Emma Watson is a British actress, model, and activist, most widely known for her portrayal of Hermione Granger in the Harry Potter film series. In 2014 Watson became a UN Women Goodwill Ambassador and helped launch the campaign HeForShe. Watson presented the speech below at the Headquarters of the United Nations in New York. As you read, take notes on why Emma Watson believes the roles of men are important in ending gender inequality.

"UN Women launched HeForShe IMPACT 10x10x10 Initiative" by UN Women is licensed under CC BY-NC-ND 2.0.

Today we are launching a campaign called “HeForShe.”

I am reaching out to you because I need your help. We want to end gender inequality—and to do that we need everyone to be involved.

This is the first campaign of its kind at the UN: we want to try and galvanize as many men and boys as possible to be advocates for gender equality. And we don’t just want to talk about it, but make sure it is tangible.

I was appointed six months ago and the more I have spoken about feminism the more I have realized that fighting for women’s rights has too often become synonymous with man-hating. If there is one thing I know for certain, it is that this has to stop.

For the record, feminism by definition is: “The belief that men and women should have equal rights and opportunities. It is the theory of the political, economic and social equality of the sexes.”

I started questioning gender-based assumptions when at eight I was confused at being called “bossy,” because I wanted to direct the plays we would put on for our parents—but the boys were not.
When at 15 my girlfriends started dropping out of their sports teams because they didn’t want to appear “muscly.”

When at 18 my male friends were unable to express their feelings.

I decided I was a feminist and this seemed uncomplicated to me. But my recent research has shown me that feminism has become an unpopular word.

Apparently I am among the ranks of women whose expressions are seen as too strong, too aggressive, isolating, anti-men and, unattractive.

Why is the word such an uncomfortable one?

I am from Britain and think it is right that as a woman I am paid the same as my male counterparts. I think it is right that I should be able to make decisions about my own body. I think it is right that women be involved on my behalf in the policies and decision-making of my country. I think it is right that socially I am afforded the same respect as men. But sadly I can say that there is no one country in the world where all women can expect to receive these rights.

No country in the world can yet say they have achieved gender equality.

These rights I consider to be human rights but I am one of the lucky ones. My life is a sheer privilege because my parents didn’t love me less because I was born a daughter. My school did not limit me because I was a girl. My mentors didn’t assume I would go less far because I might give birth to a child one day.

These influencers were the gender equality ambassadors that made me who I am today. They may not know it, but they are the inadvertent feminists who are changing the world today. And we need more of those.

And if you still hate the word—it is not the word that is important but the idea and the ambition behind it. Because not all women have been afforded the same rights that I have. In fact, statistically, very few have been.

In 1995, Hilary Clinton made a famous speech in Beijing about women’s rights. Sadly many of the things she wanted to change are still a reality today.

But what stood out for me the most was that only 30 percent of her audience were male. How can we affect change in the world when only half of it is invited or feel welcome to participate in the conversation?

Men—I would like to take this opportunity to extend your formal invitation. Gender equality is your issue too.

Because to date, I’ve seen my father’s role as a parent being valued less by society despite my needing his presence as a child as much as my mother’s.

I’ve seen young men suffering from mental illness unable to ask for help for fear it would make them look less “macho”—in fact in the UK suicide is the biggest killer of men between 20-49 years of age; eclipsing...
road accidents, cancer and coronary heart disease. I’ve seen men made fragile and insecure by a distorted\(^9\) sense of what constitutes male success. Men don’t have the benefits of equality either.

We don’t often talk about men being imprisoned by gender stereotypes\(^10\) but I can see that that they are and that when they are free, things will change for women as a natural consequence.

If men don’t have to be aggressive in order to be accepted women won’t feel compelled\(^11\) to be submissive.\(^12\)

If men don’t have to control, women won’t have to be controlled.

Both men and women should feel free to be sensitive. Both men and women should feel free to be strong…

It is time that we all perceive gender on a spectrum\(^13\) not as two opposing sets of ideals.

If we stop defining each other by what we are not and start defining ourselves by what we are—we can all be freer and this is what HeForShe is about. It’s about freedom.

I want men to take up this mantle.\(^14\) So their daughters, sisters and mothers can be free from prejudice but also so that their sons have permission to be vulnerable and human too—reclaim those parts of themselves they abandoned and in doing so be a more true and complete version of themselves.

You might be thinking who is this Harry Potter girl? And what is she doing up on stage at the UN. It’s a good question and trust me, I have been asking myself the same thing. I don’t know if I am qualified to be here. All I know is that I care about this problem. And I want to make it better.

And having seen what I’ve seen—and given the chance—I feel it is my duty to say something. English Statesman\(^15\) Edmund Burke said: “All that is needed for the forces of evil to triumph is for enough good men and women to do nothing.”

In my nervousness for this speech and in my moments of doubt I’ve told myself firmly—if not me, who, if not now, when. If you have similar doubts when opportunities are presented to you I hope those words might be helpful.

Because the reality is that if we do nothing it will take 75 years, or for me to be nearly a hundred before women can expect to be paid the same as men for the same work. 15.5 million girls will be married in the next 16 years as children. And at current rates it won’t be until 2086 before all rural African girls will be able to receive a secondary education.

If you believe in equality, you might be one of those inadvertent feminists I spoke of earlier. And for this I applaud you.

We are struggling for a uniting word but the good news is we have a uniting movement. It is called HeForShe. I am inviting you to step forward, to be seen to speak up, to be the “he” for “she”. And to ask yourself if not me, who? If not now, when?

Thank you.

*Emma Watson’s United Nations: “HeForShe: Gender Equality is Your Issue, Too” Speech by Emma Watson is in the public domain.*
Notes
1. to cause people to become excited or concerned about an issue or idea, so that they want to do something about it
2. Tangible (adjective) : able to be touched or felt
3. A “counterpart” is a person or shares a similar role as another.
4. a representative or messenger
5. Inadvertent (adjective) : not intended or planned
6. manly or masculine in a very noticeable or exaggerated way
7. surpassing
8. Distort (verb) : to twist something out of its original shape, form, or meaning
9. Stereotype (noun) : a widely held but fixed and oversimplified image or idea of a type of person or thing
10. Compel (verb) : to force
11. Submissive (adjective) : willing to obey someone else
12. Used to classify something, or suggest that it can be classified, in terms of its position on a scale between two extreme or opposite points.
13. an important role or responsibility that passes from one person to another
14. a skilled, experienced, and respected political leader or figure

What Students are Learning:
- CC.1.2.8.A – Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.
- CC.1.2.8.B – Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences, conclusions, and/or generalizations drawn from the text.
- CC.1.2.8.C – Analyze how a text makes connections among and distinctions between individuals, ideas, or events.

Background and Context for Parents and Guardians:
“Emma Watson’s United Nations ‘HeForShe: Gender Equality is Your Issue, Too’ Speech” explores Watson’s own experiences with gender inequality and the need for the participation of men to end it.

As students read they will be considering the themes of men & women and social change & revolution as they relate to the text.

We are trying to answer these big questions:
- ”How do we define the roles of men and women?” and
- ”How do people create change?”

Ways to support your student:
- Word Study- Review the vocabulary words listed below with your child. Practice using these words when talking about the text.
  - Tangible (adjective) : able to be touched or felt
  - Inadvertent (adjective) : not intended or planned
  - Distort (verb) : to twist something out of its original shape, form, or meaning
- **Stereotype (noun)**: a widely held but fixed and oversimplified image or idea of a type of person or thing
- **Compel (verb)**: to force
- **Submissive (adjective)**: willing to obey someone else

**After reading, ask questions about the text. These questions could include:**
- What did you think the text was mostly about?
- What do you think the author wanted you to know about the topic? That is an interesting point. What made you think that?
- What did you learn about social change & revolution?

**Online Resources for Students:**

**Video:** Watch [Emma Watson at the HeForShe Campaign 2014 – Official UN Video](https://www.youtube.com/watch?v=gkjW9PZBRfk) at home with your child.

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**Building Background Knowledge:** For additional information on the Women’s Right Movement, you can read the information on [this site](http://www.scholastic.com/browse/article.jsp?id=3753790).
**Tic-Tac-Toe Choice Board (This should be used for lessons 1 and 2):**

**“HEFORSHE: GENDER EQUALITY IS YOUR ISSUE, TOO” SPEECH**

**Directions:** Read the text "HeForShe: Gender Equality is Your Issue, Too". You can access the text above HERE (https://tinyurl.com/GenderEqualityPassage). Then, choose 4 activities from the choice board below. You should complete at least two activities from each row.

<table>
<thead>
<tr>
<th>Row 1</th>
<th>Activity 1</th>
<th>Activity 2</th>
<th>Activity 3</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Complete a first read of the text &quot;HeForShe: Gender Equality is Your Issue, Too&quot;</td>
<td>Watch the speech: <a href="https://www.youtube.com/watch?v=gkjW9PZBRfk">Emma Watson at the HeForShe Campaign 2014 – Official UN Video</a></td>
<td>Word Study: Read the definitions of the vocabulary words (tangible, distort, inadvertent, compel, submissive)</td>
</tr>
</tbody>
</table>
| Write: | ● 3 things that stood out to you about the text.  
|        | ● 3 questions you have about the text. | Based on the video, answer the questions listed below:  
|        | | ● What is the speaker’s main point?  
|        | | ● How does the speaker communicate her message? | ● Write two sentences using each word.  
|        | | ● The sentences are to be grade appropriate and use at least eight words in each sentence. |

<table>
<thead>
<tr>
<th>Row 2</th>
<th>Activity 4</th>
<th>Activity 5</th>
<th>Activity 6</th>
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</thead>
</table>
|       | Complete a second read of the text. As you read, take notes on the key ideas of the text. Then, write a summary of the text. Make sure that your summary includes essential details from the text. Your summary should be at least 5 sentences long. | Respond to the text: Write an essay responding to the prompt below.  
Authors often include their own experiences in order to convey their point. Write an essay analyzing the impact of Emma Watson sharing her own experiences with inequality, as a woman. Support your response with evidence from the text. | Respond to the text: Write an essay responding to the prompt below.  
In the context of the text, how do we define the roles of men and women? Why are men’s participation in the HeForShe movement necessary to create change? Cite evidence from this text, your own experience, and other literature, art, or history in your answer. |
Topic: AN OBSTACLE  
by Charlotte Perkins Gilman | 1884

*Charlotte Perkins Gilman (1860-1935) was a writer and lecturer for social reform. Gilman was a feminist during a time when it was not socially acceptable to be one. As you read “An Obstacle,” consider the context of the poem and what it was like to live as a woman with in the late 19th century. Take notes on the figurative language and personification used in the poem, and how they contribute to the poem's message.*

I was climbing up a mountain-path  
With many things to do,  
Important business of my own,  
And other people's too,

When I ran against a Prejudice  
That quite cut off the view.  
My work was such as could not wait,  
My path quite clearly showed,  
My strength and time were limited,

I carried quite a load;  
And there that hulking Prejudice  
Sat all across the road.  
So I spoke to him politely,  
For he was huge and high,

And begged that he would move a bit  
And let me travel by.  
He smiled, but as for moving! —  
He didn't even try.  
And then I reasoned quietly

With that colossal1 mule:  
My time was short — no other path —  
The mountain winds were cool.  
I argued like a Solomon;2  
He sat there like a fool.

Then I flew into a passion,  
and I danced and howled and swore.  
I pelted and belabored him  
Till I was stiff and sore;  
He got as mad as I did —
But he sat there as before.
And then I begged him on my knees;
I might be kneeling still
If so I hoped to move that mass
Of obdurate ill-will —

As well invite the monument
To vacate Bunker Hill!
So I sat before him helpless,
In an ecstasy of woe —
The mountain mists were rising fast,

The sun was sinking slow —
When a sudden inspiration came,
As sudden winds do blow.
I took my hat, I took my stick,
My load I settled fair,

I approached that awful incubus
With an absent-minded air —
And I walked directly through him,
As if he wasn't there!

"An Obstacle" by Charlotte Perkins Gilman (1884) is in the public domain.

Notes
1. Colossal (adjective) : extremely large
2. A wise person
3. Obdurate (adjective) : stubborn
4. The Bunker Hill Monument was built to commemorate the Battle of Bunker Hill, one of the first major battles in the American Revolutionary War. The monument is a towering, granite obelisk.
5. Ecstasy (noun) : an overwhelming state of emotion, usually joy or rapture
6. A male demon known for attacking women

What Students are Learning:
- CC.1.3.8.A – Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- CC.1.3.8.D Determine an author’s point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.
- CC.1.3.8.F– Analyze the influence of words and phrases in a text including figurative and connotative, and technical meanings, and how they shape meaning and tone.
Background and Context for Parents and Guardians:

In Charlotte Perkins Gilman's poem “An Obstacle,” she urges us to remain strong when facing everyday obstacles. Gilman was writing as a feminist during a time when it was not socially acceptable to identify as such.

As students read, they will consider the themes of gender roles and resilience and success as they relate to the text. Students will try to answer these big questions:

- "How do we define the roles of men and women?"
- "How does a person overcome adversity?"

### Ways to support your student:

- **Word Study**: Review the vocabulary words listed below with your child. Practice using these words when talking about the text.
  - **Colossal** (adjective): extremely large
  - **Obdurate** (adjective): stubborn
  - **Ecstasy** (noun): an overwhelming state of emotion, usually joy or rapture

- **After reading, ask questions about the text.** These questions could include:
  - What was "An Obstacle" about?
  - What did you learn about resilience and success?

### Online Resources for Students:

**Video:** Watch [Michael Kimmel: Why gender equality is good for everyone — men included](https://tinyurl.com/MichaelKimmel) at home with your child.

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**Building Background Knowledge:**

**Who was Charlotte Perkins Gilman?**

Writer Charlotte Perkins Gilman penned the short story "The Yellow Wall-Paper." A feminist, she encouraged women to gain economic independence.
Synopsis

Charlotte Perkins Gilman was born on July 3, 1860, in Hartford, Connecticut. She published her best-known short story "The Yellow Wall-Paper" in 1892. One of her greatest works of non-fiction, Women and Economics, was published in 1898. Along with writing books, she established a magazine, The Forerunner, which was published from 1909 to 1916. Gilman committed suicide on August 17, 1935, in Pasadena, California.

Early Life

Writer and social reformer Charlotte Perkins Gilman was born on July 3, 1860, in Hartford, Connecticut. Gilman was a writer and social activist during the late 1800s and early 1900s. She had a difficult childhood. Her father, Frederick Beecher Perkins was a relative of well-known and influential Beecher family, including the writer Harriet Beecher Stowe. But he abandoned the family, leaving Charlotte's mother to raise two children on her own. Gilman moved around a lot as a result and her education suffered greatly for it.

Marriage and Inspiration

Gilman married artist Charles Stetson in 1884. The couple had a daughter named Katherine. Sometime during her decade-long marriage to Stetson, Gilman experienced a severe depression and underwent a series of unusual treatments for it. This experience is believed to have inspired her best-known short story "The Yellow Wall-Paper" (1892).

Women's Rights Activism

While she is best known for her fiction, Gilman was also a successful lecturer and intellectual. One of her greatest works of nonfiction, Women and Economics, was published in 1898. A feminist, she called for women to gain economic independence, and the work helped cement her standing as a social theorist. It was even used as a textbook at one time. Other important nonfiction works followed, such as The Home: Its Work and Influence (1903) and Does a Man Support His Wife? (1915).

Along with writing books, Charlotte Perkins Gilman established The Forerunner, a magazine that allowed her to express her ideas on women's issues and on social reform. It was published from 1909 to 1916 and included essays, opinion pieces, fiction, poetry and excerpts from novels.
### Tic-Tac-Toe Choice Board (This should be used for lessons 3 and 4): “An Obstacle”

**Directions:** Read the text “An Obstacle”. You can access the text above or [HERE](https://tinyurl.com/anobstacle). Then, choose 4 activities from the choice board below. You should complete at least two activities from each row.

<table>
<thead>
<tr>
<th>Row</th>
<th>Activity 1</th>
<th>Activity 2</th>
<th>Activity 3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Complete a first read of the text “An Obstacle”</td>
<td>Read “An Obstacle” and answer the comprehension questions below. Each response should be 3-5 sentences long.</td>
<td>Word Study: Read the definitions of the vocabulary words (colossal, obdurate, ecstasy)</td>
</tr>
</tbody>
</table>
| 1   | Write:  
  - 3 things that stood out to you about the poem.  
  - 3 questions you have about the poem.  
  - 1 sentence explaining what you believe the poem is mostly about. |  
  - Why does the speaker become impatient when she is blocked by Prejudice?  
  - How is the speaker about to get past Prejudice? |  
  - Write two sentences using each word.  
  - The sentences are to be grade appropriate and use at least eight words in each sentence |
|     | Activity 4 | Activity 5 | Activity 6 |
| 2   | Complete a second read of the poem. As you read, take notes on the key ideas of the text. Then, write a summary of the poem. Your summary should include details about the experiences of the speaker. | Respond to the text: Write an essay responding to the prompt below.  
Authors often use setting to impact the theme of the text. Write an essay analyzing how the setting of the poem contributes to its central theme. Support your response with evidence from the text. | Respond to the text: Write an essay responding to the prompt below.  
In the context of this poem, how does a person overcome adversity? Cite evidence from this text, your own experience, and other literature, art, or history in your answer. |
Lesson Five

Grade: 8  Subject: English Language Arts

Topic: "HeForShe: Gender Equality is Your Issue, Too" and "An Obstacle"

In this lesson, students will use the two texts that they read in lessons 1-4 to synthesize their learning. Students should re-read the texts to familiarize themselves with the content in each text.

What Students are Learning:
Your student will reread the two non-fiction texts that they used in lessons 1-4. Your student will be responsible for deepening their understanding of the issue of gender equality.

- CC.1.3.8.A – Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- CC.1.3.8.D Determine an author’s point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.
- CC.1.3.8.F– Analyze the influence of words and phrases in a text including figurative and connotative, and technical meanings, and how they shape meaning and tone.
- CC.1.3.8.E Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

Background and Context for Parents and Guardians:

- In this lesson, students will be responsible for comparing two related texts. Both texts address issues of gender equality, but they use different genres of writing to communicate their ideas. Students will have to gather evidence from both texts in order to formulate their comparisons.

Ways to support your student:

- Word Study- Review the vocabulary words listed below with your child. Practice using these words when talking about the text.
  - Tangible (adjective) : able to be touched or felt
  - Inadvertent (adjective) : not intended or planned
  - Distort (verb) : to twist something out of its original shape, form, or meaning
  - Stereotype (noun) : a widely held but fixed and oversimplified image or idea of a type of person or thing
  - Compel (verb) : to force
  - Submissive (adjective) : willing to obey someone else
  - Colossal (adjective) : extremely large
  - Obdurate (adjective ) : stubborn
  - Ecstasy (noun) : an overwhelming state of emotion, usually joy or rapture

Video: This video provides students with an explanation about how they can compare two texts that cover similar topics.

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access to newspapers, magazines, journals, historical documents and photos, online databases, and eBooks. Research a subject. Learn about your family history. Locate a title. Explore career options. It's all here at POWER Library.

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Building Background Knowledge: In this lesson, students will be asked to compare two texts that cover similar topics. This tool can be used to support students in comparative work.

Comparative Thinking Skills: Working with Students to Compare and Contrast
The ability to compare and contrast is one of the first higher-order reading comprehension skills students are introduced to. And it is no wonder, as the ability to categorise and compare things in terms of their differences and similarities corresponds to some the earliest stages of cognitive development. Without the ability to group things effectively in terms of their similarities and differences, much of what we consider as ‘learning’ would be impossible.

Defining the Terms Compare and Contrast
The ability to compare and contrast has its uses far beyond the classroom. With practical applications in everything from choosing which insurance policy to buy, to what clothes to pack for a holiday, comparing and contrasting are requirements for much of our everyday decision-making. However, when we discuss these terms in relation to reading skills, they have much more specific meanings.

Compare, in relation to reading, refers to the process of identifying the similarities and differences between two things. On the other hand, Contrast refers to identifying only the differences between two things. While the distinction between these two terms may appear on the surface to be quite subtle, it is important that students can accurately differentiate between the two concepts to ensure they are able to answer questions and prompts accurately.

Importance of Teaching Comparative Thinking
Compare and contrast type questions are commonly featured in standardized tests, but there are many more reasons for students to develop their comparative thinking skills than just passing tests. A few of the most compelling reasons include:

- These types of questions serve as good introductions for students to begin developing higher-order thinking skills
- Answering compare and contrast questions helps students focus closely on the details in a text while improving their comprehension in the process
- The attention to detail required in reading to compare and contrast helps students to better retain the information they are reading
- Knowledge gained through comparing and contrasting helps students understand how to organize information, think more clearly, and express ideas more effectively in their own writing.

Helping Students to Approach Compare and Contrast Questions
Though we have established that comparing and contrasting serves as a good introduction to the higher-order reading skills, students can often find these types of questions challenging. The best thing we
can do to help our students to effectively answer these types of questions is to offer them a coherent strategy with which to approach them. One effective approach can be broken down into the following steps:

**Step 1: Analyze the Question**
As mentioned in the introduction to this article, it is very important students clearly understand what exactly the question is asking them to do. To achieve this effectively students must break the question down into its simplified parts.

If, for example, the question asks a student to contrast the opinions of two critics on the use of metaphor in a poem, students need only focus on the parts of the text where the critics deal with metaphor and, furthermore, students need only focus on where these two opinions differ. On the other hand, if the question asks students to compare the views of the two critics, they must focus on both similarities and differences in their answer.

**Step 2: Identify Similarities and Differences in the Content**
Once students have identified the purpose of the writing prompt or the nature of the question, they can start to read the text and take note of the similarities and differences in terms of content. Students can begin the process by highlighting or underlining the appropriate information in the text. They can then record this information in note form or bullet points. These are often sufficient for students to prepare for writing their answer. However, it is often helpful for students to use graphic organisers to visually display the information they extract. Venn diagrams are particularly suitable for displaying comparisons as they can usefully display areas of difference, as well as any overlapping similarities. Venn diagrams can easily accommodate a comparison of multiple ideas through the addition of more circles in the diagram.

**Step 3: Identify Similarities and Differences in the Structure**
Once students have examined and identified the similarities and differences in terms of content, they can begin to look at how the texts compare and contrast in regards to structure. This will require students to give consideration to the genre of each text. Often, students are asked to compare texts that are in the same genre. Sometimes, however, they will be asked about texts which share a common a theme, but are presented in different genres. Depending on the exact nature of the question, students may look at a variety of elements of structure, including how the text is presented in terms of:

- The length of sentences and paragraphs
- The progression of ideas and arguments
- The point of view expressed (Informative? Emotional?)
- The use of stylistic elements, such as irony, humor, emotional appeals etc
- The setting, characters, and plot in fiction
- The use of facts and statistics in nonfiction.

**Step 4: Identify Similarities and Differences in Media**
Advances in technology make it ever more important that students develop their literacy skills in media beyond the printed word. When we think of students reading a text, we must ensure we recognize that texts can be visual and audio in nature too. As part of learning to compare and contrast texts, students should be offered opportunities to compare texts in a variety of media. Many of the texts students will encounter, whether in print or online, will contain information presented in a variety of ways, including diagrams, charts, photographs, and illustrations - to name a few. Online texts especially may contain embedded videos and audio tracks. These elements should not be ignored as they are an intrinsic part of how the text operates and, therefore, students should be prepared to compare and contrast these too.

*Reference: [https://www.literacyideas.com/compare-and-contrast](https://www.literacyideas.com/compare-and-contrast)*
**Tic-Tac-Toe Choice Board (lesson 5): "HeForShe: Gender Equality is Your Issue, Too" and "An Obstacle"**

**Directions:** Reread the texts "HeForShe: Gender Equality is Your Issue, Too" and "An Obstacle". You can access the texts above or [HERE](https://tinyurl.com/GenderEqualityPassage) and [HERE](https://tinyurl.com/anobstacle). Then, choose 4 activities from the choice board below. You should complete at least two activities from each row.

<table>
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<tr>
<th>Row</th>
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<th>Activity 2</th>
<th>Activity 3</th>
</tr>
</thead>
</table>
|     | Reread "HeForShe: Gender Equality is Your Issue, Too" and "An Obstacle". Then, create a Venn Diagram comparing the texts. | Reread "HeForShe: Gender Equality is Your Issue, Too" and "An Obstacle". Write an essay comparing the two texts. How are they similar? How are they different? | Word Study: Choose 5 additional, unfamiliar words from either text.  
  - Look up the definition of each word  
  - Write two sentences using each word.  
  - The sentences are to be grade appropriate and use at least eight words in each sentence |

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| 2   | Respond to the text: Write an essay responding to the prompt below.  
  Reread both of the texts. Use the evidence you have gathered to answer the question: What can we do to improve society?  
  Support your answer using reasons and evidence from both texts. You may add additional information from outside sources to support your response. | Genre Writing: In “An Obstacle” the poet writes about a topic that is important.  
  Choose a topic that interests you. Write a poem about this topic.  
  Your poem should incorporate at least three poetic elements. For a list of poetic elements, reference this list: [https://tinyurl.com/poetrydictionaryy8](https://tinyurl.com/poetrydictionaryy8) | Respond to the text: Write an essay responding to the prompt below.  
  What would Emma Watson and the speaker in “An Obstacle” disagree with regarding the path to equality? Support your answer with evidence from the text. |
Topic: The Golden Touch
by Nathaniel Hawthorne

Nathaniel Hawthorne (1804-1864) was an American novelist and short story writer, best known for his work The Scarlet Letter. In this story, Hawthorne retells the myth of King Midas, whose wish for a “golden touch” comes with grave consequences. As you read, take notes on how Hawthorne foreshadows the danger of Midas’ gift, and how this helps reveal the story’s theme.

"King Midas with his daughter" by Walter Crane is in the public domain.

Once upon a time, there lived a very rich man, and a king besides, whose name was Midas; and he had a little daughter, whom nobody but myself ever heard of, and whose name I either never knew, or have entirely forgotten. So, because I love odd names for little girls, I choose to call her Marygold.

This King Midas was fonder of gold than of anything else in the world. He valued his royal crown chiefly because it was composed of that precious metal. If he loved anything better, or half so well, it was the one little maiden who played so merrily around her father’s footstool. But the more Midas loved his daughter, the more did he desire and seek for wealth. He thought, foolish man! that the best thing he could possibly do for this dear child would be to bequeath her the immensest pile of yellow, glistening coin, that had ever been heaped together since the world was made. Thus, he gave all his thoughts and all his time to this one purpose. If ever he happened to gaze for an instant at the gold-tinted clouds of sunset, he wished that they were real gold, and that they could be squeezed safely into his strong box. When little Marygold ran to meet him, with a bunch of buttercups and dandelions, he used to say, “Poh, poh, child! If these flowers were as golden as they look, they would be worth the plucking!”

And yet, in his earlier days, before he was so entirely possessed of this insane desire for riches, King Midas had shown a great taste for flowers. He had planted a garden, in which grew the biggest and beautifullest...
and sweetest roses that any mortal ever saw or smelt. These roses were still growing in the garden, as large, as lovely, and as fragrant, as when Midas used to pass whole hours in gazing at them, and inhaling their perfume. But now, if he looked at them at all, it was only to calculate how much the garden would be worth if each of the innumerable rose-petals were a thin plate of gold. And though he once was fond of music (in spite of an idle story about his ears, which were said to resemble those of a donkey), the only music for poor Midas, now, was the chink of one coin against another.

At length (as people always grow more and more foolish, unless they take care to grow wiser and wiser), Midas had got to be so exceedingly unreasonable, that he could scarcely hear to see or touch any object that was not gold. He made it his custom, therefore, to pass a large portion of every day in a dark and dreary apartment, underground, at the basement of his palace. It was here that he kept his wealth. To this dismal hole — for it was little better than a dungeon — Midas betook himself, whenever he wanted to be particularly happy. Here, after carefully locking the door, he would take a bag of gold coin, or a gold cup as big as a washbowl, or a heavy golden bar, or a peckmeasure of gold-dust, and bring them from the obscure corners of the room into the one bright and narrow sunbeam that fell from the dungeon-like window. He valued the sunbeam for no other reason but that his treasure would not shine without its help. And then would he reckon over the coins in the bag; toss up the bar, and catch it as it came down; sift the gold-dust through his fingers; look at the funny image of his own face, as reflected in the burnished circumference of the cup; and whisper to himself, “O Midas, rich King Midas, what a happy man art thou!” But it was laughable to see how the image of his face kept grinning at him, out of the polished surface of the cup. It seemed to be aware of his foolish behavior, and to have a naughty inclination to make fun of him.

Midas called himself a happy man, but felt that he was not yet quite so happy as he might be. The very tiptop of enjoyment would never be reached, unless the whole world were to become his treasure-room, and be filled with yellow metal which should be all his own.

Now, I need hardly remind such wise little people as you are, that in the old, old times, when King Midas was alive, a great many things came to pass, which we should consider wonderful if they were to happen in our own day and country. And, on the other hand, a great many things take place nowadays, which seem not only wonderful to us, but at which the people of old times would have stared their eyes out. On the whole, I regard our own times as the strangest of the two; but, however that may be, I must go on with my story. Midas was enjoying himself in his treasure-room, one day, as usual, when he perceived a shadow fall over the heaps of gold; and, looking suddenly up, what should he behold but the figure of a stranger, standing in the bright and narrow sunbeam! It was a young man, with a cheerful and ruddy face. Whether it was that the imagination of King Midas threw a yellow tinge over everything, or whatever the cause might be, he could not help fancying that the smile with which the stranger regarded him had a kind of golden radiance in it. Certainly, although his figure intercepted the sunshine, there was now a brighter gleam upon all the piled-up treasures than before. Even the remotest corners had their share of it, and were lighted up, when the stranger smiled, as with tips of flame and sparkles of fire.

As Midas knew that he had carefully turned the key in the lock, and that no mortal strength could possibly break into his treasure-room, he, of course, concluded that his visitor must be something more than mortal. It is no matter about telling you who he was. In those days, when the earth was comparatively a new affair, it was supposed to be often the resort of beings endowed with supernatural power, and who used to interest themselves in the joys and sorrows of men, women, and children, half playfully and half seriously. Midas had met such beings before now, and was not sorry to meet one of them again. The stranger’s aspect, indeed, was so good-humored and kindly, if not beneficent, that it would have been unreasonable to suspect him of
intending any mischief. It was far more probable that he came to do Midas a favor. And what could that favor be, unless to multiply his heaps of treasure?

The stranger gazed about the room; and when his lustrous smile had glistened upon all the golden objects that were there, he turned again to Midas.

“You are a wealthy man, friend Midas!” he observed. “I doubt whether any other four walls, on earth, contain so much gold as you have contrived to pile up in this room.”

“I have done pretty well — pretty well,” answered Midas, in a discontented tone. “But, after all, it is but a trifle, when you consider that it has taken me my whole life to get it together. If one could live a thousand years, he might have time to grow rich!”

“What!” exclaimed the stranger. “Then you are not satisfied?”

Midas shook his head.

“And pray what would satisfy you?” asked the stranger. “Merely for the curiosity of the thing, I should be glad to know.”

Midas paused and meditated. He felt a presentiment that this stranger, with such a golden lustre in his good-humored smile, had come hither with both the power and the purpose of gratifying his utmost wishes. Now, therefore, was the fortunate moment, when he had but to speak, and obtain whatever possible, or seemingly impossible thing, it might come into his head to ask. So he thought, and thought, and thought, and heaped up one golden mountain upon another, in his imagination, without being able to imagine them big enough. At last, a bright idea occurred to King Midas. It seemed really as bright as the glistening metal which he loved so much.

Raising his head, he looked the lustrous stranger in the face.

“Well, Midas,” observed his visitor, “I see that you have at length hit upon something that will satisfy you. Tell me your wish.”

“It is only this,” replied Midas. “I am weary of collecting my treasures with so much trouble, and beholding the heap so diminutive, after I have done my best. I wish everything that I touch to be changed to gold!”

The stranger’s smile grew so very broad, that it seemed to fill the room like an outburst of the sun, gleaming into a shadowy dell, where the yellow autumnal leaves — for so looked the lumps and particles of gold — lie strewn in the glow of light.

“The Golden Touch!” exclaimed he. “You certainly deserve credit, friend Midas, for striking out so brilliant a conception. But are you quite sure that this will satisfy you?”

“How could it fail?” said Midas.

“And will you never regret the possession of it?”

“What could induce me?” asked Midas. “I ask nothing else, to render me perfectly happy.”
“Be it as you wish, then,” replied the stranger, waving his hand in token of farewell. “To-morrow, at sunrise, you will find yourself gifted with the Golden Touch.”

The figure of the stranger then became exceedingly bright, and Midas involuntarily closed his eyes. On opening them again, he beheld only one yellow sunbeam in the room, and, all around him, the glistening of the precious metal which he had spent his life in hoarding up.

Whether Midas slept as usual that night, the story does not say. Asleep or awake, however, his mind was probably in the state of a child’s, to whom a beautiful new plaything has been promised in the morning. At any rate, day had hardly peeped over the hills, when King Midas was broad awake, and, stretching his arms out of bed, began to touch the objects that were within reach. He was anxious to prove whether the Golden Touch had really come, according to the stranger’s promise. So he laid his finger on a chair by the bedside, and on various other things, but was grievously disappointed to perceive that they remained of exactly the same substance as before. Indeed, he felt very much afraid that he had only dreamed about the lustrous stranger, or else that the latter had been making game of him. And what a miserable affair would it be, if, after all his hopes, Midas must content himself with what little gold he could scrape together by ordinary means, instead of creating it by a touch!

All this while, it was only the gray of the morning, with but a streak of brightness along the edge of the sky, where Midas could not see it. He lay in a very disconsolate mood, regretting the downfall of his hopes, and kept growing sadder and sadder, until the earliest sunbeam shone through the window, and gilded the ceiling over his head. It seemed to Midas that this bright yellow sunbeam was reflected in rather a singular way on the white covering of the bed. Looking more closely, what was his astonishment and delight, when he found that this linen fabric had been transmuted to what seemed a woven texture of the purest and brightest gold! The Golden Touch had come to him with the first sunbeam!

Midas started up, in a kind of joyful frenzy, and ran about the room, grasping at everything that happened to be in his way. He seized one of the bed-posts, and it became immediately a fluted golden pillar. He pulled aside a window-curtain, in order to admit a clear spectacle of the wonders which he was performing; and the tassel grew heavy in his hand,—a mass of gold. He took up a book from the table. At his first touch, it assumed the appearance of such a splendidly bound and gilt-edged volume as one often meets with, nowadays; but, on running his fingers through the leaves, behold! it was a bundle of thin golden plates, in which all the wisdom of the book had grown illegible. He hurriedly put on his clothes, and was enraptured to see himself in a magnificent suit of gold cloth, which retained its flexibility and softness, although it burdened him a little with its weight. He drew out his handkerchief, which little Marygold had hemmed for him. That was likewise gold, with the dear child’s neat and pretty stitches running all along the border, in gold thread! Somehow or other, this last transformation did not quite please King Midas. He would rather that his little daughter’s handiwork should have remained just the same as when she climbed his knee and put it into his hand.

But it was not worthwhile to vex himself about a trifle. Midas now took his spectacles from his pocket, and put them on his nose, in order that he might see more distinctly what he was about. In those days, spectacles for common people had not been invented, but were already worn by kings; else, how could Midas have had any? To his great perplexity, however, excellent as the glasses were, he discovered that he could not possibly see through them. But this was the most natural thing in the world; for, on taking them off, the transparent crystals turned out to be plates of yellow metal, and, of course, were worthless as
spectacles, though valuable as gold. It struck Midas as rather inconvenient that, with all his wealth, he could never again be rich enough to own a pair of serviceable spectacles.

“It is no great matter, nevertheless,” said he to himself, very philosophically. “We cannot expect any great good, without its being accompanied with some small inconvenience. The Golden Touch is worth the sacrifice of a pair of spectacles, at least, if not of one’s very eyesight. My own eyes will serve for ordinary purposes, and little Marygold will soon be old enough to read to me.”

Wise King Midas was so exalted by his good fortune, that the palace seemed not sufficiently spacious to contain him. He therefore went down stairs, and smiled, on observing that the balustrade of the staircase became a bar of burnished gold, as his hand passed over it, in his descent. He lifted the door latch (it was brass only a moment ago, but golden when his fingers quitted it), and emerged into the garden. Here, as it happened, he found a great number of beautiful roses in full bloom, and others in all the stages of lovely bud and blossom. Very delicious was their fragrance in the morning breeze. Their delicate blush was one of the fairest sights in the world; so gentle, so modest, and so full of sweet tranquility, did these roses seem to be.

But Midas knew a way to make them far more precious, according to his way of thinking, than roses had ever been before. So he took great pains in going from bush to bush, and exercised his magic touch most indefatigably; until every individual flower and bud, and even the worms at the heart of some of them, were changed to gold. By the time this good work was completed, King Midas was summoned to breakfast; and as the morning air had given him an excellent appetite, he made haste back to the palace.

What was usually a king’s breakfast in the days of Midas, I really do not know, and cannot stop now to investigate. To the best of my belief, however, on this particular morning, the breakfast consisted of hot cakes, some nice little brook trout, roasted potatoes, fresh boiled eggs, and coffee, for King Midas himself, and a bowl of bread and milk for his daughter Marygold. At all events, this is a breakfast fit to set before a king; and, whether he had it or not, King Midas could not have had a better.

Little Marygold had not yet made her appearance. Her father ordered her to be called, and, seating himself at table, awaited the child’s coming, in order to begin his own breakfast. To do Midas justice, he really loved his daughter, and loved her so much the more this morning, on account of the good fortune which had befallen him. It was not a great while before he heard her coming along the passageway crying bitterly. This circumstance surprised him, because Marygold was one of the cheerfulest little people whom you would see in a summer’s day, and hardly shed a thimbleful of tears in a twelvemonth. When Midas heard her sobs, he determined to put little Marygold into better spirits, by an agreeable surprise; so, leaning across the table, he touched his daughter’s bowl (which was a China one, with pretty figures all around it), and transmuted it to gleaming gold.

Meanwhile, Marygold slowly and disconsolately opened the door, and showed herself with her apron at her eyes, still sobbing as if her heart would break.

“How now, my little lady!” cried Midas. “Pray what is the matter with you, this bright morning?”

Marygold, without taking the apron from her eyes, held out her hand, in which was one of the roses which Midas had so recently transmuted.

“Beautiful!” exclaimed her father. “And what is there in this magnificent golden rose to make you cry?”
“Ah, dear father!” answered the child, as well as her sobs would let her; “it is not beautiful, but the ugliest flower that ever grew! As soon as I was dressed I ran into the garden to gather some roses for you; because I know you like them, and like them the better when gathered by your little daughter. But, oh dear, dear me! What do you think has happened? Such a misfortune! All the beautiful roses, that smelled so sweetly and had so many lovely blushes, are blighted and spoilt! They are grown quite yellow, as you see this one, and have no longer any fragrance! What can have been the matter with them?”

“Poh, my dear little girl — pray don’t cry about it!” said Midas, who was ashamed to confess that he himself had wrought the change which so greatly afflicted her. “Sit down and eat your bread and milk. You will find it easy enough to exchange a golden rose like that (which will last hundreds of years) for an ordinary one which would wither in a day.”

“I don’t care for such roses as this!” cried Marygold, tossing it contemptuously away. “It has no smell, and the hard petals prick my nose!”

The child now sat down to table, but was so occupied with her grief for the blighted roses that she did not even notice the wonderful transmutation of her China bowl. Perhaps this was all the better; for Marygold was accustomed to take pleasure in looking at the queer figures, and strange trees and houses, that were painted on the circumference of the bowl; and these ornaments were now entirely lost in the yellow hue of the metal.

Midas, meanwhile, had poured out a cup of coffee, and, as a matter of course, the coffee-pot, whatever metal it may have been when he took it up, was gold when he set it down. He thought to himself, that it was rather an extravagant style of splendor, in a king of his simple habits, to breakfast off a service of gold, and began to be puzzled with the difficulty of keeping his treasures safe. The cupboard and the kitchen would no longer be a secure place of deposit for articles so valuable as golden bowls and coffee-pots.

Amid these thoughts, he lifted a spoonful of coffee to his lips, and, sipping it, was astonished to perceive that, the instant his lips touched the liquid, it became molten gold, and, the next moment, hardened into a lump!

“Ha!” exclaimed Midas, rather aghast.

“What is the matter, father?” asked little Marygold, gazing at him, with the tears still standing in her eyes. “Nothing, child, nothing!” said Midas. “Eat your milk, before it gets quite cold.”

He took one of the nice little trouts on his plate, and, by way of experiment, touched its tail with his finger. To his horror, it was immediately transmuted from an admirably fried brook-trout into a gold-fish, though not one of those gold-fishes which people often keep in glass globes, as ornaments for the parlor. No; but it was really a metallic fish, and looked as if it had been very cunningly made by the nicest gold-smith in the world. Its little bones were now golden wires; its fins and tail were thin plates of gold; and there were the marks of the fork in it, and all the delicate, frothy appearance of a nicely fried fish, exactly imitated in metal. A very pretty piece of work, as you may suppose; only King Midas, just at that moment, would much rather have had a real trout in his dish than this elaborate and valuable imitation of one.

“I don’t quite see,” thought he to himself, “how I am to get any breakfast!”
He took one of the smoking-hot cakes, and had scarcely broken it, when, to his cruel mortification, though, a moment before, it had been of the whitest wheat, it assumed the yellow hue of Indian meal. To say the truth, if it had really been a hot Indian cake, Midas would have prized it a good deal more than he now did, when its solidity and increased weight made him too bitterly sensible that it was gold. Almost in despair, he helped himself to a boiled egg, which immediately underwent a change similar to those of the trout and the cake. The egg, indeed, might have been mistaken for one of those which the famous goose, in the story-book, was in the habit of laying; but King Midas was the only goose that had had anything to do with the matter.

“Well, this is a quandary!” thought he, leaning back in his chair, and looking quite enviously at little Marygold, who was now eating her bread and milk with great satisfaction. “Such a costly breakfast before me, and nothing that can be eaten!”

Hoping that, by dint of great dispatch, he might avoid what he now felt to be a considerable inconvenience, King Midas next snatched a hot potato, and attempted to cram it into his mouth, and swallow it in a hurry. But the Golden Touch was too nimble for him. He found his mouth full, not of mealy potato, but of solid metal, which so burnt his tongue that he roared aloud, and, jumping up from the table, began to dance and stamp about the room, both with pain and affright.

“Father, dear father!” cried little Marygold, who was a very affectionate child, “pray what is the matter? Have you burnt your mouth?”

“Ah, dear child,” groaned Midas, dolefully, “I don't know what is to become of your poor father!”

And, truly, my dear little folks, did you ever hear of such a pitiable case in all your lives? Here was literally the richest breakfast that could be set before a king, and its very richness made it absolutely good for nothing. The poorest laborer, sitting down to his crust of bread and cup of water, was far better off than King Midas, whose delicate food was really worth its weight in gold. And what was to be done? Already, at breakfast, Midas was excessively hungry. Would he be less so by dinner-time? And how ravenous would be his appetite for supper, which must undoubtedly consist of the same sort of indigestible dishes as those now before him! How many days, think you, would he survive a continuance of this rich fare?

These reflections so troubled wise King Midas, that he began to doubt whether, after all, riches are the one desirable thing in the world, or even the most desirable. But this was only a passing thought. So fascinated was Midas with the glitter of the yellow metal, that he would still have refused to give up the Golden Touch for so paltry a consideration as a breakfast. Just imagine what a price for one meal’s victuals! It would have been the same as paying millions and millions of money (and as many millions more as would take forever to reckon up) for some fried trout, an egg, a potato, a hot cake, and a cup of coffee!

“It would be quite too dear,” thought Midas.

Nevertheless, so great was his hunger, and the perplexity of his situation, that he again groaned aloud, and very grievously too. Our pretty Marygold could endure it no longer. She sat, a moment, gazing at her father, and trying, with all the might of her little wits, to find out what was the matter with him. Then, with a sweet and sorrowful impulse to comfort him, she started from her chair, and, running to Midas, threw her arms affectionately about his knees. He bent down and kissed her. He felt that his little daughter’s love was worth a thousand times more than he had gained by the Golden Touch.
“My precious, precious Marygold!” cried he.

But Marygold made no answer.

Alas, what had he done? How fatal was the gift which the stranger bestowed! The moment the lips of Midas touched Marygold’s forehead, a change had taken place. Her sweet, rosy face, so full of affection as it had been, assumed a glittering yellow color, with yellow tear-drops congealing on her cheeks. Her beautiful brown ringlets took the same tint. Her soft and tender little form grew hard and inflexible within her father’s encircling arms. Oh, terrible misfortune! The victim of his insatiable desire for wealth, little Marygold was a human child no longer, but a golden statue!

Yes, there she was, with the questioning look of love, grief, and pity, hardened into her face. It was the prettiest and most woeful sight that ever mortal saw. All the features and tokens of Marygold were there; even the beloved little dimple remained in her golden chin. But, the more perfect was the resemblance, the greater was the father’s agony at beholding this golden image, which was all that was left him of a daughter. It had been a favorite phrase of Midas, whenever he felt particularly fond of the child, to say that she was worth her weight in gold. And now the phrase had become literally true. And now, at last, when it was too late, he felt how infinitely a warm and tender heart, that loved him, exceeded in value all the wealth that could be piled up betwixt the earth and sky!

It would be too sad a story, if I were to tell you how Midas, in the fullness of all his gratified desires, began to wring his hands and bemoan himself; and how he could neither bear to look at Marygold, nor yet to look away from her. Except when his eyes were fixed on the image, he could not possibly believe that she was changed to gold. But, stealing another glance, there was the precious little figure, with a yellow tear-drop on its yellow cheek, and a look so piteous and tender, that it seemed as if that very expression must needs soften the gold, and make it flesh again. This, however, could not be. So Midas had only to wring his hands, and to wish that he were the poorest man in the wide world, if the loss of all his wealth might bring back the faintest rose-color to his dear child’s face.

While he was in this tumult of despair, he suddenly beheld a stranger standing near the door. Midas bent down his head, without speaking; for he recognized the same figure which had appeared to him, the day before, in the treasure-room, and had bestowed on him this disastrous faculty of the Golden Touch. The stranger’s countenance still wore a smile, which seemed to shed a yellow lustre all about the room, and gleamed on little Marygold’s image, and on the other objects that had been transmuted by the touch of Midas.

“Well, friend Midas,” said the stranger, “pray how do you succeed with the Golden Touch?”

Midas shook his head.

“I am very miserable,” said he.

“Very miserable, indeed!” exclaimed the stranger. “And how happens that? Have I not faithfully kept my promise with you? Have you not everything that your heart desired?”

“Gold is not everything,” answered Midas. “And I have lost all that my heart really cared for.”
“Ah! So you have made a discovery, since yesterday?” observed the stranger. “Let us see, then. Which of these two things do you think is really worth the most — the gift of the Golden Touch, or one cup of clear cold water?”

“O blessed water!” exclaimed Midas. “It will never moisten my parched throat again!”

“The Golden Touch,” continued the stranger, “or a crust of bread?”

“A piece of bread,” answered Midas, “is worth all the gold on earth!”

“The Golden Touch,” asked the stranger, “or your own little Marygold, warm, soft, and loving as she was an hour ago?”

“Oh my child, my dear child!” cried poor Midas wringing his hands. “I would not have given that one small dimple in her chin for the power of changing this whole big earth into a solid lump of gold!”

“You are wiser than you were, King Midas!” said the stranger, looking seriously at him. “Your own heart, I perceive, has not been entirely changed from flesh to gold. Were it so, your case would indeed be desperate. But you appear to be still capable of understanding that the commonest things, such as lie within everybody’s grasp, are more valuable than the riches which so many mortals sigh and struggle after. Tell me, now, do you sincerely desire to rid yourself of this Golden Touch?”

“It is hateful to me!” replied Midas.

A fly settled on his nose, but immediately fell to the floor; for it, too, had become gold. Midas shuddered.

“Go, then,” said the stranger, “and plunge into the river that glides past the bottom of your garden. Take likewise a vase of the same water, and sprinkle it over any object that you may desire to change back again from gold into its former substance. If you do this in earnestness and sincerity, it may possibly repair the mischief which your avarice has occasioned.”

King Midas bowed low; and when he lifted his head, the lustrous stranger had vanished.

You will easily believe that Midas lost no time in snatching up a great earthen pitcher (but, alas me! it was no longer earthen after he touched it), and hastening to the river-side. As he scampered along, and forced his way through the shrubbery, it was positively marvelous to see how the foliage turned yellow behind him, as if the autumn had been there, and nowhere else. On reaching the river’s brink, he plunged headlong in, without waiting so much as to pull off his shoes.

“Poof! poof! poof!” snorted King Midas, as his head emerged out of the water. “Well; this is really a refreshing bath, and I think it must have quite washed away the Golden Touch. And now for filling my pitcher!”

As he dipped the pitcher into the water, it gladdened his very heart to see it change from gold into the same good, honest earthen vessel which it had been before he touched it. He was conscious, also, of a change within himself. A cold, hard, and heavy weight seemed to have gone out of his bosom. No doubt, his heart had been gradually losing its human substance, and transmuting itself into insensible metal, but had now softened back again into flesh. Perceiving a violet, that grew on the bank of the river, Midas touched it with
his finger, and was overjoyed to find that the delicate flower retained its purple hue, instead of undergoing a yellow blight. The curse of the Golden Touch had, therefore, really been removed from him.

King Midas hastened back to the palace; and, I suppose, the servants knew not what to make of it when they saw their royal master so carefully bringing home an earthen pitcher of water. But that water, which was to undo all the mischief that his folly had wrought, was more precious to Midas than an ocean of molten gold could have been. The first thing he did, as you need hardly be told, was to sprinkle it by handfuls over the golden figure of little Marygold.

No sooner did it fall on her than you would have laughed to see how the rosy color came back to the dear child's cheek and how she began to sneeze and sputter! — and how astonished she was to find herself dripping wet, and her father still throwing more water over her!

"Pray do not, dear father!" cried she. "See how you have wet my nice frock, which I put on only this morning!" For Marygold did not know that she had been a little golden statue; nor could she remember anything that had happened since the moment when she ran with outstretched arms to comfort poor King Midas.

Her father did not think it necessary to tell his beloved child how very foolish he had been, but contented himself with showing how much wiser he had now grown. For this purpose, he led little Marygold into the garden, where he sprinkled all the remainder of the water over the rose-bushes, and with such good effect that above five thousand roses recovered their beautiful bloom. There were two circumstances, however, which, as long as he lived, used to put King Midas in mind of the Golden Touch. One was, that the sands of the river sparkled like gold; the other, that little Marygold’s hair had now a golden tinge, which he had never observed in it before she had been transmuted by the effect of his kiss. This change of hue was really an improvement, and made Marygold’s hair richer than in her babyhood.

When King Midas had grown quite an old man, and used to trot Marygold’s children on his knee, he was fond of telling them this marvelous story, pretty much as I have now told it to you. And then would he stroke their glossy ringlets, and tell them that their hair, likewise, had a rich shade of gold, which they had inherited from their mother.

"And to tell you the truth, my precious little folks," quoth King Midas, diligently trotting the children all the while, "ever since that morning, I have hated the very sight of all other gold, save this!"

"The Golden Touch" by Nathaniel Hawthorne is in the public domain.

Notes
1. Bequeath (verb) : to give or hand down a valuable possession
2. Innumerable (adjective) : too many to count
3. a reference to another myth of King Midas: after questioning the Greek god Apollo’s victory in a musical competition against the god of wilderness Pan, Midas was cursed by Apollo with the ears of a donkey
4. Beneficent (adjective) : generous, charitable, helpful
5. a feeling that something is about to happen; a premonition
6. Diminutive (adjective) : very small
7. Enraptured (adjective) : filled with delight
8. Vex (verb) : to bother or distress
9. Perplexity (noun) : confusion or bewilderment
10. A balustrade is an old term for a railing.
11. Tranquility (noun) : calm or peace
12. Indefatigably (adverb) : without fatigue, untiringly
13. to apply the fabled alchemical process of changing base metals into gold
14. Disconsolately (adverb) : without cheer, in a downcast or dejected manner
15. Contemptuously (adverb) : expressing hatred or disapproval
16. Mortification (noun) : embarrassment, humiliation, or shame
17. The term “goose,” besides referring to the animal, also means idiot.
18. Quandary (noun) : a state of confusion or doubt
19. Dolefully (adverb) : expressing grief or sadness
20. Paltry (adjective) : unimportant, trivial, or inferior
21. food
22. Insatiable (adjective) : impossible to satisfy
23. archaic term for “between”
24. a state of agitation; a spasm of strong emotions
25. Faculty (noun) : ability, power
26. Countenance (noun) : a person's face or facial expression
27. Avarice (noun) : greed
28. "Occasion," as a verb, means "to cause."
29. Diligently (adverb) : attentive and persistent in doing something

What Students are Learning:

- CC.1.3.8.A – Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
- CC.1.3.8.D Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.
- CC.1.3.8.F– Analyze the influence of words and phrases in a text including figurative and connotative, and technical meanings, and how they shape meaning and tone.

Background and Context for Parents and Guardians:

This text is Hawthorne’s retelling of the classic myth of King Midas, whose greedy wish for a “golden touch” ends up taking away what is most valuable to him.

As students read they will consider the theme of power & greed as it relates to the text. They will try to answer this big question :
- "Does money buy happiness?"

Ways to support your student:

- Word Study- Review the vocabulary words listed below with your child. Practice using these words when talking about the text.
  - Bequeath (verb) : to give or hand down a valuable possession
  - Innumerable (adjective) : too many to count
  - Beneficent (adjective) : generous, charitable, helpful
  - Diminutive (adjective) : very small
● Enraptured (adjective) : filled with delight
● Vex (verb) : to bother or distress
● Perplexity (noun) : confusion or bewilderment
● Tranquility (noun) : calm or peace
● Indefatigably (adverb) : without fatigue, untiringly
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● Paltry (adjective) : unimportant, trivial, or inferior
● Insatiable (adjective) : impossible to satisfy
● Faculty (noun) : ability, power
● Countenance (noun) : a person’s face or facial expression
● Avarice (noun) : greed
● Diligently (adverb) : attentive and persistent in doing something

After reading, ask questions about the text. These questions could include:
- What was "The Golden Touch" about?
- What did you learn about happiness while you were reading?

**Online Resources for Students:**

**Video:** Watch this video ([https://www.youtube.com/watch?v=w7nGicehujI](https://www.youtube.com/watch?v=w7nGicehujI)) about King Midas with your student. This video depicts another version of the King Midas myth.

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[Link: [https://powerlibrary.org](https://powerlibrary.org)]

When you access this link from home you will need to log in with the barcode number on your library card. If you do not have a library card, click on the link that reads: Apply for an e-card now. You will need to enter your email and zip code. You will receive a login to Powerlibrary.

**Building Background Knowledge:**

To learn more about Greek myths, you can visit this site ([https://www.natgeokids.com/au/discover/history/greece/greek-myths/](https://www.natgeokids.com/au/discover/history/greece/greek-myths/)) which explores multiple myths.

**Background on Greek mythology:**

**GREEK CREATION MYTHOLOGY**

Although when we think of mythology we think of a collection of stories, there is a beginning to them.
Understanding the beginning of the story, the creation of the world, gives us a framework to build upon as we learn about the different myths.

The short answer to how the Greeks viewed the creation of the world is this: Scary old gods came first; they got stomped down by their kids, who were better looking, younger gods. These gods created humans. Humans and gods fought for supremacy, and the humans won a few rounds but eventually got trounced and became more and more miserable.

Now, the longer answer: In the beginning, the universe was without form. It was not nothing; there was matter, but it was unorganized, shapeless, mixed up and dark. This was called Chaos.

After Chaos, more divinities, or gods, came into being.

Gaia, the Earth, held up Uranus, the sky. Gaia and Uranus had a bunch of kids. First they had a bunch of monsters including the Cyclops, and then they created the Titans as the second generation. Uranus hated all the Titans and was actually quite ugly about it — but there are only a couple of Titans that you need to remember: first, Oceanus, the god of the sea, and then Cronus, the strongest and best one of all. Gaia was pretty ticked at Uranus for being a jerk, so she helped Cronus overthrow him.

So, let's keep this straight. Cronus is Uranus's son. Cronus became the king (bye-bye Uranus), and married his sister, Rhea — another Titan. It's like a soap opera. This was called the Golden Age because men, who had been made by a Titan named Prometheus, were living in harmony. Everything was hunky dory.

It didn't last, though, because Cronus heard a prophecy that one of his sons would dethrone him, so every time his wife, Rhea, had a baby, he swallowed it. Rhea got a little sick of seeing all of her children swallowed alive, so she tricked Cronus when her sixth child, Zeus, was born; she wrapped up a rock to look like a baby and had Cronus swallow that instead. Zeus rescued his previously swallowed siblings, and all was right with the world.

**World View**

The Greek view of the world was a little different than ours. The Greeks believed that the world was flat, but circular, like a paper plate. At the center of the Universe was Greece.

Their world was divided by the Mediterranean, which means "Middle of the Lands" in Latin. The river Ocean flowed around the world in a clockwise motion.

In the north lived the Hyperboreans — an extremely happy people for whom life was sweet. When the old people became tired of living, they threw themselves into the sea. This was a land of constant vacation where people were said to live for 1,000 years.

In the south lived the Ethiopians. In Greek drama, mention is often made of various gods being in Ethiopia, meaning really far away. So, if I say I parked in Ethiopia this morning, would that mean I'm close to my office or far away? The Ethiopians were said to be on good terms with the gods and liked to entertain them.

To the west were the Elysian Fields. This was the closest the Greeks got to the idea of heaven; only the best and brightest of the dead people got to go there.
Tic-Tac-Toe Choice Board (for lessons 6 and 7): “The Golden Touch”

**Directions:** Read the text "The Golden Touch". You can access the text above or [HERE](https://tinyurl.com/goldentouch8). Then, choose 4 activities from the choice board below. You should complete at least two activities from each row.

<table>
<thead>
<tr>
<th>Row 1</th>
<th>Activity 1</th>
<th>Activity 2</th>
<th>Activity 3</th>
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<tbody>
<tr>
<td></td>
<td>Complete a first read of the text &quot;The Golden Touch&quot;</td>
<td>Read &quot;The Golden Touch&quot; and answer the guiding questions below. Each response should be 3-5 sentences long.</td>
<td>Word Study: Read the definitions of the vocabulary words (listed above)</td>
</tr>
<tr>
<td></td>
<td>Write:</td>
<td>Write:</td>
<td>Write two sentences using each word.</td>
</tr>
<tr>
<td></td>
<td>● 3 things that stood out to you about the text.</td>
<td>● Write a character description of King Midas. Support your response with evidence from the text.</td>
<td>● The sentences are to be grade appropriate and use at least eight words in each sentence</td>
</tr>
<tr>
<td></td>
<td>● 3 questions you have about the text.</td>
<td>● Describe the narrator’s point of view. Support your response with evidence from the text.</td>
<td></td>
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<tr>
<td></td>
<td>● 1 sentence explaining the theme of the text.</td>
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<tr>
<th>Row 2</th>
<th>Activity 4</th>
<th>Activity 5</th>
<th>Activity 6</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Complete a second read of the text. As you read, take notes on the key ideas of the text. Then, write a summary of the text. Make sure that your summary includes details from the beginning, middle, and end of the text. Your summary should be at least 7 sentences long.</td>
<td>Text dependent analysis: Write an essay responding to the prompt below. Authors often use character development to help readers understand the theme of the text. Write an essay analyzing how the development of King Midas helps readers to understand a theme of the text. Support your answer with evidence from the text.</td>
<td>Respond to the text: Write an essay responding to the prompt below. Does wealth drive us apart from others, especially those we love? Why or why not? Cite evidence from this text, your own experience, and other literature, art, or history in your answer.</td>
</tr>
</tbody>
</table>
In Mary Kellogg Sullivan’s book A Woman Who Went to Alaska, Sullivan describes her adventures in Alaska during her search for riches. Between 1896 and 1899, an estimated 100,000 people migrated to the Klondike region of the Yukon in northwestern Canada. In the following excerpt from Sullivan’s book, she describes the experiences of miners searching for gold. As you read, take notes on who profited from the gold rush.

"Klondikers buying miner's licenses at Custom House, Victoria, B C, Feb 21, 1898" by John Wallace Jones is in the public domain.

THE RUSH.

Since the discovery of gold by George Carmack on Bonanza Creek in September 1896, the growth of this country has been phenomenal, more especially so to one who has visited and is familiar with Dawson and the Klondyke mining section.

As to the entire yield of gold from the Klondyke Creeks, none can say except approximately; for the ten percent royalty$^1$ imposed by the Canadian government has always met a phase of human nature which prompts to concealment and dishonesty, so that a truthful estimate cannot be made.

The Canadian Dominion government is very oppressive. Mining laws are very arbitrary$^2$ and strictly enforced. A person wishing to prospect for gold must first procure a miner’s license, paying ten dollars for it. If anything is discovered, and he wishes to locate a claim, he visits the recorder’s office, states his business, and is told to call again. In the meantime, men are sent to examine the locality and if anything of value is found, the man wishing to record the claim is told that it is already located. The officials seize it. The man has no way of ascertaining$^3$ if the land was properly located, and so had no redress.$^4$ If the claim is thought to be poor, he can locate it by the payment of a fifteen dollar fee.
One half of all mining land is reserved for the crown, a quarter or more is gobbled by corrupt officials, and a meager share left for the daring miners who, by braving hardship and death, develop the mines and open up the country.

“Any one going into the country has no right to cut wood for any purpose, or to kill any game or catch any fish, without a license for which a fee of ten dollars must be paid. With such a license it is unlawful to sell a stick of wood for any purpose, or a pound of fish or game.” This law is strictly enforced. To do anything, one must have a special permit, and for every such permit he must pay roundly.

The story is told of a miner in a hospital who was about to die. He requested that the Governor be sent for. Being asked what he wanted with the Governor, he replied: “I haven’t any permit, and if I should undertake to die without a permit, I should get myself arrested.”

It is a well-known fact that many claims on Eldorado, Hunker, and Bonanza Creeks have turned out hundreds of thousands of dollars. One pan of gravel on Eldorado Creek yielded $2,100. Frank Dinsmore on Bonanza Creek took out ninety pounds of solid gold for $24,480 in a single day. On Aleck McDonald’s claim on Eldorado, one man shoveled in $20,000 in twelve hours. McDonald, in two years, dug from the frozen ground $2,207,893. Charley Anderson, on Eldorado, panned out $700 in three hours. T.S. Lippy is said to have paid the Canadian government $65,000 in royalties for the year 1898 and Clarence Berry about the same.

On Skukum Gulch $30,000 were taken from two boxes of dirt. Frank Phiscator of Michigan, after a few months’ work, brought home $100,000 in gold, selling one-third of his claim interests for $1,333,000, or at the rate of $5,000,000 for the whole.

When a man is compelled to pay one thousand dollars out of every ten thousand he digs from the ground, he will boast little of large “clean-ups” and for this reason it is hard to estimate the real amount of gold extracted from the Klondyke mines.

*A Woman Who Went to Alaska by Mary Kellogg Sullivan (1902) is in the public domain.*

Notes
1. an amount of money paid by a mining company to the owner of the land
2. Arbitrary (adjective) : based on random choice or personal whim, rather than any reason or system
3. Ascertain (verb) : to find or learn with certainty
4. a means of obtaining a remedy
5. the reigning king or queen, representing a country’s government
6. very small
7. thoroughly or completely
8. to make a substantial gain or profit

What Students are Learning:
- CC.1.2.8.A – Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.
- CC.1.2.8.B – Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences, conclusions, and/or generalizations drawn from the text.
- CC.1.2.8.C – Analyze how a text makes connections among and distinctions between individuals, ideas, or events.
Background and Context for Parents and Guardians:

In this excerpt from *A Woman Who Went to Alaska*, Mary Kellogg Sullivan discusses the experiences of miners in search of gold during the Klondike Gold Rush.

As students read, they will consider the themes of *America*, *Morality*, and *Power & Greed* as they relate to the text. We are trying to answer these big questions:

- "How has America changed over time?"
- "Why do people do bad things?", and
- "How does the desire for power and money corrupt?"

Ways to support your student:

- **Word Study:** Review the vocabulary words listed below with your child. Practice using these words when talking about the text.
  - Arbitrary (adjective) : based on random choice or personal whim, rather than any reason or system
  - Ascertained (verb) : to find or learn with certainty

- **After reading,** ask questions about the text. These questions could include:
  - What did you think the text was mostly about?
  - What do you think the author wanted you to know about the topic? That is an interesting point. What made you think that?
  - What did you learn about morality, power, and greed?

Online Resources for Students:

**Video:**
- Watch the following clips with your child at home:
  - A WOMAN WHO WENT TO ALASKA Audiobook Trailer" ([https://www.youtube.com/watch?v=U6-Ea7fFEyk](https://www.youtube.com/watch?v=U6-Ea7fFEyk))
  - 'The Great Klondike Gold Rush Part 2' ([https://www.youtube.com/watch?v=v3MTP5SN2LQ](https://www.youtube.com/watch?v=v3MTP5SN2LQ))

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**Building Background Knowledge:**

The Last Grand Adventure (from [https://www.nps.gov/klgo/learn/goldrush.htm](https://www.nps.gov/klgo/learn/goldrush.htm))
With cries of "Gold! Gold! in the Klondike!" there unfolded in the Yukon and Alaska a brief but fascinating adventure, which has captured the imagination of people around the world ever since. In August 1896 when Skookum Jim Mason, Dawson Charlie and George Washington Carmack found gold in a tributary of the Klondike River in Canada's Yukon Territory, they had no idea they they would set off one of the greatest gold rushes in history. Beginning in 1897, an army of hopeful goldseekers, unaware that most of the good Klondike claims were already staked, boarded ships in Seattle and other Pacific port cities and headed north toward the vision of riches to be had for the taking.

All through the summer and on into the winter of 1897-98, stampeder poured into the newly created Alaskan tent and shack towns of Skagway and Dyea - the jumping off points for the 600-mile trek to the goldfields.

Skagway, at the head of the White Pass Trail, was founded by a former steamboat captain named William Moore. His small homestead was inundated with some 10,000 transient residents struggling to get their required year's worth of gear and supplies over the Coast Range and down the Yukon River headwaters at lakes Lindeman and Bennett. Dyea, three miles away at the head of Taiya Inlet, experienced the same frantic boomtown activity as goldseekers poured ashore and picked their way up the Chilkoot Trail into Canada.

Stampeders faced their greatest hardships on the Chilkoot Trail out of Dyea and the White Pass Trail out of Skagway. There were murders and suicides, disease and malnutrition, and deaths from hypothermia, avalanche, and possibly even heartbreak. The Chilkoot Trail was the toughest on men because pack animals could not be used easily on the steep slopes leading to the pass. Until tramways were built late in 1897 and early 1898, the stampeder had to carry everything on their backs. The White Pass Trail was the animal-killer, as anxious prospectors overloaded and beat their pack animals and forced them over the rocky terrain until they dropped. More than 3,000 animals died on this trail; many of their bones still lie at the bottom on Dead Horse Gulch.

During the first year of the rush an estimated 20,000 to 30,000 goldseekers spent an average of three months packing their outfits up the trails and over the passes to the lakes. The distance from tidewater to the lakes was only about 35 miles, but each individual trudged hundreds of miles back and forth along the trails, moving gear from cache to cache. Once the prospectors had hauled their full array of gear to the lakes, they built or bought boats to float the remaining 560 or so miles downriver to Dawson City and the Klondike mining district where an almost limitless supply of gold nuggets was said to lie.

By midsummer of 1898 there were 18,000 people at Dawson, with more than 5,000 working the diggings. By August many of the stampededers had started for home, most of them broke. The next year saw a still larger exodus of miners when gold was discovered at Nome, Alaska. The great Klondike Gold Rush ended as suddenly as it had begun. Towns such as Dawson City and Skagway began to decline. Others, including Dyea, disappeared altogether, leaving only memories of what many consider to be the last grand adventure of the 19th century.
**Tic-Tac-Toe Choice Board (for lesson 8): “A Woman Who Went to Alaska”**

**Directions:** Read the text “A Woman Who Went to Alaska”. You can access the text above or [HERE](#). Then, choose 4 activities from the choice board below. You should complete at least two activities from each row.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td></td>
<td>Complete a first read of the text “A Woman Who Went to Alaska”</td>
<td>Read “A Woman Who Went to Alaska” and answer the comprehension questions below. Each response should be 3-5 sentences long.</td>
<td>Word Study: Read the definitions of the vocabulary words (arbitrary and ascertain)</td>
</tr>
<tr>
<td></td>
<td>Write: ● 3 things that stood out to you about the text. ● 3 questions you have about the text.</td>
<td>● What is the central idea of the text? Support your response with evidence from the text. ● Why did the miners not make a big deal of their findings? Support your response with evidence from the text.</td>
<td>● Write two sentences using each word. ● The sentences are to be grade appropriate and use at least eight words in each sentence</td>
</tr>
</tbody>
</table>

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<th>Activity 6</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Complete a second read of the text. As you read, take notes on the key ideas of the text. Then, write a summary of the text. Make sure that your summary includes the essential details from the text. Your summary should be at least 7 sentences long.</td>
<td>Text dependent analysis: Write an essay responding to the prompt below. In the text “A Woman Who Went to Alaska” the author writes about the experiences of miners. Write an essay analyzing the impact of the Canadian government on the miners. Support your response with evidence from the text.</td>
<td>Respond to the text: Write an essay responding to the prompt below. In both “A Woman Who Went to Alaska” and “The Golden Touch” readers learn about how the desire for wealth impacts human nature. Write an essay analyzing how the prospect of finding gold affects people’s judgement and actions. Cite evidence from “A Woman Who Went to Alaska,” “The Golden Touch,” your own experience, and other literature, art, or history in your answer.</td>
</tr>
</tbody>
</table>
Lessons 9 and 10

Note: Due to the length of this text, it is expected that students will take two days to complete the choice board connected to this text.

Grade: 8  Subject: English Language Arts

Focus: We Wear the Mask

By Paul Laurence Dunbar

Paul Laurence Dunbar (1872-1906) was an influential African American poet during the early twentieth century. He was the son of freed slaves and a friend of Frederick Douglass. Critics have said that “[h]e was the first to rise to a height from which he could take a perspective view of his own race. He was the first to see objectively its humor, its superstitions, its short-comings; the first to feel sympathetically its heart-wounds, its yearnings, its aspirations, and to voice them all in a purely literary form.” As you read the poem, take notes on Dunbar's use of figurative language and diction, and what these devices reveal about the poem's theme.

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.

Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,

We wear the mask!

“We Wear the Mask” by Paul Laurence Dunbar (1896) is in the public domain

What Students are Learning:

Your student will read the poem, *We Wear the Mask*. Students will be expected to understand the theme of Pride and Prejudice and Resilience and Success as they relate to the text. Students will continue to examine and attempt to answer the questions: “What are the effects of prejudice?” and “How does a person overcome adversity?”

Standards Work:

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

Cite the textual evidence that most strongly supports an analysis of what the text says explicitly, as well as inferences, conclusions, and/or generalizations drawn from the text.

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

Analyze the influence of the words and phrases in a text including figurative and connotative meanings and how they shape meaning and tone.
Read and comprehend literary fiction on grade level, reading independently and proficiently.

Background and Context for Parents and Guardians:

Born on June 27, 1872, Paul Laurence Dunbar was one of the first African American poets to gain national recognition. His parents Joshua and Matilda Murphy Dunbar were freed slaves from Kentucky. His parents separated shortly after his birth, but Dunbar would draw on their stories of plantation life throughout his writing career. By the age of fourteen, Dunbar had poems published in the Dayton Herald. While in high school he edited the Dayton Tattler, a short-lived black newspaper published by classmate Orville Wright.

Despite being a fine student, Dunbar was financially unable to attend college and took a job as an elevator operator. In 1892, a former teacher invited him to read his poems at a meeting of the Western Association of Writers; his work impressed his audience to such a degree that the popular poet James Whitcomb Riley wrote him a letter of encouragement. In 1893, Dunbar self-published a collection called Oak and Ivy. To help pay the publishing costs, he sold the book for a dollar to people riding in his elevator.

Later that year, Dunbar moved to Chicago, hoping to find work at the first World’s Fair. He befriended Frederick Douglass, who found him a job as a clerk, and also arranged for him to read a selection of his poems. Douglass said of Dunbar that he was “the most promising young colored man in America.” By 1895, Dunbar’s poems began appearing in major national newspapers and magazines, such as The New York Times. With the help of friends, he published the second collection, Majors and Minors (Hadley & Hadley, 1895). The poems written in standard English were called “majors,” and those in dialect were termed “minors.” Although the “major” poems outnumber those written in dialect, it was the dialect poems that brought Dunbar the most attention. The noted novelist and critic William Dean Howells gave a favorable review to the poems in Harper’s Weekly. This recognition helped Dunbar gain national and international acclaim. Retrieved from: https://poets.org/poet/paul-laurence-dunbar

Ways to support your student:

- Word Study: Review the vocabulary words listed below with your child. Practice using these words when talking about the text.
  - 1. Guile (noun) : sly or cunning intelligence; the use of clever and usually dishonest methods to achieve something
  - 2. Myriad (adjective) : countless
  - 3. Subtleties (noun) : small details or differences that are important but not obvious
  - 4. Vile (adjective) : extremely unpleasant; wicked or immoral

- After reading, ask questions about the text. These questions could include:
  - What is the central theme of the text? How do you know? Which sentences support your claim?
  - How does the setting of the “long...mile” contribute to the message of the poem?

Online Resources for Students:

Video:
- We Wear the Mask: Poetry Outloud
  https://www.youtube.com/watch?v=jDwgnWE6jW8
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**Tic-Tac-Toe Choice Board (Use for lessons 9 & 10 - this should take two days to complete):**

*We Wear the Mask*

**Directions:** Read the text “We Wear the Mask”. Then, choose 4 activities from the choice board below. You should complete at least two activities from each row.

<table>
<thead>
<tr>
<th>Row 1</th>
<th>Activity 1</th>
<th>Activity 2</th>
<th>Activity 3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>After reading <em>We Wear the Mask</em> Write: ● 3 things that stood out to you ● 3 questions you still have about ● 1 sentence explaining what emotions the poem evoked (caused) in you</td>
<td>Write an informational essay detailing how society see individuals who “wear a mask”. Cite evidence from the poem to support your claims.</td>
<td>Word Study: Review the critical vocabulary from the text 1. Write a sentence for each of the identified words listed under wordstudy. a. The sentences are to be grade appropriate and use at least eight words in each sentence</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Row 2</th>
<th>Activity 4</th>
<th>Activity 5</th>
<th>Activity 6</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Read the text. Using a Venn Diagram, compare and contrast how inequalities are addressed in <em>We Wear the Mask</em> and <em>Hereforshe: Gender Equality is Your Issue Too.</em></td>
<td>Respond to the text: Write an informational essay detailing how the “wearing of a mask” impacts racial identities. Cite evidence from the text to support your answer.</td>
<td>Questions Connections: Create and answer ten questions connected to the text. The questions should provide others with key information and details connected to the text.</td>
</tr>
</tbody>
</table>
# PENNSYLVANIA WRITING ASSESSMENT DOMAIN SCORING GUIDE

<table>
<thead>
<tr>
<th>Focus</th>
<th>Content</th>
<th>Organization</th>
<th>Style</th>
<th>Conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td>The single controlling point made with an awareness of task (mode).</td>
<td>The presence of ideas developed through facts, examples, anecdotes, details, opinions, statistics, reasons and/or explanations.</td>
<td>The order developed and sustained within and across paragraphs using transitional devices including introduction and conclusion.</td>
<td>The choice, use, and arrangement of words and sentence structures that create tone and voice.</td>
<td>The use of grammar, mechanics, spelling, usage and sentence formation.</td>
</tr>
<tr>
<td>Sharp, distinct controlling point made about a single topic with evident awareness of task (mode).</td>
<td>Substantial, specific and/or illustrative content demonstrating strong development and sophisticated ideas.</td>
<td>Sophisticated arrangement of content with evident and/or subtle transitions.</td>
<td>Precise, illustrative use of a variety of words and sentence structures to create consistent writer's voice and tone appropriate to audience.</td>
<td>Evident control of grammar, mechanics, spelling, usage and sentence formation.</td>
</tr>
<tr>
<td>Apparent point made about a single topic with sufficient awareness of task (mode).</td>
<td>Sufficiently developed content with adequate elaboration or explanation.</td>
<td>Functional arrangement of content that sustains a logical order with some evidence of transitions.</td>
<td>Generic use of a variety of words and sentence structures that may or may not create writer's voice and tone appropriate to audience.</td>
<td>Sufficient control of grammar, mechanics, spelling, usage and sentence formation.</td>
</tr>
<tr>
<td>No apparent point but evidence of a specific topic.</td>
<td>Limited content with inadequate elaboration or explanation.</td>
<td>Confused or inconsistent arrangement of content with or without attempts at transition.</td>
<td>Limited word choice and control of sentence structures that inhibit voice and tone.</td>
<td>Limited control of grammar, mechanics, spelling, usage and sentence formation.</td>
</tr>
<tr>
<td>Minimal evidence of a topic.</td>
<td>Superficial and/or minimal content.</td>
<td>Minimal control of content arrangement.</td>
<td>Minimal variety in word choice and minimal control of sentence structures.</td>
<td>Minimal control of grammar, mechanics, spelling, usage and sentence formation.</td>
</tr>
</tbody>
</table>

## ENGLISH COMPOSITION CONVENTIONS SCORING GUIDELINES

<table>
<thead>
<tr>
<th>Scoring Domain</th>
<th>Score Point 4</th>
<th>Score Point 3</th>
<th>Score Point 2</th>
<th>Score Point 1</th>
<th>Score Point 0</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grammar and Usage</td>
<td>Demonstrates command of standard English grammar and usage</td>
<td>Demonstrates control of standard English grammar and usage</td>
<td>Demonstrates limited or inconsistent control of standard English grammar and usage</td>
<td>Demonstrates minimal control of standard English grammar and usage</td>
<td>Demonstrates little or no control of standard English grammar and usage</td>
</tr>
<tr>
<td>Mechanics</td>
<td>Demonstrates command of standard English capitalization, punctuation, and spelling</td>
<td>Demonstrates control of standard English capitalization, punctuation, and spelling</td>
<td>Demonstrates limited or inconsistent control of standard English capitalization, punctuation, and spelling</td>
<td>Demonstrates minimal control of standard English capitalization, punctuation, and spelling</td>
<td>Demonstrates little or no control of standard English capitalization, punctuation, and spelling</td>
</tr>
<tr>
<td>sentence formation</td>
<td>Demonstrates command of sentence formation</td>
<td>Demonstrates control of sentence formation</td>
<td>Demonstrates limited or inconsistent control of sentence formation</td>
<td>Demonstrates minimal control of sentence formation</td>
<td>Demonstrates little or no control of sentence formation</td>
</tr>
<tr>
<td>Summation</td>
<td>At this score point, the writer makes few errors, and errors do not interfere with reader understanding.</td>
<td>At this score point, the writer makes few errors, and errors do not interfere with reader understanding.</td>
<td>At this score point, the writer makes errors, and errors may interfere with reader understanding.</td>
<td>At this score point, the writer makes errors, and errors often interfere with reader understanding.</td>
<td>At this score point, the writer makes errors, and errors consistently interfere with reader understanding.</td>
</tr>
</tbody>
</table>