

English 1

Learning

Guide



Note to Students and Families: The learning guides can be translated using your phone!

How to Translate the Learning Guides:

1. Download the Google Translate app
2. Tap "Camera"
3. Point your camera at the text you want to translate
4. Tap "Scan"
5. Tap "Select all"

How to Use This Learning Guide:

This learning guide contains 10 lessons. Each lesson is made up of several sections. Here is how you should move through the sections:

- **First**, you will read the **text/story**.
- **Next**, there is a section called "**What Students are Learning**" that says what you are learning and what you will be doing. It includes information about the standards that are connected to the lesson.
- **After that**, there is a section called "**Background and Context**" that gives you more information about the author (writer) or the topic (what you read about).
- **Then**, there is a section called "**Supports for Learning**" that helps you to understand the lesson better.
- **Next**, there is a section called "**Online Resources for Students**" that has videos and websites that you can visit for additional information.
 - This section is *optional*. It extends the lesson (makes the lesson longer to learn more about the topic or the author/poet), but it is not needed to complete any of the activities found in the next section, called "Tic-Tac-Toe Choice Board."
- **Finally**, there is a section called "**Tic-Tac-Toe Choice Board**." This tells you what work to complete.
 - The directions say that you should complete at least 2 activities from each row.
 - You should pick activities that you think are interesting and help you show what you have learned from the text/poem.

Lesson One and Two

Note: Lessons 1 - 10 represent a unit. By the end of the unit, students will be able to answer the essential question: How is resilience created?

Grade: 9 Subject: English Language Arts

Focus: *“Hope is the Thing with Feathers”*
Emily Dickinson

Emily Dickinson (1830-1886) was an American poet who lived a mostly introverted, secluded¹ life. She wrote over 1,800 poems – many of which deal with themes of death and immortality – in her seclusion. The following poem was first published in 1891 and discusses the nature of hope². As you read, take notes on Dickinson's symbol³ of hope and the figurative language used to describe it.



"Feathers in Black and White" by arbyreed is licensed under CC BY-NC-SA 2.0.

“Hope” is the thing with feathers –
That perches in the soul –
And sings the tune without the words –
And never stops – at all –

[1]

And sweetest – in the Gale⁴ – is heard –
And sore⁵ must be the storm –
That could abash⁶ the little Bird
That kept so many warm –
I’ve heard it in the chilliest land –

[5]

[10]

And on the strangest Sea –
Yet – never – in Extremity,
It asked a crumb – of Me.

“Hope” is the thing with feathers - (254) by Emily Dickinson is in the public domain

What Students are Learning:

Students will read the poem *Hope is the Thing with Feathers*, by Emily Dickenson. Students will understand the themes of Man vs. Nature and Resilience & Success related to the text. Students will analyze and attempt to answer the following questions: “How does a person overcome adversity?” and “How do we view nature?”

Standards Work:

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Cite strong and thorough textual evidence to support analysis of what the text says explicitly, as well as inferences and conclusions based on an author’s explicit assumptions and beliefs about a subject.

Apply appropriate strategies to analyze, interpret, and evaluate how an author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

Analyze how words and phrases shape meaning and tone in texts.

Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.

Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.

Read and comprehend literary nonfiction and informational text on grade level, reading independently and proficiently.

Background and Context:

“Hope” Is The Thing With Feathers is one of the best known of Emily Dickinson's poems. An extended metaphor, it likens the concept of hope to a feathered bird that is permanently perched in the soul of every human. There it sings, never stopping in its quest to inspire.

Emily Dickinson wrote this poem in 1862, a prolific year for her poetry, one of nearly 1800 poems she penned during her lifetime. Only seven of these were published while she was still alive. Her sister Lavinia collected and

helped publish all of her poems after Emily's death in 1886.

The Belle of Amherst, so called, remains an enigma. Her poetry was highly original but was dismissed or simply misunderstood when she sent her work out for appraisal or publication. It was only after she had passed away and her poems circulated more widely that critics began to appreciate her genius.

Her poems, together with those of Walt Whitman, were pioneering works that pointed the way to a new and refreshing era of poetry in the English speaking world.

Emily Dickinson seems to have been a recluse for most of her adult life, living at the family home, only rarely venturing out. Quiet and timid, she never married or actively sought a permanent relationship, despite correspondence with several older men she viewed as her protectors.

Her poetry however reflects a lively, imaginative and dynamic inner world; she was able to capture universal moments in a simple sentence, create metaphors that have stood the test of time.

Hope Is The Thing With Feathers stands out as a reminder to all - no matter the circumstances each and every one of us has this entity within that is always there to help us out, by singing.

Source:

<https://owlcation.com/humanities/Analysis-of-Poem-Hope-Is-The-Thing-With-Feathers-by-Emily-Dickinson>

Supports for Learning:

- Word Study- Review the vocabulary words listed below. Practice using these words when talking about the text.
 1. **Introverted, secluded** (*adjectives*): quiet, alone
 2. **Hope** (*noun*): the feeling that things will get better
 3. **Symbol** (*noun*): In this case, a **symbol** is something that we can see and touch (a bird) that represents a feeling that we cannot see and touch (hope)
 4. **Gale** (*noun*): strong wind
 5. **Sore** (*adjective*): In this case, “**sore**” refers to the severity or terribleness of this hypothetical storm.
 6. **Abash** (*verb*): to destroy the self-confidence of; to bewilder or embarrass
 7. **Extremity** (*noun*): the furthest limit; or the extreme degree or nature of something
- While reading the text, think about these questions:
 - What does the storm represent?
 - What does the last stanza suggest about the speaker’s point of view regarding hope?

Online Resources for Students:

Video:

[Hope is the Thing with Feathers](#)

<https://www.youtube.com/watch?v=71tIF-pDmul>

Power Library: is the online portal to all that Pennsylvania libraries offer. This is the place to find 24/7 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

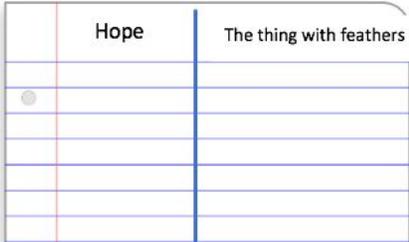
here at POWER Library.

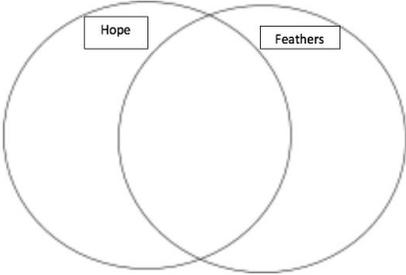
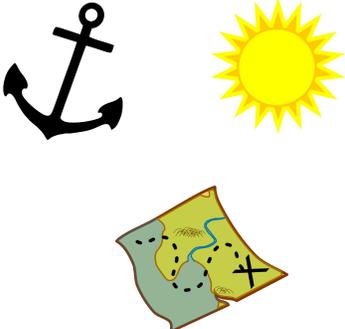
Link: <https://powerlibrary.org>

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.

Tic-Tac-Toe Choice Board: *Hope is the Thing with Feathers*

Directions: Read *Hope is the Thing with Feathers*. Choose activities from the choice board below. You should complete at least two activities from each **row**.

	Activity 1	Activity 2	Activity 3
Row 1	<p>Take a piece of paper and draw a line vertically from top to bottom. Make your paper look like the one below.</p>  <p>Think about "hope":</p> <ul style="list-style-type: none">- What does it mean? What are some words that hope makes you think of? Under the word "hope," write some of these definitions and synonyms. <p>Switch to "The thing with feathers."</p> <ul style="list-style-type: none">- What are some things with feathers?- Describe the characteristics of <u>things with feathers</u> or <u>feathers themselves</u>? Write some of these definitions under "The thing with feathers." <p>Compare the two sides of the page. In what ways are the two sides the same? Why do you think the poet compared hope to a thing with feathers?</p>	<p><u>Extension Activity:</u> Transform (change) Dickenson's poem into an informational essay that details how hope is like a thing with feathers.</p> <p>-----</p> <p>Before you start, make sure that you:</p> <ol style="list-style-type: none">(1) Pick three ways that hope is like a "thing with feathers"(2) Decide how you will explain more about each of the ways that you picked. <p>-----</p> <p>Here are two things that you could say in your essay:</p> <ul style="list-style-type: none">- "Hope is like "a thing with feathers" because _____."- "Hope and "a thing with feathers" are similar because _____."	<p><u>Word Study:</u> Review the vocabulary words from the text.</p> <p>Write a sentence for each of the words listed under "Word Study".</p> <p>The sentences are to be grade appropriate and use at least eight words in each sentence. To make your sentences longer, use words like:</p> <ul style="list-style-type: none">● "because..."● "and..."● "so..."● "or..."

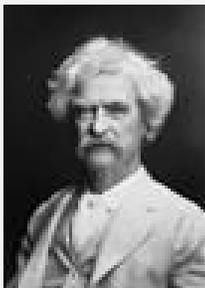
	Activity 4	Activity 5	Activity 6
R o w 2	<p>Re-read the text. Make a Venn Diagram on a different piece of paper. Use it to compare and contrast the concept of hope and actual feathers. Think about how they are the same and how they are different.</p> 	<p><u>Expansion Activity:</u> Write a poem using a simile or metaphor to compare <i>Hope</i> with a different person, place, or thing.</p> <p>If you can't think of anything to compare hope with, here are some ideas:</p> 	<p>How does the last stanza provide insights (new ideas) into the speaker's point of view? Write a detailed response explaining your answer.</p> <p>*Hint* - Look at the last two lines. Try to re-write those two lines in your own words.</p>

Lesson Three and Four

Grade: 9 Subject: English Language Arts

Focus: *Luck*
 By Mark Twain

Samuel Clemens (1835-1910), more recognized by his penname Mark Twain, was an American author and humorist, perhaps best known for his novel *The Adventures of Huckleberry Finn*. In the following sketch, a prominent military man's rise to success is retold from the perspective of a former teacher. As you read, take notes on Twain's use of point of view and how he creates humor.



Samuel Clemens (also named "Mark Twain")



"Specimen Victoria Cross Medal Approved by Queen Victoria" by Defence Images is licensed under CC BY-SA 2.0.

[1]

[NOTE.—This is not a fancy¹ sketch. I got it from a clergyman who was an instructor at Woolwich forty years ago, and who vouched for its truth. —M.T.]

It was at a banquet in London in honour of one of the two or three conspicuously² illustrious³ English military names of this generation. For reasons which will presently appear, I will withhold his real name and titles, and call him Lieutenant-General Lord Arthur Scoresby, V.C., K.C.B., etc., etc., etc. What a fascination there is in a renowned name! There say the man, in actual flesh, whom I had heard of so many thousands of times since that day, thirty years before, when his name shot suddenly to the zenith⁴ from a Crimean battle-field,⁵ to remain forever celebrated. It was food and drink to me to look, and look, and look at that demigod; scanning, searching, noting: the quietness, the reserve, the noble gravity of his countenance;⁶ the simple honesty that expressed itself all over him; the sweet unconsciousness of his greatness—unconsciousness of the hundreds of admiring eyes fastened upon him, unconsciousness of the deep, loving, sincere worship welling out of the breasts of those people and flowing toward him.

The clergyman at my left was an old acquaintance of mine—clergyman now, but had spent the first half of his life in the camp and field, and as an instructor in the military school at Woolwich. Just at the moment I have been talking about, a veiled and singular light glimmered in his eyes, and he leaned down and muttered confidentially to me—indicating the hero of the banquet with a gesture,—'Privately—his glory is an accident—just a product of incredible luck.'

This verdict was a great surprise to me. If its subject had been Napoleon, or Socrates, or Solomon, my astonishment could not have been greater.

[5]

Some days later came the explanation of this strange remark, and this is what the Reverend told me:

About forty years ago I was an instructor in the military academy at Woolwich. I was present in one of the sections when young Scoresby underwent his preliminary examination. I was touched to the quick with pity; for the rest of the class answered up brightly and handsomely, while he—why, dear me, he didn't know anything, so to speak. He was evidently good, and sweet, and lovable, and guileless;⁷ and so it was exceedingly painful to see him stand there, as serene as a graven image, and deliver himself of answers which were veritably miraculous for stupidity and ignorance. All the compassion in me was aroused in his behalf. I said to myself, when he comes to be examined again, he will be flung over, of course; so it will be simple a harmless act of charity to ease his fall as much as I can.

I took him aside, and found that he knew a little of Caesar's history; and as he didn't know anything else, I went to work and drilled him like a galley-slave on a certain line of stock questions concerning Caesar which I knew would be used. If you'll believe me, he went through with flying colours on examination day! He went through on that purely superficial 'cram', and got compliments, too, while others, who knew a thousand times more than he, got plucked. By some strangely lucky accident—an accident not likely to happen twice in a century—he was asked no question outside of the narrow limits of his drill.

It was stupefying. Well, although through his course I stood by him, with something of the sentiment which a mother feels for a crippled child; and he always saved himself—just by miracle, apparently.

Now of course the thing that would expose him and kill him at last was mathematics. I resolved to make his death as easy as I could; so I drilled him and crammed him, and crammed him and drilled him, just on the line of questions which the examiner would be most likely to use, and then launched him on his fate. Well, sir, try to conceive of the result: to my consternation, he took the first prize! And with it he got a perfect ovation in the way of compliments.

[10]

Sleep! There was no more sleep for me for a week. My conscience tortured me day and night. What I had done I had done purely through charity, and only to ease the poor youth's fall—I never had dreamed of any such preposterous result as the thing that had happened. I felt as guilty and miserable as the creator of Frankenstein.⁸ Here was a wooden-head whom I had put in the way of glittering promotions and prodigious⁹ responsibilities, and but one thing could happen: he and his responsibilities would all go to ruin together at the first opportunity.

The Crimean war had just broken out. Of course there had to be a war, I said to myself: we couldn't have peace and give this donkey a chance to die before he is found out. I waited for the earthquake. It came. And it made me reel when it did come. He was actually gazetted to a captaincy in a marching regiment! Better men grow old and gray in the service before they climb to a sublimity¹⁰ like that. And who could ever have foreseen that they would

go and put such a load of responsibility on such green¹¹ and inadequate shoulders? I could just barely have stood it if they had made him a cornet;¹² but a captain—think of it! I thought my hair would turn white.

Consider what I did—I who so loved repose and inaction. I said to myself, I am responsible to the country for this, and I must go along with him and protect the country against him as far as I can. So I took my poor little capital that I had saved up through years of work and grinding economy, and went with a sigh and bought a cornetcy in his regiment, and away we went to the field.

And there—oh dear, it was awful. Blunders? why, he never did anything but blunder. But, you see, nobody was in the fellow's secret—everybody had him focused wrong, and necessarily misinterpreted his performance every time—consequently they took his idiotic blunders for inspirations of genius; they did honestly! His mildest blunders were enough to make a man in his right mind cry; and they did make me cry—and rage and rave too, privately. And the thing that kept me always in a sweat of apprehension was the fact that every fresh blunder he made increased the lustre of his reputation! I kept saying to myself, he'll get so high that when discovery does finally come it will be like the sun falling out of the sky.

He went right along up, from grade to grade, over the dead bodies of his superiors, until at last, in the hottest moment of the battle of.... down went our colonel, and my heart jumped into my mouth, for Scoresby was next in rank! Now for it, said I; we'll all land in Sheol¹³ in ten minutes, sure.

[15]

The battle was awfully hot; the allies were steadily giving way all over the field. Our regiment occupied a position that was vital; a blunder now must be destruction. At this critical moment, what does this immortal fool do but detach the regiment from its place and order a charge over a neighbouring hill where there wasn't a suggestion of an enemy! 'There you go!' I said to myself; 'this is the end at last.'

And away we did go, and were over the shoulder of the hill before the insane movement could be discovered and stopped. And what did we find? An entire and unsuspected Russian army in reserve! And what happened? We were eaten up? That is necessarily what would have happened in ninety-nine cases out of a hundred. But no; those Russians argued that no single regiment would come browsing around there at such a time. It must be the entire English army, and that the sly Russian game was detected and blocked; so they turned tail, and away they went, pell-mell, over the hill and down into the field, in wild confusion, and we after them; they themselves broke the solid Russia centre in the field, and tore through, and in no time there was the most tremendous rout¹⁴ you ever saw, and the defeat of the allies was turned into a sweeping and splendid victory! Marshal Canrobert looked on, dizzy with astonishment, admiration, and delight; and sent right off for Scoresby, and hugged him, and decorated him on the field in presence of all the armies!

And what was Scoresby's blunder that time? Merely the mistaking his right hand for his left—that was all. An order had come to him to fall back and support our right; and instead he fell forward and went over the hill to the left. But the name he won that day as a marvellous military genius filled the world with his glory, and that glory will never fade while history books last.

He is just as good and sweet and lovable and unpretending as a man can be, but he doesn't know enough to come in when it rains. He has been pursued, day by day and year by year, by a most phenomenal and astonishing luckiness. He has been a shining soldier in all our wars for half a generation; he has littered his military life with blunders, and yet has never committed one that didn't make him a knight or a baronet or a lord or something. Look at his breast; why, he is just clothed in domestic and foreign decorations. Well, sir, every one of them is a record of some shouting stupidity or other; and, taken together, they are proof that the very best thing in all this world that can befall a man is to be born lucky.

Luck by Mark Twain is in the public domain.

What Students are Learning:

Students are reading the short story, *Luck*, by Mark Twain. Students will understand the themes of Fate and Freewill, Honor and Courage, and Resilience and Success as related to the text. Students will examine and attempt to answer the questions: "What is fair?" and "Can we control our fate?"

Standards Work:

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Cite strong and thorough textual evidence to support analysis of what the text says explicitly, as well as inferences and conclusions based on an author's explicit assumptions and beliefs about a subject.

Apply appropriate strategies to analyze, interpret, and evaluate how an author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

Analyze how words and phrases shape meaning and tone in texts.

Acquire and use accurately general academic and domain specific words and phrases, sufficient for reading, writing, speaking, and listening at the college- and career-readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Read and comprehend literary nonfiction and informational text on grade level, reading independently and

proficiently.

Background and Context:

During his lifetime, Samuel Clemens watched a young United States evolve from a nation torn apart by internal conflicts to one of international power. He experienced America's vast growth and change – from westward expansion to industrialization, the end of slavery, advancements in technology, big government and foreign wars. And along the way, he often had something to say about the changes happening in his country.

Around the age of 21, Samuel decided to pursue his dream. He trained as a pilot on a steamboat. He had to learn all the potential dangers and snags along the lower Mississippi river. It took him two years of hard work and study, but he eventually earned his pilot's license.

Heading West

When the Civil War broke out in 1861, Samuel moved out west. He earned a living writing for newspapers. He soon began writing short stories. His stories were funny and full of adventure. His first real popular story was called "*The Celebrated Jumping Frog of Calaveras County*."

Where did the name Mark Twain come from?

When he started writing, Samuel took on the pen name Mark Twain. The name comes from a term used on steamboats to signal that the water was 12 feet deep.

Famous Books

Mark Twain wrote a number of books. Some told funny stories from his own travels such as *Roughing It* and *Innocents Abroad*. Other popular books include *The Prince and the Pauper*, *A Connecticut Yankee in King Arthur's Court*, *Life on the Mississippi*, and *Pudd'nhead Wilson*.

Twain's most famous books are the two "river novels" that tell the adventures of young boys on the Mississippi River. The first was *The Adventures of Tom Sawyer* (1876) and it was followed up by *The Adventures of Huckleberry Finn* (1885).

Later Life

Twain's love for adventure and risk got him into financial trouble later in life. He invested his earnings into failed businesses and inventions. In order to pay the bills, he traveled around the world giving lectures and speeches. They were very popular and he was eventually able to pay off his debts.

Source: <https://marktwainhouse.org/about/mark-twain/biography/>

Supports for Learning:

- Word Study- Review the vocabulary words listed below. Practice using these words when talking about the text.
 1. **Fancy** (adjective): In this context, “fancy” refers to imagined or fictional. Twain is claiming that the story is based on a real person.
 2. **Conspicuously** (adverb): obvious, attracting attention
 3. **Illustrious** (adjective): notably or brilliantly outstanding due to achievements or dignity
 4. **Zenith** (noun): the highest or culminating point
 5. A reference to the Crimean War (Oct 1853 – February 1856), a conflict in which Russia lost to an alliance of France, the United Kingdom, the Ottoman Empire, and Sardinia. It was one of the first wars to incorporate modern weaponry and technology.
 6. **Countenance** (noun): a person's face or facial expression
 7. **Guileless** (adjective): innocent, naive
 8. A reference to the novel *Frankenstein* by Mary Shelley. A common mistake: “Frankenstein” is in fact the name of the creator.
 9. **Prodigious** (adjective): extraordinary in bulk, quantity, or degree
 10. **Sublimity** (noun): the state of grandeur, loftiness, or veneration
 11. **Green** (adjective): inexperienced or new
 12. **Cornet**: The third and lowest grade or commissioned officer rank in a British cavalry troop.
 13. She’ol, in the Hebrew Bible, is a place of darkness to where all dead souls go, regardless of how they lived their lives.
 14. **Rout** (noun): a crowd of people
- While reading the text, think about these questions:
 - How does the young Scoresby compare to the other students of the class, both in potential and how they fare on their examinations? Cite evidence in your response.
 - How are the actions of the characters impacting the plot of the story?

Online Resources for Students:

Video:

[Luck](#)

<https://www.youtube.com/watch?v=AEbxCHr7qkA>

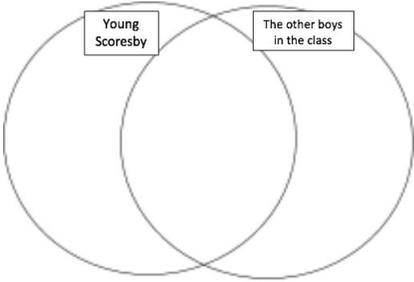
Power Library: is the online portal to all that Pennsylvania libraries offer. This is the place to find 24/7 access to newspapers, magazines, journals, historical documents and photos, online databases, and eBooks. Research a subject. Learn about your family history. Locate a title. Explore career options. It’s all here at POWER Library.

Link: <https://powerlibrary.org>

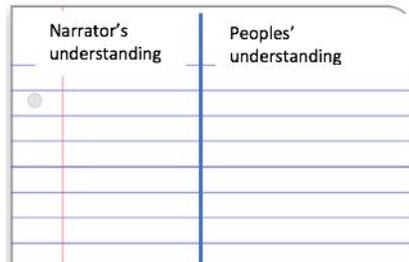
When you access this link from home you will need to log in with the barcode number on your library card. If you do not have a library card, click on the link that reads: Apply for an e-card now. You will need to enter your email and zip code. You will receive a login to Powerlibrary.

Tic-Tac-Toe Choice Board: *Luck*

Directions: Read *Luck*. Choose activities from the choice board below. You should complete at least two activities from each row.

<p>R o w 1</p>	<p style="text-align: center;">Activity 1</p> <p>Answer the question:</p> <p>How does the young Scoresby compare to the other students of the class? Think about their potential and how they fare on their examinations.</p> <p>-----</p> <p>If you need help, make the Venn Diagram below on a different piece of paper.</p> <p>You could write:</p> <ul style="list-style-type: none"> - “_____ has lower potential because.....” - “The text shows that _____ fared better on the examination when it says....” 	<p style="text-align: center;">Activity 2</p> <p>Write a summary of <i>Luck</i>.</p> <ul style="list-style-type: none"> - Include key details and information. - Explain the essential idea of the text: resilience and success. - Tell how the essential idea is connected to the characters in the story. <p>-----</p> <p>Remember that resilience is when you do not stop working hard just because something is a challenge. Success is when you win or do a good job.</p>	<p style="text-align: center;">Activity 3</p> <p><u>Word Study</u>: Review the vocabulary words from the text.</p> <p>Write a sentence for each of the words listed under “Word Study”.</p> <p>The sentences are to be grade appropriate and use at least eight words in each sentence. To make your sentences longer, use words like:</p> <ul style="list-style-type: none"> ● “because...” ● “and...” ● “so...” ● “or...”
<p>R o w 2</p>	<p style="text-align: center;">Activity 4</p> <p>Answer the question:</p> <p>How do the narrator’s understanding and the peoples’ understanding of Scoresby’s wartime blunders create humor and contribute to the narrator’s point of view? Cite evidence in your response.</p> <p>-----</p> <p>If you need help answering this question, get a piece of paper and</p>	<p style="text-align: center;">Activity 5</p> <p>Respond to the text:</p> <p>Write an informational essay detailing how people are affected by challenges. Cite evidence from the text.</p> <p>-----</p> <p>Before you start, make sure that you:</p> <ul style="list-style-type: none"> - Pick three ways that people 	<p style="text-align: center;">Activity 6</p> <p>Re-read the text. Make a Venn Diagram on a different piece of paper. Use it to compare and contrast young Scoresby and the other boys in class. Think about how they are the same and how they are different.</p>

make it look like this:



Then, write down everything you know about the narrator's understanding of Scoresby's wartime blunders and the peoples' understanding of Scoresby's wartime blunders.

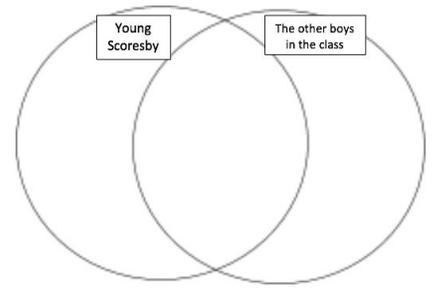
When you are finished, think about how these things **create humor**. Also, think about how these things **contribute to the narrator's point of view**.

are affected by challenges.

- Decide how you will explain more about each of the ways that you picked.

Here are three things that you could say in your essay:

- "People are affected by a challenge when..."
- "For example, in the text "Luck" by Mark Twain..."
- "We see this in the text when..."



Lesson Five and Six

Grade: 9 Subject: English Language Arts

Focus: *Mending Wall*
By Robert Frost

Robert Frost (1874-1963) was one of the most popular and critically respected American poets in recent history. His poems often employ rural scenes from the New England countryside. In "Mending Wall," published in 1919, a speaker contemplates the time each year in which he and his neighbor come together to repair the wall dividing their land. As you read, take notes on Frost's use of form. Pay attention to the speaker's point of view throughout the poem.



"Rock wall" by diskychick is licensed under CC BY-ND 2.0.

[1]

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;¹
And makes gaps even two can pass abreast.²

[5]

The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,

[10]

No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.

[15]

We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
'Stay where you are until our backs are turned!'

[20]

We wear our fingers rough with handling them.

Oh, just another kind of outdoor game,

One on a side. It comes to little more:

There where it is we do not need the wall:

He is all pine and I am apple orchard.

[25]

My apple trees will never get across

And eat the cones under his pines, I tell him.

He only says, 'Good fences make good neighbors.'

Spring is the mischief in me, and I wonder

If I could put a notion in his head:

[30]

'Why do they make good neighbors? Isn't it

Where there are cows? But here there are no cows.

Before I built a wall I'd ask to know

What I was walling in or walling out,

And to whom I was like to give offense.

[35]

Something there is that doesn't love a wall,

That wants it down.' I could say 'Elves' to him,

But it's not elves exactly, and I'd rather

He said it for himself. I see him there

Bringing a stone grasped firmly by the top

[40]

In each hand, like an old-stone savage armed.

He moves in darkness as it seems to me,

Not of woods only and the shade of trees.

He will not go behind his father's saying,

And he likes having thought of it so well

[45]

He says again, 'Good fences make good neighbors.'

What Students are Learning:

Students are reading the poem, *Mending Wall*, by Robert Frost. Students will understand the themes of Social Change and Revolution. Students will examine and attempt to answer the questions: "What are the effects of following the crowd?" and "Why do people resist change?"

Standards Work:

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Cite strong and thorough textual evidence to support analysis of what the text says explicitly, as well as inferences and conclusions based on an author's explicit assumptions and beliefs about a subject.

Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment

Read and comprehend literary fiction on grade level, reading independently and proficiently.

Background and Context:

Robert Frost was born on March 26, 1874, in San Francisco, where his father, William Prescott Frost Jr., and his mother, Isabelle Moodie, had moved from Pennsylvania shortly after marrying. After the death of his father from tuberculosis when Frost was eleven years old, he moved with his mother and sister, Jeanie, who was two years younger, to Lawrence, Massachusetts. He became interested in reading and writing poetry during his high school years in Lawrence, enrolled at Dartmouth College in Hanover, New Hampshire, in 1892, and later at Harvard University in Boston, though he never earned a formal college degree.

Frost drifted through a string of occupations after leaving school, working as a teacher, cobbler, and editor of the Lawrence *Sentinel*. His first published poem, "My Butterfly," appeared on November 8, 1894, in the New York newspaper *The Independent*.

In 1895, Frost married Elinor Miriam White, whom he'd shared valedictorian honors with in high school and who was a major inspiration for his poetry until her death in 1938. The couple moved to England in 1912, after they tried and failed at farming in New Hampshire. It was abroad that Frost met and was influenced by such contemporary British poets as [Edward Thomas](#), [Rupert Brooke](#), and [Robert Graves](#). While in England, Frost also established a friendship with the poet [Ezra Pound](#), who helped to promote and publish his work.

By the time Frost returned to the United States in 1915, he had published two full-length collections, *A Boy's Will* (Henry Holt and Company, 1913) and *North of Boston* (Henry Holt and Company, 1914), and his reputation was established. By the 1920s, he was the most celebrated poet in America, and with each new book—including *New Hampshire* (Henry Holt and Company, 1923), *A Further Range* (Henry Holt and Company, 1936), *Steeple Bush* (Henry Holt and Company, 1947), and *In the Clearing* (Holt Rinehart &

Winston, 1962)—his fame and honors, including four Pulitzer Prizes, increased. Frost served as consultant in poetry to the Library of Congress from 1958 to 1959. In 1962, he was presented the Congressional Gold Medal.

Though his work is principally associated with the life and landscape of New England—and though he was a poet of traditional verse forms and metrics who remained steadfastly aloof from the poetic movements and fashions of his time—Frost is anything but merely a regional poet. The author of searching and often dark meditations on universal themes, he is a quintessentially modern poet in his adherence to language as it is actually spoken, in the psychological complexity of his portraits, and in the degree to which his work is infused with layers of ambiguity and irony.

In a 1970 review of *The Poetry of Robert Frost*, the poet [Daniel Hoffman](#) describes Frost's early work as "the Puritan ethic turned astonishingly lyrical and enabled to say out loud the sources of its own delight in the world," and comments on Frost's career as the "American Bard": "He became a national celebrity, our nearly official poet laureate, and a great performer in the tradition of that earlier master of the literary vernacular, Mark Twain."

President John F. Kennedy, at whose inauguration Frost delivered a poem, said of the poet, "He has bequeathed his nation a body of imperishable verse from which Americans will forever gain joy and understanding." And famously, "He saw poetry as the means of saving power from itself. When power leads man towards arrogance, poetry reminds him of his limitations. When power narrows the areas of man's concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleanses."

Robert Frost lived and taught for many years in Massachusetts and Vermont, and died in Boston on January 29, 1963.

Source: <https://poets.org/poet/robert-frost>

Supports for Learning:

- Word Study- Review the vocabulary words listed below. Practice using these words when talking about the text.
 1. "Spills the upper boulders in the sky": A possible reference to the way that water expands when frozen, and contracts when melting, sometimes creating fissures in stone.
 2. **Abreast** (*adverb*): side by side; beside
 3. In this context, "like" means "likely."
- After reading the text, think about these questions:
 - Is there conflict in the poem? If yes, what type of conflict?

Online Resources for Students:

Video:

[Mending Wall: Read by Robert Frost](https://www.youtube.com/watch?v=45lvBm9gZzc)
<https://www.youtube.com/watch?v=45lvBm9gZzc>

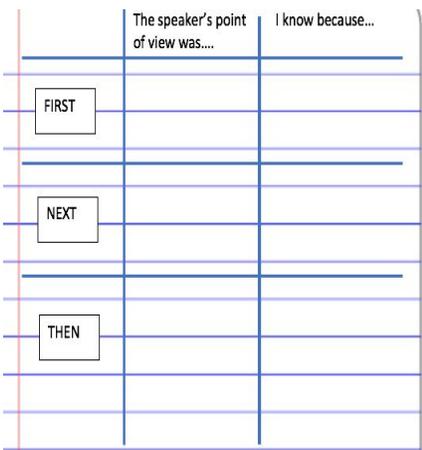
Power Library: is the online portal to all that Pennsylvania libraries offer. This is the place to find 24/7 access to newspapers, magazines, journals, historical documents and photos, online databases, and eBooks. Research a subject. Learn about your family history. Locate a title. Explore career options. It's all here at POWER Library.

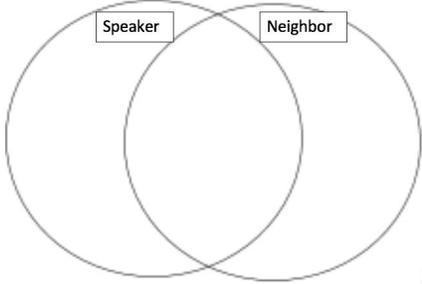
Link: <https://powerlibrary.org>

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.

Tic-Tac-Toe Choice Board: *Mending Wall*

Directions: Read *Mending Wall*. Choose activities from the choice board below. You should complete at least two activities from each row.

	Activity 1	Activity 2	Activity 3
R o w 1	<p>Explain how the speaker's point of view shifts (changes) throughout the poem. Cite evidence from the poem in your response.</p> <p>-----</p> <p>If you need help with organizing your ideas, create the graphic organizer below on a separate piece of paper:</p> 	<p><u>Expansion Activity:</u> Write an informational essay explaining if fences make good neighbors or not. Cite examples from the poem to support your claims.</p> <p>-----</p> <p>Before you start, make sure that you:</p> <ul style="list-style-type: none"> - Make an Opinion: Do fences make good neighbors? - Find Examples: Look for things that support your opinion. <p>-----</p> <p>Here are two things that you could say in your essay:</p> <ul style="list-style-type: none"> - "Clearly, fences DO/DO NOT make good neighbors because..." - "An example of this from the text is...." 	<p><u>Word Study:</u> Review the vocabulary words from the text.</p> <p>Write a sentence for each of the words listed under "Word Study".</p> <p>The sentences are to be grade appropriate and use at least eight words in each sentence. To make your sentences longer, use words like:</p> <ul style="list-style-type: none"> ● "because..." ● "and..." ● "so..." ● "or..."

R o w 2	Activity 4	Activity 5	Activity 6
	<p>Re-read the text. Make a Venn Diagram on a different piece of paper. Compare and contrast the speaker in the poem and the neighbor.</p> 	<p>Respond to the text:</p> <p>How does the poem’s form (structure) relate to its meaning? Cite evidence from the text to support your claims.</p>	<p>Write an informational essay explaining how the speaker in the poem feels about the wall. Cite evidence from the text to support your claims.</p> <p>-----</p> <p><u>If you need help,</u> try doing this:</p> <ul style="list-style-type: none"> - Re-read the text and keep in mind the question: “How does the speaker feel about the wall?” - As you re-read, underline the parts of the text that help you answer this question. <p>-----</p> <p>Here are two things that you could say in your essay:</p> <ul style="list-style-type: none"> - “The speaker in this poem feels _____ about the wall.” - “One piece of evidence that shows this is how the speaker feels is....” - “When the speaker SAYS/DOES _____, it shows that they feel _____.”

Lesson Seven and Eight

Grade: 9 Subject: English Language Arts

Focus: *My Lost Youth*
By Henry Wadsworth Longfellow

Henry Wadsworth Longfellow (1807-1882) was an American writer best known for his poem, “Paul Revere’s

Ride.” His poem “My Lost Youth” was published in 1858. As you read the poem, determine the tone of the speaker. In other words, how does the speaker SOUND (happy, angry, worried)?

Look for evidence to answer this important question: Should we value our youth?



"Ship Portrait - 'Elissa'" by Louis Vest is licensed under CC BY-NC 2.0.

OFTEN I think of the beautiful town
That is seated by the sea;
Often in thought go up and down
The pleasant streets of that dear old town,

And my youth comes back to me.
And a verse of a Lapland song
Is haunting my memory still:
'A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts.'

I can see the shadowy lines of its trees,
And catch, in sudden gleams,
The sheen of the far-surrounding seas,
And islands that were the Hesperides
Of all my boyish dreams.

And the burden of that old song,
It murmurs and whispers still:

[1]

[5]

[10]

[15]

'A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts.'

I remember the black wharves and the slips,

[20]

And the sea-tides tossing free;
And Spanish sailors with bearded lips,
And the beauty and mystery of the ships,
And the magic of the sea.
And the voice of that wayward song

[25]

Is singing and saying still:
'A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts.'

I remember the bulwarks by the shore,
And the fort upon the hill;

[30]

The sunrise gun with its hollow roar,
The drum-beat repeated o'er and o'er,
And the bugle wild and shrill.
And the music of that old song
Throbs in my memory still:

[35]

'A boy's will is the wind's will,
And the thoughts of youth are long, long thoughts.'

I remember the sea-fight far away,
How it thunder'd o'er the tide!
And the dead sea-captains, as they lay

[40]

In their graves o'erlooking the tranquil bay
Where they in battle died.
And the sound of that mournful song

Goes through me with a thrill:

'A boy's will is the wind's will,

[45]

And the thoughts of youth are long, long thoughts.'

I can see the breezy dome of groves,

The shadows of Deering's woods;

And the friendships old and the early loves

Come back with a Sabbath sound, as of doves

[50]

In quiet neighbourhoods.

And the verse of that sweet old song,

It flutters and murmurs still:

'A boy's will is the wind's will,

And the thoughts of youth are long, long thoughts.'

[55]

I remember the gleams and glooms that dart

Across the schoolboy's brain;

The song and the silence in the heart,

That in part are prophecies, and in part

Are longings wild and vain.

[60]

And the voice of that fitful song

Sings on, and is never still:

'A boy's will is the wind's will,

And the thoughts of youth are long, long thoughts.'

There are things of which I may not speak;

[65]

There are dreams that cannot die;

There are thoughts that make the strong heart weak,

And bring a pallor into the cheek,

And a mist before the eye.

And the words of that fatal song

[70]

Come over me like a chill:

'A boy's will is the wind's will,

And the thoughts of youth are long, long thoughts.'

Strange to me now are the forms I meet

When I visit the dear old town;

[75]

But the native air is pure and sweet,

And the trees that o'ershadow each well-known street,

As they balance up and down,

Are singing the beautiful song,

Are sighing and whispering still:

[80]

'A boy's will is the wind's will,

And the thoughts of youth are long, long thoughts.'

And Deering's woods are fresh and fair,

And with joy that is almost pain

My heart goes back to wander there,

[85]

And among the dreams of the days that were

I find my lost youth again.

And the strange and beautiful song,

The groves are repeating it still:

'A boy's will is the wind's will,

[90]

And the thoughts of youth are long, long thoughts.'

My Lost Youth by Henry Wadsworth Longfellow is in the public domain.

What Students are Learning:

Students are reading the poem, *My Lost Youth*, by Eadsworth Longfellow. Students will understand the theme of Growing Up and Resilience as they connect to the text. Students will examine and attempt to answer the question: "Why should we value our youth?"

Standards Work:

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Cite strong and thorough textual evidence to support analysis of what the text says explicitly, as well as inferences and conclusions based on an author's explicit assumptions and beliefs about a subject.

Apply appropriate strategies to analyze, interpret, and evaluate how an author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

Analyze how words and phrases shape meaning and tone in texts.

Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.

Read and comprehend literary nonfiction and informational text on grade level, reading independently and proficiently.

Background and Context:

Henry Wadsworth Longfellow was a famed 19th century scholar, novelist and poet, known for works like 'Voices of the Night,' 'Evangeline' and 'The Song of Hiawatha.'

Synopsis

Born on February 27, 1807, in Portland, Maine, Henry Wadsworth Longfellow became a Harvard scholar versed in several European languages. He was heavily influenced by Romanticism and made a name as a poet and novelist with works like *Hyperion*, *Evangeline*, *Poems on Slavery* and *The Song of Hiawatha*. He was also known for his translation of Dante's *The Divine Comedy*. Longfellow died on March 24, 1882, in Cambridge, Massachusetts.

Early Years

Henry Wadsworth Longfellow was born February 27, 1807, in Portland, Maine, to an established New England family. His father, a prominent lawyer, expected his son would follow in his profession. Young Henry attended Portland Academy, a private school and then Bowdoin College, in Maine. Among his fellow students was the writer, Nathaniel Hawthorne. Longfellow was an excellent student, showing proficiency in foreign languages. Upon graduation, in 1825, he was offered a position to teach modern languages at Bowdoin, but on the condition that he first travel to Europe, at his own expense, to research the languages. There he developed a lifelong love of the Old World civilizations.

Upon returning from Europe, Longfellow married Mary Storer Potter, also from a distinguished family. Because the study of foreign languages was so new in America, Longfellow had to write his own textbooks. In addition to teaching, he published his first book *Outre-Mer: A Pilgrimage beyond the Sea*, a collection of travel essays on his European experience. His work earned him a professorship at Harvard University in Cambridge, Massachusetts.

From Tragedy to Happiness

Before he began at Harvard, Longfellow and his wife traveled to northern Europe. While in Germany, Mary died following a miscarriage, in 1836. Devastated, Longfellow returned to the United States seeking solace. He turned to his writing, channeling his personal experiences into his work. He soon published the romance novel *Hyperion*, where he unabashedly told of his unrequited love for Frances Appleton, whom he had met in Europe soon after his first wife died. After seven years, they married in 1843, and would go on to have six children.

Prolific Writer

Over the next 15 years, Longfellow would produce some of his best work such as *Voices of the Night*, a collection of poems including *Hymn to the Night* and *A Psalm of Life*, which gained him immediate popularity. Other publications followed such as *Ballads and Other Poems*, containing "The Wreck of the Hesperus" and

the “Village Blacksmith.” During this time, Longfellow also taught full time at Harvard and directed the Modern Languages Department. Due to budget cuts, he covered many of the teaching positions himself.

Longfellow’s popularity seemed to grow, as did his collection of works. He wrote about a multitude of subjects: slavery in *Poems on Slavery*, literature of Europe in an anthology *The Poets and Poetry of Europe*, and American Indians in *The Song of Hiawatha*. One of the early practitioners of self-marketing, Longfellow expanded his audience becoming one of the best-selling authors in the world.

Later Years

In the last 20 years of his life, Longfellow continued to enjoy fame with honors bestowed on him in Europe and America. Among the admirers of his work were Queen Victoria, Alfred, Lord Tennyson, Prime Minister William Gladstone, Walt Whitman and Oscar Wilde.

Longfellow also experienced more sorrow in his personal life. In 1861, a house fire killed his wife, Fanny, and that same year, the country was plunged into the Civil War. His young son, Charley, ran off to fight without his approval. After his wife's death, he immersed himself in the translation of Dante's *The Divine Comedy*, a monumental effort, published in 1867.

In March, 1882, Longfellow had developed severe stomach pains caused by acute peritonitis. With the aid of opium and his friends and family who were with him, he endured the pain for several days before succumbing on March 24, 1882. At the time of his death, he was one of the most successful writers in America, with an estate worth an estimated \$356,000.

Source: <https://www.commonlit.org/en/texts/my-lost-youth/parent-guide>

Supports for Learning:

- Word Study- Review the vocabulary words listed below. Practice using these words when talking about the text.
 1. Pleasant: giving a sense of enjoyment.
 2. Murmurs: a soft, indistinct sound made by a person or group of people speaking quietly or at a distance.
 3. Wharfs (plural of wharf): where boats dock.
 4. Bulwark: A wall or safeguard
 5. Throb: beat repeatedly
- While reading the text, think about these questions:
 - Who is the speaker? How do you know?
 - How are the sentences/words structured? Why?

Online Resources for Students:

Video:

[My Lost Youth](#)

<https://www.youtube.com/watch?v=AuJiTcyWmd8>

Power Library: is the online portal to all that Pennsylvania libraries offer. This is the place to find 24/7 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.

Link: <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.

Tic-Tac-Toe Choice Board: *My Lost Youth*

Directions: Read *My Lost Youth*. Choose activities from the choice board below. You should complete at least two activities from each row.

	Activity 1	Activity 2	Activity 3
R o w	Make a drawing to show an event of your childhood or how your childhood experience was in general. Use color and texture to capture the mood of the memory.	<u>Expansion Activity:</u> (Part 1) Longfellow's Portland influenced his youth greatly. Reflect upon an experience from your own childhood. Write about: <ul style="list-style-type: none">- where it happened,- who was there,- what took place.	<u>Word Study:</u> Review the vocabulary words from the text. Write a sentence for each of the words listed under "Word Study".
1	For example, the image below has many different bright colors. You could say that means that the childhood of the artist was happy.	(Part 2) How and when did your own	The sentences are to be grade appropriate and use at least eight words in each sentence. To make your sentences longer, use words like:



When you are finished, write a paragraph about the drawing. Explain the mood of the memory that you chose.

simpler days of childhood evolve (change) into the more complex days of being a teenager?

Here are two things that could say in part 2:

1. "When I was a child things were easier because..."
2. "Now that I am a teenager things are different because I have to..."

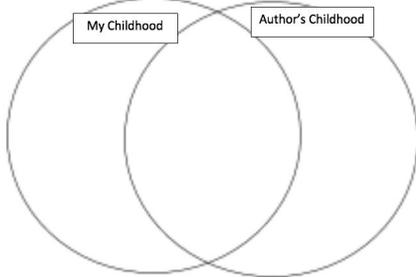
- "because..."
- "and..."
- "so..."
- "or..."

Activity 4

R
o
w

2

Re-read the text. Make a Venn Diagram on a different piece of paper. Compare and contrast your feeling of childhood with the author's feeling of childhood.



Activity 5

Respond to the text: Write an informational essay detailing the tone of the poem. Cite evidence from the text to support your claims.

If you need help, try doing this:

- Re-read the text and keep in mind the question: **"How does the poem sound?"**
 - For example, does it sound serious? Hopeful?
 - What 1-2 words would you use to describe the tone?
 - As you re-read, underline the parts of the text that help you answer this question.
-

Here are two things that you could say in your essay:

- "The tone of this poem is _____."
- "We can see evidence of this tone in the line that

Activity 6

Respond to text: What is the main effect of the repetition of the word "still"? Cite evidence from the text to support your claims.

	<p>says....”</p> <p>- “The line “_____” has a tone that is _____. The words _____ create a feeling of....”</p>	
--	--	--

Lesson Nine and Ten

Grade: 9 Subject: English Language Arts

Focus: *No Man is an Island*
By John Donne

John Donne (1572-1631) was an English poet whose time spent as a cleric in the Church of England often influenced the subjects of his poetry. In 1623, Donne suffered a nearly fatal illness, which inspired him to write a book of meditations on pain, health, and sickness called *Devotions upon Emergent Occasions*. “No Man is an Island” is a famous section of “Meditation XVII” from this book. As you read, take notes on how the author uses figurative language to describe humanity.



"Untitled" by Neven Krcmarek is licensed under CC0.

MODERN VERSION

No man is an island entire of itself; every man
is a piece of the continent, a part of the main;
if a clod¹ be washed away by the sea, Europe
is the less, as well as if a promontory² were, as
well as any manner of thy friends or of thine

[1]

[5]

own were; any man's death diminishes me,
because I am involved in mankind.
And therefore never send to know for whom
the bell tolls; it tolls for thee.

EARLY MODERN ENGLISH VERSION

[10]

No man is an Iland, intire of itselſe; every man
is a peece of the Continent, a part of the maine;
if a Clod bee washed away by the Sea, Europe
is the leſſe, as well as if a Promontorie were, as
well as if a Manor of thy friends or of thine

[15]

owne were; any mans death diminishes me,
because I am involved in Mankinde;
And therefore never send to know for whom
the bell tolls; It tolls for thee.

"No Man Is An Island" by John Donne (1624) is in the public domain

What Students are Learning:

Students are reading the poem *No Man Is An Island*, by John Donne. Students are to understand the themes of Identity and Resilience. Students will examine and attempt to answer the questions: "What makes you who you are?" and "What is the importance of community in connection to resilience?"

Standards Work:

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Cite strong and thorough textual evidence to support analysis of what the text says explicitly, as well as inferences and conclusions based on an author's explicit assumptions and beliefs about a subject.

Apply appropriate strategies to analyze, interpret, and evaluate how an author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

Analyze how words and phrases shape meaning and tone in texts.

Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.

Read and comprehend literary nonfiction and informational text on grade level, reading independently and proficiently.

Background and Context:

John Donne was born in 1572 in London, England. He is known as the founder of the Metaphysical Poets, a term created by Samuel Johnson, an eighteenth-century English essayist, poet, and philosopher. The loosely associated group also includes George Herbert, Richard Crashaw, Andrew Marvell, and John Cleveland. The Metaphysical Poets are known for their ability to startle the reader and coax new perspective through paradoxical images, subtle argument, inventive syntax, and imagery from art, philosophy, and religion using an extended metaphor known as a conceit. Donne reached beyond the rational and hierarchical structures of the seventeenth century with his exacting and ingenious conceits, advancing the exploratory spirit of his time.

Donne entered the world during a period of theological and political unrest for both England and France; a Protestant massacre occurred on Saint Bartholomew's day in France; while in England, the Catholics were the persecuted minority. Born into a Roman Catholic family, Donne's personal relationship with religion was tumultuous and passionate, and at the center of much of his poetry. He studied at both Oxford and Cambridge Universities in his early teen years. He did not take a degree at either school, because to do so would have meant subscribing to the Thirty-nine Articles, the doctrine that defined Anglicanism. At age twenty he studied law at Lincoln's Inn. Two years later he succumbed to religious pressure and joined the Anglican Church after his younger brother, convicted for his Catholic loyalties, died in prison. Donne wrote most of his love lyrics, erotic verse, and some sacred poems in the 1590s, creating two major volumes of work: *Satires* and *Songs and Sonnets*.

In 1598, after returning from a two-year naval expedition against Spain, Donne was appointed private secretary to Sir Thomas Egerton. While sitting in Queen Elizabeth's last Parliament in 1601, Donne secretly married Anne More, the sixteen-year-old niece of Lady Egerton. Donne's father-in-law disapproved of the marriage. As punishment, he did not provide a dowry for the couple and had Donne briefly imprisoned.

This left the couple isolated and dependent on friends, relatives, and patrons. Donne suffered social and financial instability in the years following his marriage, exacerbated by the birth of many children. He continued to write and published the *Divine Poems* in 1607. In *Pseudo-Martyr*, published in 1610, Donne displayed his extensive knowledge of the laws of the Church and state, arguing that Roman Catholics could support James I without compromising their faith. In 1615, James I pressured him to enter the Anglican Ministry by declaring that Donne could not be employed outside of the Church. He was appointed Royal Chaplain later that year. His wife died in 1617 at thirty-three years old shortly after giving birth to their twelfth child, who was stillborn. The *Holy Sonnets* are also attributed to this phase of his life.

In 1621, he became dean of Saint Paul's Cathedral. In his later years, Donne's writing reflected his fear of his inevitable death. He wrote his private prayers, *Devotions upon Emergent Occasions*, during a period of severe illness and published them in 1624. His learned, charismatic, and inventive preaching made him a highly influential presence in London. Best known for his vivacious, compelling style and thorough examination of mortal paradox, John Donne died in London on March 31, 1631.

Source: <https://poets.org/poet/john-donne>

What's the meaning of the phrase 'No man is an island'?

The phrase 'no man is an island' expresses the idea that human beings do badly when isolated from others and need to be part of a community in order to thrive.

John Donne, who wrote the work that the phrase comes from, was a Christian but this concept is shared by other religions, principally Buddhism.

What's the origin of the phrase 'No man is an island'?



'No man is an island' is a quotation from the English metaphysical poet John Donne (1572-1631).

It appears in *Devotions Upon Emergent Occasions and Seuerall Steps in my Sicknes - Meditation XVII*,
1624:

Source: <https://www.phrases.org.uk/meanings/no-man-is-an-island.html>

Supports for Learning:

- Word Study- Review the vocabulary words listed below. Practice using these words when talking about the text.
 1. Clod: a clump of soil
 2. Promontory: a point of high land that juts out into a large body of water, like a peninsula
 3. Tolls: ringing a bell to mark or announce something (such as the time or a person's passing)

- After reading the text, think about these questions:
 - How is the theme of the story created throughout the poem?
 - What is the overall meaning of the poem? How do you know?

Online Resources for Students:

Video:

[No Man Is An Island PowerPoint](#)

<https://www.slideshare.net/mikefnw75/no-man-is-an-island-26376448>

[No Man Is An Island: Book Reading](#)

<https://www.youtube.com/watch?v=VB2HQiRlriE>

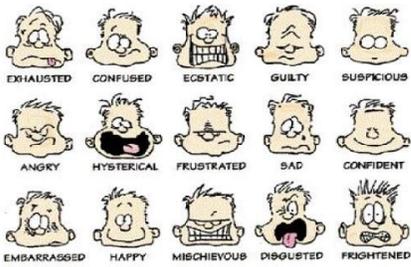
Power Library: is the online portal to all that Pennsylvania libraries offer. This is the place to find 24/7 access to newspapers, magazines, journals, historical documents and photos, online databases, and eBooks. Research a subject. Learn about your family history. Locate a title. Explore career options. It's all here at POWER Library.

Link: <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.

Tic-Tac-Toe Choice Board: *No Man Is An Island*

Directions: Read *No Man Is An Island*. Choose activities from the choice board below. You should complete at least two activities from each row.

<p style="text-align: center;">R o w 1</p>	<p style="text-align: center;">Activity 1</p> <p>Response to text: How do lines 8 - 9 contribute to the overall meaning of the poem. Cite evidence from the text to support your claims.</p>	<p style="text-align: center;">Activity 2</p> <p>Response to text: How does the figurative language in lines 1 - 4 develop the poem's theme? Cite evidence from the text to support your claims.</p>	<p style="text-align: center;">Activity 3</p> <p><u>Word Study</u>: Review the vocabulary words from the text.</p> <p>Write a sentence for each of the words listed under "Word Study".</p> <p>The sentences are to be grade appropriate and use at least eight words in each sentence. To make your sentences longer, use words like:</p> <ul style="list-style-type: none"> ● "because..." ● "and..." ● "so..." ● "or..."
<p style="text-align: center;">R o w 2</p>	<p style="text-align: center;">Activity 4</p> <p>Response to text: According to the poem, how do people interact with each other? Cite evidence from the text to support your answer.</p>	<p style="text-align: center;">Activity 5</p> <p>Response to text: What type of mood is created in the poem? Cite evidence from the text to support your claims.</p> <p><u>Some types of mood are:</u></p> 	<p style="text-align: center;">Activity 6</p>  <p style="text-align: center;">Bald Eagle</p> <p>Many people think that the bald eagle represents strength because it has strong claws that it uses to hunt other animals.</p> <p>Write an informational essay explaining what the island represents to you. Cite evidence from the text to support your claims.</p> <p>-----</p> <p>Here are two things that you could say in your essay:</p> <ul style="list-style-type: none"> - "The island represents _____ because both of these things _____." - "The line that says "_____" shows that the island is _____. This could mean that the island represents _____ because..."

PENNSYLVANIA WRITING ASSESSMENT DOMAIN SCORING GUIDE

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

ENGLISH COMPOSITION CONVENTIONS SCORING GUIDELINES

Scoring Domain	Score Point 4 At this score point, the writer—	Score Point 3 At this score point, the writer—	Score Point 2 At this score point, the writer—	Score Point 1 At this score point, the writer—	Score Point 0 At this score point, the writer—
Grammar and Usage	demonstrates command of standard English grammar and usage	demonstrates control of standard English grammar and usage	demonstrates limited or inconsistent control of standard English grammar and usage	demonstrates minimal control of standard English grammar and usage	demonstrates little or no control of standard English grammar and usage
Mechanics	demonstrates command of standard English capitalization, punctuation, and spelling	demonstrates control of standard English capitalization, punctuation, and spelling	demonstrates limited or inconsistent control of standard English capitalization, punctuation, and spelling	demonstrates minimal control of standard English capitalization, punctuation, and spelling	demonstrates little or no control of standard English capitalization, punctuation, and spelling
Sentence Formation	demonstrates command of sentence formation	demonstrates control of sentence formation	demonstrates limited or inconsistent control of sentence formation	demonstrates minimal control of sentence formation	demonstrates little or no control of sentence formation
Summation	At this score point, the writer makes few errors, and errors do not interfere with reader understanding.	At this score point, the writer makes few errors, and errors seldom interfere with reader understanding.	At this score point, the writer makes errors, and errors may interfere with reader understanding.	At this score point, the writer makes errors, and errors often interfere with reader understanding.	At this score point, the writer makes errors, and errors consistently interfere with reader understanding.

How to Structure an Essay

Introductory paragraph: The introductory paragraph allows students to introduce their topic. The introductory paragraph contains a thesis statement and serves to build background knowledge or set a scene for the reader, in regards to the topic.

Thesis Statement: A thesis statement usually appears at the beginning of the introductory paragraph of a paper, and it offers a concise summary of the student’s main point or claim in the essay, research paper, etc. The thesis statement is developed, supported, and explained in the course of the paper by means of examples and evidence. Students can determine the strength of their thesis statement by asking the following:

- **Do I answer the question?** Re-reading the question prompt after constructing a working thesis can help you fix an argument that misses the focus of the question.
- **Have I taken a position that others might challenge or oppose?** If your thesis simply states facts that no one would, or even could, disagree with, it’s possible that you are simply providing a summary, rather than making an argument.
- **Is my thesis statement specific enough?** Thesis statements that are too vague often do not have a strong argument. If your thesis contains words like “good” or “successful,” see if you could be more specific: *why* is something “good”; *what specifically* makes something “successful”?
- **Does my thesis pass the “So what?” test?** If a reader’s first response is, “So what?” then you need to

clarify, to forge a relationship, or to connect to a larger issue.

- **Does my essay support my thesis specifically and without wandering?** If your thesis and the body of your essay do not seem to go together, one of them has to change. It's okay to change your working thesis to reflect things you have figured out in the course of writing your paper. Remember, always reassess and revise your writing as necessary.
- **Does my thesis pass the "how and why?" test?** If a reader's first response is "how?" or "why?" your thesis may be too open-ended and lack guidance for the reader. See what you can add to give the reader a better take on your position right from the beginning.

Formal Style: When writing in a formal style, students need to be as thorough as possible and ensure that each point that is being made is introduced, elaborated, and concluded. Writing that adheres to a formal style will generally contain the following components:

- **Complex** – Longer sentences are likely to be more prevalent in formal writing. You need to be as thorough as possible with your approach to each topic when you are using a formal style. Each main point needs to be introduced, elaborated and concluded.
- **Objective** – State main points confidently and offer full support arguments. A formal writing style shows a limited range of emotions and avoids emotive punctuation such as exclamation points, ellipsis, etc., unless they are being cited from another source. (See objective tone for additional details)
- **Full Words** – No contractions should be used to simplify words (in other words use "It is" rather than "It's"). Abbreviations must be spelt out in full when first used, the only exceptions being when the acronym is better known than the full name (BBC, ITV or NATO for example).
- **Third Person** – Formal writing is not a personal writing style. The formal writer is disconnected from the topic and does not use the first person point of view (I or we) or second person (you).

Objective Tone: When using objective tone in writing, students present information in a neutral, factual and unbiased manner. To achieve an objective tone, students must avoid personal pronouns, judgemental words that indicate personal feelings, and emotive words that may indicate their opinions in regards to the selected topic. Additionally, to ensure objectivity, students may use the following appeals throughout their writings.

Conclusion (discussion - if long in length): A conclusion is closely related to the introduction. The conclusion summarises the major inferences that can be drawn from the information presented in the student's' written work. The conclusion / discussion usually adheres to the following format:

- It often begins by summarising (briefly) the main structure or scope of the paper. (This is not necessary if the paper follows a very predictable structure, such as the Methods, Results, Discussion structure of a scientific report).
- The conclusion then confirms the topic which was given in the introduction. Depending on what type of paper you are writing, this may take the form of the aims of the paper, a thesis statement (point of view) or a research question/hypothesis and its answer/outcome.
- The conclusion usually ends with a more general statement about how this topic relates to its context. This may take the form of an evaluation of the importance of the topic, implications for future research or a recommendation about theory or practice.

Transitions: A transition establishes logical connections between sentences, paragraphs, concepts, and sections of a student's work. Transitions allow students to convey information clearly and concisely. (See additional resources for a link to transitional words and phrases for effective writing,

Here are some modifications for students who may experience difficulty or need extra support with the assignments.

These activities are to be used with each text and/or poem

*Choose up to 3 activities to complete from the choice board (Complete one activity a day)

* After at least 2 readings of the poem, choose up to 2 words to describe the main idea(s). Provide at least one detail to support your choice.

*Write at least 1 or 2 questions you may have about the poem/text.

*Write a short summary about the poem/text, citing up to 2 supporting details.

*Pick out one idea that stood out to you from the poem/text and write a short summary about why this is important to you.

More Online Resources for Additional Support:

World news for students

Link: <https://www.newsinlevels.com>

Video lessons and activities for learning English

Link: <http://www.usalearns.org>

Additional Online Resources:

The International Children's Library has a multicultural collection of free digital books.

Link: bit.ly/interchildlibrary

StoryWeaver has a collection of read along stories.

Link: bit.ly/StoryWeaver2020

The British Council's Learn English Kids website has stories, videos and games for English Learners.

Link: learnenglishkids.britishcouncil.org

Cambridge has online activities for students learning English.

Link: bit.ly/CamEnglishActivities

The San Diego Zoo has online stories, videos, and activities.

Link: kids.sandiegozoo.org/stories

Colorín Colorado has many resources for parents.

Link: <https://www.colorincolorado.org/families>