself instead of the enemy. What's wrong with you _____? _____ is alive. There, you are lucky. _____ would have _____ you but instead you killed him. There, you are lucky. The Prince could have _____ you to _____, but he only _____ you. There, you are lucky. You have much to be _____ for, but instead of counting your _____, you sulk and _____ like a spoiled child. Stop sulking, and go to your _____ and _____ her. But don't _____ too long, or you won't be able to get pass the _____ to go to _____ where you can stay until I can tell your _____ about your _____, reconcile them, and get the _____ to _____ you so you can come back and live happily. Go, _____ and tell _____ to go to bed early because _____ is coming.

ACT THREE - SCENE FOUR

1. How does the action in this scene complicate matters even further?
2. How does Capulet's attitude now differ from his attitude when Paris first came to ask for Juliet's hand in marriage?
3. Explain the dramatic irony in this scene.

ACT THREE - SCENE FIVE

Day breaks and the two lovers must part after consummating their wedding vows. Juliet is very reluctant to have Romeo leave her and does not want to admit that it is morning. Finally Romeo leaves and Juliet's mother comes to her chamber. Their conversation about Tybalt's death has Juliet speaking in ambiguous terms.

1. Explain the paradoxical phrases in lines 94-103.
2. How does Capulet react to Juliet's refusal to marry Paris?
3. What advise does the nurse give Juliet?
4. What does Juliet decide to do?
5. Find one example in act three of each of the following literary devices:

1. Allusion	6. Simile
2. Apostrophe	7. Oxymoron
3. Conceit	8. Metonymy
4. Personification	9. Pun
5. Foreshadow	10. Irony

ACT FOUR - SCENE ONE

Juliet is no longer the obedient child. The events of the past few days have caused her to mature. With no hope of help from her mother or the nurse she is now taking matters into her own hands. She gives the excuse that since she has displeased her father, she is going to Friar Laurence to confess her sin and be absolved. (Notice how she deals with Paris at the opening of this scene.) Once Paris is gone Juliet pleads with Friar Laurence to help her out of her predicament. Explain in detail the plan they arrange

ACT FOUR - SCENE TWO

1. What day is it now?
2. Juliet is so convincing in her deception that her father decides to move the wedding day up from Thursday to Wednesday. What Complication does this change foreshadow?

ACT FOUR - SCENE THREE

1. Complete this paraphrase of Juliet's soliloquy (lines 14-58)

Farewell! God knows when we shall _____ again. Oh, I'm so _____ that my _____ runs cold. I'll call them back to _____ me. Nurse! - But what can she do? I must do this alone. Come vial. But what if the potion doesn't _____ and I have to _____ Paris after all? I'll use this _____ on myself first! What if the Friar gave me _____ to kill me so that no one will find out that he already _____ me to Romeo? No, the Friar is proven to be a _____ man. He would not do that. But what if I _____ before _____ comes to take me away? That's scary. Will I not _____ in the vault before _____ comes? Or if I _____, my imagination will run _____ in that horrible place where the bones of my _____ have been _____ for hundreds of years; where _____ yet recently burned lies _____ in his shroud; where _____ visit at some hours of the _____. Oh! Wouldn't those horrible _____ and _____ drive a living person _____? If I _____ will I not be so disturbed in the midst of these hideous _____ that I play with my forefather's _____ or pull _____ burial clothes off, and then in a fit of madness dash out my _____ with my _____?

Oh look! I think I see my cousin's (Tybalt's) _____ looking for _____ who cut him up with his _____. Stay back, _____ stay back! Romeo, I come! I _____ this (potion) to you.

2. List Juliet's fears as she is about to drink the potion.

- A.
- B.
- C.
- D.
- E.

ACT FOUR - SCENE FOUR

The Capulets are busy preparing for Juliet's wedding. The Nurse is told to wake Juliet up and get her ready.

ACT FOUR - SCENE FIVE

The nurse discovers Juliet's apparently lifeless body, and the happy day for the Capulets becomes a day of sorrow.

Explain the dramatic irony in Friar Laurence's speech (lines 65-83)

ACT FIVE - SCENE ONE

1. How does Romeo's dream, which he describes in his opening speech, compare with the news brought to him by Balthasar?
2. How does Romeo convince the apothecary to sell him poison?
3. What does he plan to do with the poison?

ACT FIVE - SCENE TWO

1. Explain the conversation between Friar Laurence and Friar John.
2. What does Friar Laurence now plan to do?

ACT FIVE - SCENE THREE

1. Why does Paris come to Juliet's burial place?
2. What happens when Romeo and Paris meet?
3. Romeo enters the tomb and sees Juliet. He takes the poison, and no sooner does Romeo die, than Friar

Laurence comes along - but too late. WHAT HAPPENS WHEN JULIET WAKES UP?

4. Complete this paraphrase of Friar Laurence's speech. (lines 229-269)

I will be _____, for I don't expect to _____ long. Romeo and Juliet are _____ and _____ . I _____ them in _____, and that same day was _____ killed and _____ banished. Juliet pined for her bridegroom and not for _____. You (Capulet) while trying to make her _____ promised her to _____ and would have _____ her to marry him. Then she came to me asking that I _____ to prevent her second marriage, or she would have _____ herself right there in my cell. So I gave her a _____ which was intended to make her _____. Meanwhile, I wrote a letter to _____ telling him to come _____ to take _____ from her borrowed grave when the potion _____. But Friar John, who was sent to _____ the _____, was detained and brought the letter back to me. So I came alone at the time when Juliet was to _____ to take her from the vault and hide her in _____ until I could send another _____ to _____. When I got here, just a few minutes before _____ should awaken, I found both _____ and _____ dead. Juliet woke up, and I tried to get her to leave. I heard some _____ and was _____ away, but Juliet would not _____. It seems that she _____. This is the whole story, and Juliet's _____ also knew of the _____. If this is all my _____ let me be sacrificed to the full extent of the _____.

5. Describe the conclusion of the drama and explain how poetic Justice operates in the play.

6. What is Romeo and Juliet's tragic flaw? How does it lead to their destruction?

Unit 7 (20 Days)

Media

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

A.2. Reading Strategies

c. I can demonstrate comprehension of increasingly challenging texts (both print and non-print sources) by asking and answering literal, interpretive, and evaluative questions

A.5. Author's Voice and Method

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 a text (e.g., the role of social position in John Steinbeck's novel *Of Mice and Men*)

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

A.6. Persuasive Language and Logic

a. I can 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

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

d. I can distinguish between fact and opinion, basing judgments on evidence and reasoning

A.8. Words and Their History

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

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

B.4. Sentence-Level Constructions

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

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

B.5. Conventions of Usage

a. I can correctly spell commonly misspelled/confused words

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

D.1. Comprehension and Analysis

b. I can identify and evaluate the effect of logical fallacies (e.g., overgeneralization, bandwagon_ and the presence of biases and stereotypes in television and print advertising, speeches, newspaper articles, and internet advertisements

- c. I can identify types of arguments (e.g., causations, analogy, appeals to emotion or authority) in visual and oral texts
- d. I can compare how different media forms (e.g., television news, news magazines, documentaries, online news sources) cover the same event

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
- f. I can apply analytical and active listening strategies (e.g., paraphrasing, monitoring messages for clarity, selecting and organizing essential information, noting change-of-pace cues in formal and informal settings)

Activities

- Day 1: Students will enter class and begin discussing the most popular commercials, view YouTube. Students will be given a vocabulary sheet for persuasive techniques.
- Day 2: Students will enter class and be given envelope with advertisement enclosed. Students will list persuasive techniques used. Students will then draw an item from box, and create an advertisement based on persuasive techniques.
- Day 3: Students will discuss how media has changed, various types, how it is used and analyze how it influences the public. Homework: locate 5 examples on your way home of persuasive techniques.
- Day 4: students will enter class and discuss their 5 examples. Present each to class with explanation.
- Day 5: Students will discuss how persuasive techniques can be used in writing. (e.g., letters to parents, landlords, companies for a refund, resumes, etc.)
- Day 6: Students will enter class and draw from a container, a writing assignment using persuasive techniques.
- Day 7: Students will enter class and watch PowerPoint over debates. Students will be assigned various topics and will then proceed to library to research for a debate.
- Day 8: Students will create note-cards and address opposing side in argument. Peer-edit.
- Day 9: Continue Peer-Edit.
- Day 10: Begin debates
- Day 11: Debates
- Day 12: Debates
- Day 13: Debates
- Day 14: Students will turn in their peer-grading sheets and discuss strengths and weaknesses found in their own work.
- Day 15: Students will be given various assigned topics to write a persuasive 3.5 essay.
- Day 16: Continue essay
- Day 17: Continue essay
- Day 18: Continue essay – peer/teacher edit
- Day 19: Essay due. Students will review persuasive techniques and propagandas.
- Day 20: Unit 7 exam

Assessments and On Demand Prompts

Attached or hyperlinked

Texts and Multimedia

YouTube

Additional Resources and Critical Questions, Essential Questions, etc

Unit 8(20 Days)

On-Demand

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
- b. I can analyze writing assignments in terms of purpose and audience to determine which strategies to use (e.g., writing a letter to a friend about a party versus

writing a letter to your grandmother about the same party)

- 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
- d. I can 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

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
- 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
- c. I can craft first and final drafts of persuasive papers that support arguments with detailed evidence, exclude irrelevant information, and correctly cite sources
- 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
- 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
- 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

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

4. Sentence-Level Constructions

- a. I can correct run-ons, fragments, and dangling and/or misplaced modifiers to improve clarity
- b. I can use a variety of sentence structures to vary pace and to support meaning
- c. I can use parallel structure to present items in a series and items juxtaposed for emphasis
- 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
- 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

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
- f. I can correctly use parts of speech

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

Activities

Day 1: Students will enter class and be introduced to the On-Demand format. PowerPoint and writing rubric will be given to students.

Day 2-4: Students will begin writing the 3 reasons and support for their prompt. Students will self-check in accordance to the Ky. Writing Rubric.

Day 5-7: Students will finish writing their support and begin a thesis for their prompt. Students will be given a thesis worksheet to aid in comprehension and practice.

Day 8-9: Students will create their closing for the prompt. Students will then create an outline to check their work. (Are the 3 reasons clearly stated, introduction, thesis, closing?)

Day 10-11: Students will enter class and be given another prompt to begin outline and rough draft.

Day 12: Students will enter class and peer-edit using the Ky. Writing Rubric.

Day 13-14: Students will go to library to type final draft of on demand prompt.

Day 15-18: Students will be given various examples of released on demand items and asked to color code and create an outline based on the writing. This will enable students to identify strengths and weaknesses in their own and others' papers.

Day 19: Students will complete exam over on demand.

Day 20: Complete an On- Demand prompt, with outline.

Assessments and On Demand Prompts

Attached or hyperlinked

Texts and Multimedia

Additional Resources and Critical Questions, Essential Questions, etc

KDE Writing Scoring Rubric