

# English 2

# 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"
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## 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: Note: Lessons 1 - 10 represent a unit. By the end of the unit, students will be able to answer the essential question: How are man and nature connected?

**Grade: 10 Subject: English Language Arts****Focus:** A Bird, Came Down the Walk

By Emily Dickinson

Emily Dickinson (1830-1886) was an American poet who lived a very private life. In her seclusion, she wrote about 1,800 poems. In this poem, the speaker describes watching a bird on the path in front of them. As you read, take note of the figurative language Dickinson uses to describe the bird's movements.



"19 Robin with worm" by Kentish Plumber is licensed under CC BY-NC-ND 2.0.

[1]

A Bird, came down the Walk —<sup>1</sup>

He did not know I saw —

He bit an Angle Worm in halves

And ate the fellow, raw,

[5]

And then, he drank a Dew<sup>2</sup>

From a convenient Grass —

And then hopped sidewise to the Wall

To let a Beetle pass —

He glanced with rapid eyes,

[10]

That hurried all abroad –  
They looked like frightened Beads, I thought,  
He stirred his Velvet Head. –  
  
Like one in danger, Cautious,  
I offered him a Crumb,

[15]

And he unrolled his feathers,  
And rowed him softer Home –  
  
Than Oars divide the Ocean,  
Too silver for a seam,  
Or Butterflies, off Banks of Noon,  
  
[20]

Leap, plashless<sup>3</sup> as they swim.

"A Bird, came down the Walk" by Emily Dickinson (1891) is in the public domain.

### What Students are Learning:

Students are reading the poem, *A Bird Came Down the Walk*, by Emily Dickinson. Students will understand the theme of Man vs. Nature as it relates to the text. Students will examine and attempt to answer the question: "Who's in control: man or nature?"

### 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 how an author's choices concerning how to structure a text, order events within it, and manipulate time create an effect.

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

**Background and Context:**

Emily Dickinson:

One of the finest poets in the English language, the American poet Emily Dickinson was a keen observer of nature and a wise interpreter of human passion. In the privacy of her study, Dickinson developed her own forms of poetry and pursued her own visions, not paying attention to the fashions of literature of her day. Most of her work was published by her family and friends after her death.

*Early life and education*

Emily Dickinson was born on December 10, 1830, in Amherst, Massachusetts, the oldest daughter of Edward Dickinson, a successful lawyer, member of Congress, and for



*Emily Dickinson.*

*Courtesy of the*

Library of Congress

many years treasurer of Amherst College, and of Emily Norcross Dickinson, a timid woman. Dickinson was fun-loving as a child, very smart, and enjoyed the company of others. Her brother, Austin, became a lawyer like his father and was also treasurer of Amherst College. The youngest child of the family, Lavinia, became the chief housekeeper and, like her sister Emily, remained at home all her life and never married. The sixth member of this tightly knit group was Susan Gilbert, Emily's ambitious and witty schoolmate who married Austin in 1856 and who moved into the house next door to the Dicksons. At first she was Emily's very close friend and a valued critic of her poetry, but by 1879 Emily was speaking of her as a "pseudo-sister" (false sister) and had long since stopped exchanging notes and poems.

Amherst in the 1840s was a sleepy village dominated by religion and the college. Dickinson was not religious and probably did not like some elements of the town—concerts were rare, and card games, dancing, and theater were unheard of. For relaxation she walked the hills with her dog, visited friends, and read.

Dickinson graduated from Amherst Academy in 1847. The following year (the longest time she was ever to spend away from home) she attended Mount Holyoke Female Seminary, but because of her fragile health she did not return. At the age of seventeen she settled into the Dickinson home and turned herself into a housekeeper and a more than ordinary observer of Amherst life.

#### *Early work*

It is not known when Dickinson began to write poetry or what happened to the poems of her early youth. Only five poems can be dated before 1858, the year in which she began gathering her work into handwritten copies bound loosely with thread to make small packets. She sent these five early poems to friends in letters or as valentines. After 1858 she apparently convinced herself she had a genuine talent, for now her poems were carefully stored in a box for the possibility of inspection by future readers or even a publisher.

Publication, however, was not easily arranged. For four years Dickinson sent her friend Samuel Bowles, editor of the *Springfield Republican*, many poems and letters. He published two poems, both without her name given as the author. And the first of these was edited, probably by Bowles, to make regular (and thus flatten) the rhymes and the punctuation. (Only seven poems were published during her lifetime, with editors altering all of them.)

#### *Friendship with T. W. Higginson*

In 1862 Dickinson turned to the literary critic Thomas Wentworth Higginson for advice about her poems. In time he became, in her words, her "safest friend." She began her first letter to him by asking, "Are you too deeply occupied to say if my verse is alive?" Six years later she was bold enough to say, "You were not aware that you saved my life." They did not meet until 1870—at her request, surprisingly—and only once more after that.

What Dickinson was seeking was assurance as well as advice, and Higginson apparently gave it without knowing it, through the letters they sent to each other the rest of her life. He helped her not at all with what mattered most to her—establishing her own private poetic method—but he was a friendly ear and mentor during the most troubled years of her life. Out of her inner troubles came rare poems in a form that Higginson never really understood.

#### *Years of emotional crisis*

Between 1858 and 1866 Dickinson wrote more than eleven hundred poems, full of off-rhymes and odd grammar. Few poems are more than sixteen lines long. The major subjects are love and separation, death, nature, and God—but especially love. When she writes "My life closed twice before its close," one can only guess who her real or imagined lovers might have been. Higginson was not one of them. It is more than likely that her first "dear friend" was Benjamin Newton, a young man too poor to marry who had worked for a few years in her father's law office.

During a visit to Philadelphia, Pennsylvania, in 1855, Dickinson met the Reverend Charles Wadsworth. Sixteen years older than her, a brilliant preacher, and already married, he was hardly more than a mental image of a lover. There is no doubt she made him this, but nothing more. He visited her once in 1860. When he moved to San Francisco, California, in May 1862, she was in despair. Only a month before, Samuel Bowles had sailed for Europe for health reasons. She needed love, but she had to satisfy this need through her poems, perhaps because she felt she could deal with it no other way.

When Bowles returned to Amherst in November, the emotion Dickinson felt was so great that she remained in her bedroom and sent down a note: "That you return to us alive is better than a summer, and more to hear your voice below than news of any bird." By the time Wadsworth returned from California in 1870, the crisis was over. Higginson had not saved her life; her life was never in danger. What had been in danger was her

emotional balance and her control over her intense talent.

#### *Last years*

In the last two decades of Dickinson's life, she wrote fewer than fifty poems a year, perhaps because of continuing eye trouble, but more probably because she had to take more responsibility in running the household. Her father died in 1874, and a year later her mother suffered a stroke that left her disabled until her death in 1882. Dickinson's health failed noticeably after a nervous collapse in 1884, and on May 15, 1886, she died.

It is clear that Dickinson could not have written to please publishers, who were not ready to risk her striking style and originality. Had she published during her lifetime, negative public criticism might have driven her to an even more solitary state of existence, even to silence. "If fame belonged to me," she told Higginson, "I could not escape her; if she did not, the longest day would pass me on the chase.... My barefoot rank is better." The twentieth century lifted her without doubt to the first rank among poets.

Source: <https://www.notablebiographies.com/De-Du/Dickinson-Emily.html>

Dickinson keenly depicts the bird as it eats a worm, pecks at the grass, hops by a beetle, and glances around fearfully. As a natural creature frightened by the speaker into flying away, the bird becomes an emblem for the quick, lively, ungraspable wild essence that distances nature from the human beings who desire to appropriate or tame it. But the most remarkable feature of this poem is the imagery of its final stanza, in which Dickinson provides one of the most breath-taking descriptions of flying in all of poetry. Simply by offering two quick comparisons of flight and by using aquatic motion (rowing and swimming), she evokes the delicacy and fluidity of moving through air. The image of butterflies leaping "off Banks of Noon," splashlessly swimming though the sky, is one of the most memorable in all Dickinson's writing.

Source: <https://www.sparknotes.com/poetry/dickinson/section5/>

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### **Supports for Learning:**

#### Word Study:

- 1. Walk: a sidewalk or path
- 2. Dew: tiny drops of water that form on cool surfaces
- 3. Splashless: splashless

#### While reading think about:

- How did the bird behave when he didn't realize the speaker was watching? Why?
- What themes emerge as you read the poem?
- How does the author use words to create a theme?

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### **Online Resources for Students:**

#### **Video:**

[The Poetry of Emily Dickinson](#)

[https://www.youtube.com/watch?v=R4WwhOdk\\_Eg](https://www.youtube.com/watch?v=R4WwhOdk_Eg)

Dickinson's Connection to Nature  
<https://tinyurl.com/Dickinson-and-nature>

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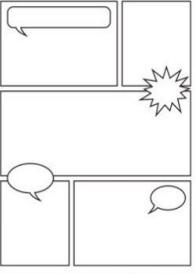
Link: <https://powerlibrary.org>

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: A Bird Came Down the Walk**

**Directions:** Read *A Bird Came Down the Walk*. Choose activities from the choice board below. You should complete at least two activities from each row.

R o w  1	<b>Activity 1</b>  <u>Response to text:</u> How does the description of the bird in stanza 3 develop the meaning of the poem? Cite evidence from the text to support your claims.  <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">Description of the bird</td><td style="padding: 5px;">Meaning</td><td style="padding: 5px;">Text Evidence</td></tr> <tr> <td style="height: 40px;"></td><td></td><td></td></tr> </table> Text Evidence Starters: *According to the text, ..... *This example provides evidence that _____	Description of the bird	Meaning	Text Evidence				<b>Activity 2</b>  How does the poem explore the experiences of watching and being watched? Cite evidence from the text to support your claims.  <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%;">Answer</th><th style="width: 50%;">Evidence</th></tr> </thead> <tbody> <tr> <td style="height: 80px;">An idea I have is....  One example from my life is...</td><td style="height: 80px;">In the text it said that...  According to the author....</td></tr> </tbody> </table>	Answer	Evidence	An idea I have is....  One example from my life is...	In the text it said that...  According to the author....	<b>Activity 3</b>  <u>Word Study:</u>  Write a sentence for each of the identified words listed under "Word Study."  The sentences are to be grade appropriate and use at least eight words in each sentence
Description of the bird	Meaning	Text Evidence											
Answer	Evidence												
An idea I have is....  One example from my life is...	In the text it said that...  According to the author....												

	<b>Activity 4</b>	<b>Activity 5</b>	<b>Activity 6</b>
R o w  2	<p>Creating a comic strip using 2-5 panels, choose a scene from the poem to illustrate. Be sure to demonstrate how man and nature interact, based upon evidence from the text.</p>  <p>Comic strip maker:  <a href="https://www.storyboardthat.com/storyboard-creator">https://www.storyboardthat.com/storyboard-creator</a></p>	<p><u>Respond to the text:</u>  How does the line “like one in danger, Cautious”, contribute to the meaning of the poem? Cite evidence from the text.</p>	<p><u>Extension Activity:</u>  How would you feel to be the bird in the poem. Cite evidence from the text to support your claims.</p> <p>*If I were the bird in the poem, I would feel _____. In the text it said, _____.</p> <p>Additional sentence starters for citing evidence::  <a href="https://tinyurl.com/text-evidence-starters">*https://tinyurl.com/text-evidence-starters</a></p>

## Lesson Three and Four

**Grade: 10 Subject: English Language Arts**

**Focus: *I Wandered Lonely as a Cloud***  
By William Wordsworth

William Wordsworth (1770-1850) was a major English Romantic poet who helped launch the Romantic Age in English literature. In this poem, the speaker describes seeing a field of daffodils. As you read, take notes on the **figurative language** in the poem and what feelings it develops in the poem.



"Daffodils" by Andrew Wilkinson is licensed under CC BY-SA 2.0.

[1]

I wandered lonely as a cloud  
That floats on high o'er vales<sup>1</sup> and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;

[5]

Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.

Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line

[10]

Along the margin of a bay:  
Ten thousand saw I at a glance,  
Tossing their heads in sprightly<sup>2</sup> dance.

The waves beside them danced; but they  
Out-did the sparkling waves in glee:

[15]

A poet could not but be gay,<sup>3</sup>  
In such a jocund<sup>4</sup> company:  
I gazed – and gazed – but little thought  
What wealth the show to me had brought:

For oft, when on my couch I lie

[20]

In vacant<sup>5</sup> or in pensive<sup>6</sup> mood,  
They flash upon that inward eye  
Which is the bliss of solitude;  
And then my heart with pleasure fills,  
And dances with the daffodils.

"I Wandered Lonely as a Cloud" (1802) by William Wordsworth is in the public domain.

### **What Students are Learning:**

Students are reading the poem, *I wandered Lonely as a Cloud*, by William Wordsworth. Students will understand the theme Man versus Nature as it relates to the text. Students will examine and attempt to answer the questions: "Who is in control: Man or nature? And "What does it mean to feel alone?"

### **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 how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create an effect.

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:**

Often known simply as 'Daffodils' or 'The Daffodils', William Wordsworth's lyric poem that begins 'I wandered lonely as a cloud' is, in many ways, *the quintessential English Romantic poem*. Its theme is the relationship between the individual and the natural world, though those daffodils are obviously the most memorable image from the poem. Here is the poem we should probably correctly call 'I wandered lonely as a cloud', followed by a short analysis of its themes, meaning, and language.

Source:

<https://interestingliterature.com/2016/03/a-short-analysis-of-wordsworths-i-wandered-lonely-as-a-cloud/>

*William Wordsworth was one of the most influential of England's Romantic poets.*

William Wordsworth was born on 7 April 1770 at Cockermouth in Cumbria. His father was a lawyer. Both

Wordsworth's parents died before he was 15, and he and his four siblings were left in the care of different relatives. As a young man, Wordsworth developed a love of nature, a theme reflected in many of his poems.

While studying at Cambridge University, Wordsworth spent a summer holiday on a walking tour in Switzerland and France. He became an enthusiast for the ideals of the French Revolution. He began to write poetry while he was at school, but none was published until 1793.

In 1795, Wordsworth received a legacy from a close relative and he and his sister Dorothy went to live in Dorset. Two years later they moved again, this time to Somerset, to live near the poet Samuel Taylor Coleridge, who was an admirer of Wordsworth's work. They collaborated on 'Lyrical Ballads', published in 1798. This collection of poems, mostly by Wordsworth but with Coleridge contributing 'The Rime of the Ancient Mariner', is generally taken to mark the beginning of the Romantic movement in English poetry. The poems were greeted with hostility by most critics.

In 1799, after a visit to Germany with Coleridge, Wordsworth and Dorothy settled at Dove Cottage in Grasmere in the Lake District. Coleridge lived nearby with his family. Wordsworth's most famous poem, 'I Wandered Lonely as a Cloud' was written at Dove Cottage in 1804.

In 1802, Wordsworth married a childhood friend, Mary Hutchinson. The next few years were personally difficult for Wordsworth. Two of his children died, his brother was drowned at sea and Dorothy suffered a mental breakdown. His political views underwent a transformation around the turn of the century, and he became increasingly conservative, disillusioned by events in France culminating in Napoleon Bonaparte taking power.

In 1813, Wordsworth moved from Grasmere to nearby Ambleside. He continued to write poetry, but it was never as great as his early works. After 1835, he wrote little more. In 1842, he was given a government pension and the following year became poet laureate. Wordsworth died on 23 April 1850 and was buried in Grasmere churchyard. His great autobiographical poem, 'The Prelude', which he had worked on since 1798, was published after his death.

Source: [http://www.bbc.co.uk/history/historic\\_figures/wordswoorth\\_william.shtml](http://www.bbc.co.uk/history/historic_figures/wordswoorth_william.shtml)

### Supports for Learning:

#### Word Study:

- 1. Vales: a valley
- 2. Sprightly (*adjective*): lively; full of energy
- 3. Gay: lighthearted and carefree
- 4. Jocund (*adjective*): marked by high spirits and liveliness
- 5. Vacant (*adjective*): lacking thought, reflection, or expression
- 6. Pensive (*adjective*): engaged in deep or serious thought

While reading think about:

- What impresses the speaker?
- How is the theme of the poem communicated?

### Online Resources for Students:

#### Video:

[I Wandered Lonely as a Cloud](#)

<https://www.youtube.com/watch?v=XfM2RB9OzBo>

[The Romantic Era](#)

[https://www.youtube.com/watch?v=k9Ebl\\_MxbYw](https://www.youtube.com/watch?v=k9Ebl_MxbYw)

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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: *I Wandered Lonely as a Cloud*

**Directions:** Read *I Wandered Lonely as a Cloud*. Choose activities from the choice board below. You should complete at least two activities from each row.

	<b>Activity 1</b>	<b>Activity 2</b>	<b>Activity 3</b>
R o w	<p><b>Response to text:</b> How does the poet's use of sound influence the mood of the poem? Cite evidence from the text to support your claims.</p> <p>1 *Think about how the author's words make you feel. Here are some words that you can use to describe the <b>mood</b> of a poem or any piece of writing: <i>hopeful, lonely, cheerful, reflective, calm, angry, serious, humorous, etc.</i></p> <p>Text evidence sentence starters: <a href="https://tinyurl.com/text-evidence-starters">https://tinyurl.com/text-evidence-starters</a></p>	<p><b>Response to text:</b> How do the words describing nature contribute to the tone of the passage? Cite evidence from the text to support your claims.</p> <p>*Think about how the author's words show his feelings and attitude towards nature. Here are some words that you can use to describe the <b>tone</b> of a poem or any piece of writing: <i>serious, joyful, contemplative, admiring, optimistic, appreciative, thoughtful, etc.</i></p>	<p><b>Word Study:</b> Write a sentence for each of the identified words listed under "Word Study".</p> <p>The sentences are to be grade appropriate and use at least eight words in each sentence</p>
1			

	<b>Activity 4</b>	<b>Activity 5</b>	<b>Activity 6</b>
R o w  2	<p><b>Response to text:</b> What is the author trying to say when he compares himself to a cloud? Cite evidence from the text to support your claims.</p>	<p>Write an information essay explaining how nature is used within the poem. Cite evidence from the text.</p> <p>Essay outline:  <a href="https://tinyurl.com/t4yc5sf">https://tinyurl.com/t4yc5sf</a></p>	<p><b>Response to text:</b> Write an informational essay detailing how the concept of change was reflected throughout the poem.</p>

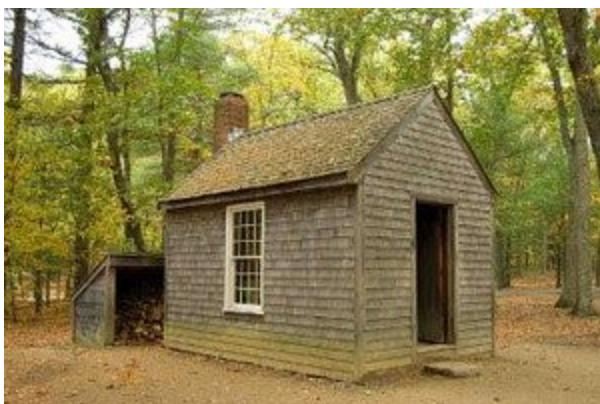
## Lesson Five and Six

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

### Grade: 10 Subject: English Language Arts

**Focus:** Excerpt from Walden: “Where I Lived and What I Lived For”  
By Henry David Thoreau

Henry David Thoreau (1817-1862) was an American author, essayist, abolitionist, and philosopher. He was one of the major figures of Transcendentalism, alongside writers such as Ralph Waldo Emerson and Margaret Fuller. The following text comes from his best known work, *Walden*, a reflection upon his two years spent living in the wilderness near Walden Pond in Massachusetts. **As you read, take notes on Thoreau’s use of figurative language.**



"Thoreau's Cabin, Walden Pond" by Ryan Taylor is licensed under CC BY-NC-ND 2.0.

[1]

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practise resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartan-like<sup>1</sup> as to put to rout<sup>2</sup> all that was not life,

to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime,<sup>3</sup> to know it by experience, and be able to give a true account of it in my next excursion. For most men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God, and have *somewhat hastily* concluded that it is the chief end of man here to "glorify God and enjoy him forever."<sup>4</sup>

Still we live meanly, like ants; though the fable tells us that we were long ago changed into men; like pygmies we fight with cranes; it is error upon error, and clout upon clout, and our best virtue has for its occasion a superfluous<sup>5</sup> and evitable<sup>6</sup> wretchedness. Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, and lump the rest. Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand; instead of a million count half a dozen, and keep your accounts on your thumb-nail. In the midst of this chopping sea of civilized life, such are the clouds and storms and quicksands and thousand-and-one items to be allowed for, that a man has to live, if he would not founder and go to the bottom and not make his port at all, by dead reckoning, and he must be a great calculator indeed who succeeds. Simplify, simplify. Instead of three meals a day, if it be necessary eat but one; instead of a hundred dishes, five; and reduce other things in proportion. Our life is like a German Confederacy,<sup>7</sup> made up of petty states, with its boundary forever fluctuating,<sup>8</sup> so that even a German cannot tell you how it is bounded at any moment. The nation itself, with all its so-called internal improvements, which, by the way are all external and superficial, is just such an unwieldy and overgrown establishment, cluttered with furniture and tripped up by its own traps, ruined by luxury and heedless expense, by want of calculation and a worthy aim, as the million households in the land; and the only cure for it, as for them, is in a rigid economy, a stern and more than Spartan simplicity of life and elevation of purpose. It lives too fast. Men think that it is essential that the Nation have commerce, and export ice, and talk through a telegraph, and ride thirty miles an hour, without a doubt, whether they do or not; but whether we should live like baboons or like men, is a little uncertain. If we do not get out sleepers,<sup>9</sup> and forge rails, and devote days and nights to the work, but go to tinkering upon our lives to improve them, who will build railroads? And if railroads are not built, how shall we get to heaven in season? But if we stay at home and mind our business, who will want railroads? We do not ride on the railroad; it rides upon us. Did you ever think what those sleepers are that underlie the railroad? Each one is a man, an Irishman, or a Yankee man. The rails are laid on them, and they are covered with sand, and the cars run smoothly over them. They are sound sleepers, I assure you. And every few years a new lot is laid down and run over; so that, if some have the pleasure of riding on a rail, others have the misfortune to be ridden upon. And when they run over a man that is walking in his sleep, a supernumerary<sup>10</sup> sleeper in the wrong position, and wake him up, they suddenly stop the cars, and make a hue<sup>11</sup> and cry about it, as if this were an exception. I am glad to know that it takes a gang of men for every five miles to keep the sleepers down and level in their beds as it is, for this is a sign that

they may sometime get up again.

Why should we live with such hurry and waste of life? We are determined to be starved before we are hungry. Men say that a stitch in time saves nine, and so they take a thousand stitches today to save nine tomorrow. As for work, we haven't any of any consequence. We have the Saint Vitus' dance,<sup>12</sup> and cannot possibly keep our heads still. If I should only give a few pulls at the parish bell-rope, as for a fire, that is, without setting the bell, there is hardly a man on his farm in the outskirts of Concord, notwithstanding that press of engagements which was his excuse so many times this morning, nor a boy, nor a woman, I might almost say, but would forsake all and follow that sound, not mainly to save property from the flames, but, if we will confess the truth, much more to see it burn, since burn it must, and we, be it known, did not set it on fire — or to see it put out, and have a hand in it, if that is done as handsomely; yes, even if it were the parish church itself. Hardly a man takes a half-hour's nap after dinner, but when he wakes he holds up his head and asks, "What's the news?" as if the rest of mankind had stood his sentinels.<sup>13</sup> Some give directions to be waked every half-hour, doubtless for no other purpose; and then, to pay for it, they tell what they have dreamed. After a night's sleep the news is as indispensable as the breakfast. "Pray tell me anything new that has happened to a man anywhere on this globe" — and he reads it over his coffee and rolls, that a man has had his eyes gouged out this morning on the Wachito River; never dreaming the while that he lives in the dark unfathomed mammoth cave of this world, and has but the rudiment<sup>14</sup> of an eye himself.

For my part, I could easily do without the post-office. I think that there are very few important communications made through it. To speak critically, I never received more than one or two letters in my life — I wrote this some years ago — that were worth the postage. The penny-post is, commonly, an institution through which you seriously offer a man that penny for his thoughts which is so often safely offered in jest. And I am sure that I never read any memorable news in a newspaper. If we read of one man robbed, or murdered, or killed by accident, or one house burned, or one vessel wrecked, or one steamboat blown up, or one cow run over on the Western Railroad, or one mad dog killed, or one lot of grasshoppers in the winter — we never need read of another. One is enough. If you are acquainted with the principle, what do you care for a myriad<sup>15</sup> instances and applications? To a philosopher all news, as it is called, is gossip, and they who edit and read it are old women over their tea. Yet not a few are greedy after this gossip. There was such a rush, as I hear, the other day at one of the offices to learn the foreign news by the last arrival, that several large squares of plate glass belonging to the establishment were broken by the pressure — news which I seriously think a ready wit might write a twelve-month, or twelve years, beforehand with sufficient accuracy. As for Spain, for instance, if you know how to throw in Don Carlos and the Infanta, and Don Pedro and Seville and Granada,<sup>16</sup> from time to time in the right proportions — they may have changed the names a little since I saw the papers — and serve up a bull-fight when other entertainments fail, it will be true to the letter, and give us as good an idea of the exact state or ruin of things in Spain as the most succinct<sup>17</sup> and lucid<sup>18</sup> reports under this head in the newspapers: and as for England, almost the last significant

scrap of news from that quarter was the revolution of 1649;<sup>19</sup> and if you have learned the history of her crops for an average year, you never need attend to that thing again, unless your speculations are of a merely pecuniary<sup>20</sup> character. If one may judge who rarely looks into the newspapers, nothing new does ever happen in foreign parts, a French revolution not excepted.

[5]

What news! how much more important to know what that is which was never old! "Kieou-pe-yu<sup>21</sup> (great dignitary of the state of Wei) sent a man to Khoung-tseu<sup>22</sup> to know his news. Khoung-tseu caused the messenger to be seated near him, and questioned him in these terms: What is your master doing? The messenger answered with respect: My master desires to diminish the number of his faults, but he cannot accomplish it... The messenger being gone, the philosopher remarked: What a worthy messenger! What a worthy messenger!"<sup>23</sup> The preacher, instead of vexing the ears of drowsy farmers on their day of rest at the end of the week — for Sunday is the fit conclusion of an ill-spent week, and not the fresh and brave beginning of a new one — with this one other draggle-tail of a sermon, should shout with thundering voice, "Pause! Avast! Why so seeming fast, but deadly slow?"

Shams and delusions are esteemed for soundest truths, while reality is fabulous. If men would steadily observe realities only, and not allow themselves to be deluded, life, to compare it with such things as we know, would be like a fairy tale and the Arabian Nights' Entertainments.<sup>24</sup> If we respected only what is inevitable and has a right to be, music and poetry would resound along the streets. When we are unhurried and wise, we perceive that only great and worthy things have any permanent and absolute existence, that petty fears and petty pleasures are but the shadow of the reality. This is always exhilarating and sublime. By closing the eyes and slumbering, and consenting to be deceived by shows, men establish and confirm their daily life of routine and habit everywhere, which still is built on purely illusory foundations. Children, who play life, discern<sup>25</sup> its true law and relations more clearly than men, who fail to live it worthily, but who think that they are wiser by experience, that is, by failure. I have read in a Hindoo book,<sup>26</sup> that "there was a king's son, who, being expelled in infancy from his native city, was brought up by a forester, and, growing up to maturity in that state, imagined himself to belong to the barbarous<sup>27</sup> race with which he lived. One of his father's ministers having discovered him, revealed to him what he was, and the misconception of his character was removed, and he knew himself to be a prince. So soul," continues the Hindoo philosopher, "from the circumstances in which it is placed, mistakes its own character, until the truth is revealed to it by some holy teacher, and then it knows itself to be Brahme."<sup>28</sup> I perceive that we inhabitants of New England live this mean life that we do because our vision does not penetrate the surface of things. We think that that is which appears to be. If a man should walk through this town and see only the reality, where, think you, would the "Mill-dam" go to? If he should give us an account of the realities he beheld there, we should not recognize the place in his description. Look at a meeting-house, or a court-house, or a jail, or a shop,

or a dwelling-house, and say what that thing really is before a true gaze, and they would all go to pieces in your account of them. Men esteem truth remote, in the outskirts of the system, behind the farthest star, before Adam<sup>29</sup> and after the last man. In eternity there is indeed something true and sublime. But all these times and places and occasions are now and here. God himself culminates in the present moment, and will never be more divine in the lapse of all the ages. And we are enabled to apprehend<sup>30</sup> at all what is sublime and noble only by the perpetual instilling and drenching of the reality that surrounds us. The universe constantly and obediently answers to our conceptions; whether we travel fast or slow, the track is laid for us. Let us spend our lives in conceiving then. The poet or the artist never yet had so fair and noble a design but some of his posterity at least could accomplish it.

Let us spend one day as deliberately as Nature, and not be thrown off the track by every nutshell and mosquito's wing that falls on the rails. Let us rise early and fast, or break fast, gently and without perturbation;<sup>31</sup> let company come and let company go, let the bells ring and the children cry — determined to make a day of it. Why should we knock under and go with the stream? Let us not be upset and overwhelmed in that terrible rapid and whirlpool called a dinner, situated in the meridian shallows. Weather this danger and you are safe, for the rest of the way is down hill. With unrelaxed nerves, with morning vigor, sail by it, looking another way, tied to the mast like Ulysses.<sup>32</sup> If the engine whistles, let it whistle till it is hoarse for its pains. If the bell rings, why should we run? We will consider what kind of music they are like. Let us settle ourselves, and work and wedge our feet downward through the mud and slush of opinion, and prejudice, and tradition, and delusion, and appearance, that alluvion<sup>33</sup> which covers the globe, through Paris and London, through New York and Boston and Concord, through Church and State, through poetry and philosophy and religion, till we come to a hard bottom and rocks in place, which we can call reality, and say, This is, and no mistake; and then begin, having a *point d'appui*,<sup>34</sup> below freshet<sup>35</sup> and frost and fire, a place where you might found a wall or a state, or set a lamp-post safely, or perhaps a gauge, not a Nilometer,<sup>36</sup> but a Realometer, that future ages might know how deep a freshet of shams and appearances had gathered from time to time. If you stand right fronting and face to face to a fact, you will see the sun glimmer on both its surfaces, as if it were a cimeter,<sup>37</sup> and feel its sweet edge dividing you through the heart and marrow, and so you will happily conclude your mortal career. Be it life or death, we crave only reality. If we are really dying, let us hear the rattle in our throats and feel cold in the extremities; if we are alive, let us go about our business.

Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. Its thin current slides away, but eternity remains. I would drink deeper; fish in the sky, whose bottom is pebbly with stars. I cannot count one. I know not the first letter of the alphabet. I have always been regretting that I was not as wise as the day I was born. The intellect is a cleaver;<sup>38</sup> it discerns and rifts its way into the secret of things. I do not wish to be any more busy with my hands than is necessary. My head is hands and feet. I feel all my best faculties<sup>39</sup> concentrated in it. My instinct tells me that my head is an organ for burrowing, as some creatures use their snout and fore paws, and with it I would mine and burrow my way through these hills. I think

that the richest vein is somewhere hereabouts; so by the divining-rod<sup>40</sup> and thin rising vapors I judge; and here I will begin to mine.

*Walden* by Henry David Thoreau (1854) is in the public domain.

### **What Students are Learning:**

Students are reading an excerpt from the text, "Walden: Where I Lived and What I Lived For". Students will understand the the themes of Loneliness and Isolation and Progress and Industry. Students will examine and attempt to answer the questions: "What are the costs and benefits of technology?", "Why do people resist change?", and "What does it mean to feel alone?"

### **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 how an author's choices concerning how to structure a text, order events within it, and manipulate time create an effect.

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:**

The book *Walden* by Henry David Thoreau is an account of Thoreau's time in the woods. He built a cabin near Walden Pond and spent a lot of time there for about two years. In the chapter *Where I Lived and What I Lived For* Thoreau explains why he went to the woods. He says "I went to the woods because I wished to live deliberately" (Thoreau 81). He could not live a deliberate life in society. Thoreau also believed that life could not be lived truly with all the stuff people had. In *Walden* he says "Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand; instead of a million count half a dozen, and keep your accounts on your thumb-nail"(Thoreau 82) . He wanted to live a simple life in the woods.

The chapter in the book *Walden* "Where I lived and what I lived For" clearly supports my claim. Thoreau argues that one can truly not live life with all the stuff they have. He wanted people to simplify their lives. What is less simple than living in nature? Nothing!! Nature has no human luxuries, easily found food, or hotels waiting for people to check in. It is a simple lifestyle to live in the woods. Without all of society's stuff a person can show their true character. In nature society can't help, save or distract a person causing them to

show their true characteristics. In nature, Thoreau argues, that life is more purposeful because in nature you have nothing. A person in nature has nothing to alter their personality causing their true character to be revealed.

Source:

<https://true-character-in-nature.weebly.com/where-i-lived-and-what-i-lived-for-a-chapter-in-walden-by-henry-david-thoreau.html>

### Supports for Learning:

#### Word Study:

1. The Spartans were ancient Greeks from the city-state of Sparta, known for their skill as warriors and for their simple living.
2. Rout: The phrase "to put to rout" means "to defeat or overcome."
3. **Sublime** (*adjective*) : of such excellence, grandeur, or beauty as to inspire great admiration or awe
4. "Glorify God and enjoy him forever": a religious phrase that provides structure
5. **Superfluous** (*adjective*) : more than enough or what is necessary
6. Evitable: avoidable
7. German Confederacy: a group of European states (1815-1866)
8. **Fluctuate** (*verb*) : to shift irregularly or uncertainly
9. Sleepers: wooden railroad ties that support the rails
10. Supernumerary: exceeding the usual or stated number; exceeding what is necessary or required
11. Hue: means an outcry or great noise.
12. Saint Vitus' dance: an old-fashioned term for Sydenham's chorea, a nervous disorder characterized by involuntary movements
13. Sentinels: guards
14. Rudiment: a basic principle or element; something unformed or undeveloped
15. **Myriad** (*adjective*) : countless or great in number
16. Seville and Granada: relating to Spanish-Portuguese politics (1830s - 1840s)
17. **Succinct** (*adjective*) : precise; without wasted words
18. **Lucid** (*adjective*) : expressed clearly; easy to understand
19. Revolution of 1649: the English Civil War
20. Pecuniary: relating to money
21. Kieou-pe-yu: A character in *The Analects*, a book of philosophy with quotation attributed to Confucius. Today, we would spell his name Qu Boyu.
22. Confucius, also known as Kongzi a Chinese philosopher and politician of the Spring and Autumn period
23. Messenger: a person who carries a message
24. Arabian Nights' Entertainments: also known as *A Thousand and One Nights*, a medieval collection of Middle Eastern folktales
25. **Discern** (*verb*) : to deduce or recognize
26. Hindoo: a follower of Hinduism
27. Barbarous: uncivilized

28. Brahma: Hindu god of creation
29. In the Old Testament, according to the book of Genesis, Adam was the first man created by God.
30. **Apprehend** (verb) : to grasp with understanding
31. **Perturb** (verb) : to make (someone) anxious or unsettled
32. The Roman name for Odysseus, character in Homer's *The Iliad* and *The Odyssey*. In *The Odyssey*, Ulysses orders his men tie him to the mast of the boat so he could hear the deadly sirens sing and remain safe.
33. Alluvion: the flow of water (against a shore)
34. *Point d'appui*: "a point of support"
35. Freshet: a rising or overflowing of a stream caused by heavy rain or snowmelt
36. Nilometer: a gauge used to measure the rise of the Nile River in Egypt
37. Cimeter: Also called a scimitar, it is a sword with a curved blade associated with use in the Middle East.
38. Cleaver: a butcher's instrument for cutting animal meats
39. Faculties: mental or physical abilities
40. Diving rod: a forked rod believed to indicate the presence of water or minerals below ground

**While reading think about:**

- Why does the narrator choose to live in the woods?
- How is the idea of change presented throughout the story?
- What emotions does the character experience throughout the story?

**Online Resources for Students:****Video:**

[Henry David Thoreau](#)

<https://www.youtube.com/watch?v=JJL9S0J8-4k>

[Walden](#)

<https://www.youtube.com/watch?v=EzSCA7At74s>

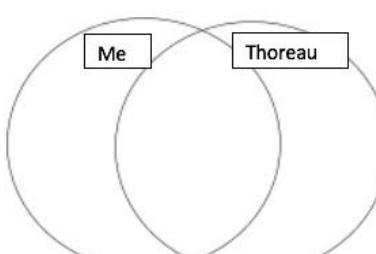
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Link: <https://powerlibrary.org>

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: "Where I Lived and What I Lived For"**

**Directions:** Read *Where I Lived and What I Lived For*. Choose activities from the choice board below. You should complete at least two activities from each row.

	<b>Activity 1</b>  Write a summary of "Where I Lived and What I Lived For". Include key ideas and details from the text.  Summary template: <a href="https://tinyurl.com/t2426mt">https://tinyurl.com/t2426mt</a>  Starters you can use to help you write: -On the whole... -In this text, the author argues that.... -To support the main claim, the author provides evidence that suggests that....	<b>Activity 2</b>  <u>Response to text:</u>  Why did Thoreau resist change? Cite evidence from the text to support your claims.  You can use the table below to organize your ideas:  <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th colspan="2">Thoreau does not want change</th> </tr> <tr> <th>Reason</th> <th>Evidence from text:</th> </tr> </thead> <tbody> <tr> <td>1.</td> <td></td> </tr> <tr> <td>2.</td> <td></td> </tr> </tbody> </table>	Thoreau does not want change		Reason	Evidence from text:	1.		2.		<b>Activity 3</b>  <u>Word Study:</u>  Write a sentence for 15 of the words listed under "Word Study".  The sentences are to be grade appropriate and use at least eight words in each sentence
Thoreau does not want change											
Reason	Evidence from text:										
1.											
2.											
<b>R o w 1</b>	<b>Activity 4</b>  <u>Response to text:</u>  In the context of the text, what does it mean to feel alone? Cite evidence from the text to support your claims.  <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th>What it means to feel alone</th> <th>Text Evidence</th> </tr> </thead> <tbody> <tr> <td></td> <td></td> </tr> </tbody> </table> Text evidence sentence starters: <a href="https://tinyurl.com/text-evidence-starters">https://tinyurl.com/text-evidence-starters</a>	What it means to feel alone	Text Evidence			<b>Activity 5</b>  Identify where (place) and how (what would you do) you would live. Using a Venn Diagram, compare your where and how with Thoreau's where and how in the text.  Example: City, with lots of noise versus in the woods, in quiet.  	<b>Activity 6</b>  <u>Response to text:</u>  Explain how Thoreau uses questions in his writing to provide clarity and structure? Cite evidence from the text to support your claims.				
What it means to feel alone	Text Evidence										
<b>R o w 2</b>											

## Lesson Seven and Eight

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

**Grade: 10 Subject: English Language Arts**

**Focus: I Like To See It Lap The Miles**

By Emily Dickinson

Emily Dickinson (1830-1886) was an American poet who lived a mostly introverted, secluded life, and wrote over 1,800 poems, only some of which were published during her lifetime. The inspiration for this poem – also known by the title “The Railway Train” – comes from Dickinson’s experiences watching the newly constructed rails (and the train riding them) being brought through her hometown of Amherst, Massachusetts. **As you read, take notes on how Dickinson depicts the train and the effect this sign of progress must have made on her.**



"Durango and Silverton 5-14-2009 0318 N" by Joe Ross is licensed under CC BY-SA 2.0.

[1]

I like to see it lap the miles,  
And lick the valleys up,  
And stop to feed itself at tanks;  
And then, prodigious, step

[5]

Around a pile of Mountains,  
And, supercilious, peer  
In shanties by the sides of roads;

And then a quarry<sup>1</sup> pare<sup>2</sup>

To fit its sides, and crawl between,

[10]

Complaining all the while

In horrid, hooting stanza;

Then chase itself down hill

And neigh like Boanerges<sup>3</sup>:

Then, punctual as a star,

[15]

Stop – docile and omnipotent –

At its own stable door.

I like to see it lap the Miles by Emily Dickinson is in the public domain.

### **What Students are Learning:**

Students are reading the poem, Miles, by Emily Dickenson. Students will be understanding the theme or themes of Technology, Progress & Industry as it relates to the text. Students will examine and attempt to answer the question: "What are the costs and benefits of technology?"

### **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 how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create an effect.

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:

The poem I like to see it lap the Miles was written in 1862 and was published for the first time in 1891. It was an age of rapid growth of technology. The Amherst and Belcher town Railway had already been established. The poem is a record of the poet's reaction of the coming of the train. Emily Dickinson invests the mechanical product of technology with aesthetic effects.

In this riddle like poem, Dickinson never mention the name of the subject, but referred to as 'it'. And it is about the train. She does not describe the thing, the Railway train itself. But she describes with a sense of wonder, the beauty of the locomotive, without ever mentioning it. In the poem Emily Dickinson presents the Railway train in the metaphor of a mythical horse. The metaphor is appropriate, because it suggests the superhuman power of the train. The poem also illustrates Emily Dickinson's habit of charging words with the new meanings. In its purpose, design and tone, the poem is remarkably similar to Whitman's "To a Locomotive in winter."

The speaker likes to gaze at the movement of the train, the way it laps the miles and licks the valleys up and how it stops to take water. Once it is filled with water, it then takes a prodigious step forward. The speaker appreciates the train's speed and power as it goes through valleys, stops for fuel, then "steps" around some mountains.

The train continues its journey and travels around a mountain range and then takes peeps with an air of contempt and superiority into the huts around the mountains. It then cuts and trims a distant quarry in the mountains. Between the sides of a quarry or a tunnel, the train claw's groaning and complaining in horrid hooting noise. Then finally it goes down the hill. The words 'crawl' and 'chase' add picturesqueness to the movement of the train. Till the end of the third stanza the train's movement and the distances it covered and the places it crossed are vividly presented. The train itself is portrayed not as a mere machine, but as a living being. This is only to prepare us to receive the final metaphor in the last stanza of the poem. The train now neighs like a mythical horse and then promptly comes to a stop at its stable door.

As the poem is framed as a riddle, the speaker does not mention the exact word for the description she uses in her poem. She is amazed by the development of transportation and the introduction of the train in her town for the first time. She likes to watch this strange creature which "lick the Valleys up", feeds itself, crawls and even shows its emotions by complaining and is very arrogant. She gives the qualities of the natural world of the animal to the train and juxtaposes between them. Though on the surface the poem seems to be praising the train, implicitly the speaker does not like it; her description of it as a "supercilious" is somehow negative. Further the sound of the train is presented in an undesirable way like "horrid" "hootings" and "complaining". Its unwanted features are combined with its "omnipotent," power. It is not a good thing in the natural world as it goes on licking all the hills and destroying the peace of the town with its horrid sound. For the speaker, the new creature does not fit the natural world that is why, it might be one reason, she does not mention the word train in her poem.

Source: Shrestha, Roma. "I like to see it lap the Miles by Emily Dickinson: Summary and Analysis." BachelorandMaster, 3 Dec. 2017, [bachelorandmaster.com/britishandamericanpoetry/i-like-to-see-it-lap-the-miles-summary-analysis.html](http://bachelorandmaster.com/britishandamericanpoetry/i-like-to-see-it-lap-the-miles-summary-analysis.html)

**Supports for Learning:****Word Study:**

1. **Quarry** (*noun*) : a place, typically a large, deep pit, from which materials are extracted, like a mine
2. **Pare** (*verb*) : to trim off or reduce in size
3. *Boanerges* is a name given to the New Testament disciples James and John; it also refers to a loud preacher or orator. By using the word “neigh,” like a horse, Dickinson seems to be poking fun both at the train and at speech-givers/preachers.

**While reading think about:**

- What are the speakers feelings about the train?
- How does the author use the landscape?
- How does the theme of the poem appear throughout the poem?

**Online Resources for Students:****Video:**

[How Technology Changes Us In Expected Ways](#)

<https://www.youtube.com/watch?v=fD58Bt2gj78>

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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: *I Like To See It Lap The Miles***

**Directions:** Read *I Like To See It Lap The Miles*. Choose activities from the choice board below. You should complete at least two activities from each row.

	<b>Activity 1</b>	<b>Activity 2</b>	<b>Activity 3</b>						
<b>R o w  1</b>	<p><b>Response to text:</b> What are the costs and benefits to technology? Cite evidence from this text.</p> <table border="1" data-bbox="171 654 595 971"> <thead> <tr> <th colspan="2">Technology</th> </tr> </thead> <tbody> <tr> <td>Cost (Disadvantage)</td><td>Evidence from text:</td></tr> <tr> <td>Benefit (Advantage)</td><td>Evidence from text:</td></tr> </tbody> </table> <p>Text evidence sentence starters:  <a href="https://tinyurl.com/text-evidence-starters">https://tinyurl.com/text-evidence-starters</a></p>	Technology		Cost (Disadvantage)	Evidence from text:	Benefit (Advantage)	Evidence from text:	<p><b>Expansion Activity:</b> Transform Dickinson's poem into an informational essay explaining how technology impacts people and the world. Cite evidence from the poem to support your claims.</p> <p>Essay outline:  <a href="https://tinyurl.com/t4yc5sf">https://tinyurl.com/t4yc5sf</a></p>	<p><b>Word Study:</b> Review the critical vocabulary from the text</p> <p>Write a sentence for each of the identified words listed under "Word Study."</p> <p>The sentences are to be grade appropriate and use at least eight words in each sentence</p>
Technology									
Cost (Disadvantage)	Evidence from text:								
Benefit (Advantage)	Evidence from text:								
<b>R o w  2</b>	<p><b>Activity 4</b></p> <p><b>Response to text:</b> How does Dickinson use <b>imagery</b> to characterize the train. Use evidence from the poem to support your claims.</p> <p>*Think of the images and sensory details in the poem. What words do you see (sight), hear (sound), taste, smell (odor), and feel (texture)?</p> <p>*Imagery Chart:  <a href="https://tinyurl.com/Imagery-Chart">https://tinyurl.com/Imagery-Chart</a></p>	<p><b>Activity 5</b></p> <p>Create an imagery list. An imagery list contains words from the text which have strong visual and sensory impact.</p>	<p><b>Activity 6</b></p> <p>Note the choice made in the last stanza. Does one choice give the poem a more hopeful tone? Use evidence from the text to support your claims.</p>						

## Lesson Nine and Ten

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

**Grade: 10 Subject: English Language Arts****Focus: Halted Street Car**

By Carl Sandburg

Carl Sandburg (1878-1967) was an American poet known for his free verse<sup>1</sup> poetry about industrialization.<sup>2</sup> Sandburg wrote the poem "Halsted Street Car" in 1916, a time when working conditions were unfavorable. As you read, take notes on what the imagery in the poem reveals about working conditions in the early 1900s.



"PRT Trolley Car 1916" by Richard is licensed under CC BY 2.0.

[1]

Come you, cartoonists,  
Hang on a strap with me here  
At seven o'clock in the morning  
On a Halsted street car.<sup>3</sup>

[5]

Take your pencils  
And draw these faces.

Try with your pencils for these crooked faces,  
That pig-sticker<sup>4</sup> in one corner — his mouth —  
That overall factory girl — her loose cheeks.

[10]

Find for your pencils

A way to mark your memory

Of tired empty faces.

After their night's sleep,

In the moist dawn

[15]

And cool daybreak,

Faces

Tired of wishes,

Empty of dreams.

Halsted Street Car by Carl Sandburg is in the public domain.

### **What Students are Learning:**

Students are reading the poem, Halsted Street Car, by Carl Sanburg. Students will understand the themes of Technology and Progress and Industry. Students will examine and attempt to answer the question: "What are the costs and benefits of technology?"

### **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 how an author's choices concerning how to structure a text, order events within it, and manipulate time create an effect.

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:**

"Poet of the People" - Carl Sandburg

Carl Sandburg found his subject in the American people and the American landscape; he found his voice after a long, lonely search and struggle, in the vivid, candid economy of the American vernacular. He worked his way to a rugged, individual free verse style which spoke clearly, directly, and often crudely to the audience which was also his subject. His poetry celebrated and consoled people in their environments—the crush of the city, the enduring solace of the prairie.

In his work for the *Day Book*, the *Chicago Daily News*, and the Newspaper Enterprise Association (NEA), Sandburg had become a skilled investigative reporter with passionate social concerns. He covered war, racial strife, lynchings, mob violence, and the inequities of the industrial society, such as child labor, and disease and injury induced in the workplace. These concerns were transmuted into poetry. His first published book of poetry, *Chicago Poems*, offered bold, realistic portraits of working men, women, and children; of the "inexplicable fate" of the vulnerable and struggling human victims of war, progress, business. Through his poetry, Sandburg was becoming the poet of democracy, and his belief that the poet had a public duty to speak of his times established his legacy as the "Poet of the People."

Source: <https://www.nps.gov/carl/learn/historyculture/carl-sandburg.htm>

### Supports for Learning:

#### Word Study:

1. Verse: describes poems that do not use rhyme patterns, meter, or other sonic features
2. Industrialization: the process by which the economy of a region shifts away from agriculture and toward manufacturing
3. Street car is a passenger vehicle powered by an electrical wire that runs overhead.
4. "Pig-sticker" is a term that refers to a boar hunter. However, Sandburg may be using this term more broadly to describe a butcher or someone who works in a meat factory.

#### While reading think about:

- How is technology connected to the central theme of the text?
- How does the setting impact the poem?

### Online Resources for Students:

#### Video:

[Carl Sandburg: His Life, His Poetry, His Cause](https://www.youtube.com/watch?v=Y5x1xQ8NBqw)  
<https://www.youtube.com/watch?v=Y5x1xQ8NBqw>

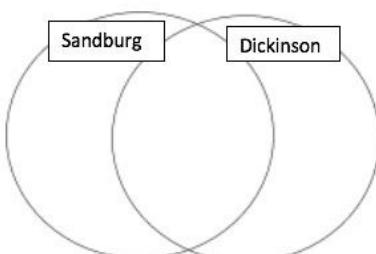
**Power Library:** is the online portal to all that Pennsylvania libraries offer. This is the place to find 24/7 access to newspapers, magazines, journals, historical documents and photos, online databases, and eBooks. Research a subject. Learn about your family history. Locate a title. Explore career 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: *Halted Street Car*

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

	<b>Activity 1</b>  <u>Response to text:</u>  What is the author's message about industrialization. Cite evidence from this text to support your claims.	<b>Activity 2</b>  Write an essay detailing how the poem is impacted by the setting. Cite evidence from the poem to support your claims,	<b>Activity 3</b>  <u>Word Study:</u>  Write a sentence for each of the words listed under "Word Study." The sentences are to be grade appropriate and use at least eight words in each sentence
<b>R o w</b>	<b>Activity 4</b>  Read the text. Using a Venn Diagram, compare and contrast how the author of <i>Halted Street Car</i> views technology versus how the author of <i>I Like To See It Lap The Miles</i> views technology.	<b>Activity 5</b>  <u>Response to text:</u>  How does the speaker view the people on the train? Cite evidence from the text to support your claims.	<b>Activity 6</b>  <u>Response to text:</u>  What is the importance of "faces" in the poem. Cite evidence from the text to support your claims.
<b>1</b>			
<b>2</b>	<b>Activity 4</b>  Read the text. Using a Venn Diagram, compare and contrast how the author of <i>Halted Street Car</i> views technology versus how the author of <i>I Like To See It Lap The Miles</i> views technology.    Starters to help you compare and contrast Sandburg and Dickinson's view of technology:  *One similarity between _____ and _____ is ...	<b>Activity 5</b>  <u>Response to text:</u>  How does the speaker view the people on the train? Cite evidence from the text to support your claims.	<b>Activity 6</b>  <u>Response to text:</u>  What is the importance of "faces" in the poem. Cite evidence from the text to support your claims.

<ul style="list-style-type: none"> <li>* _____ and _____ are similar because they both .....</li> <li>* _____ is ..... In Contrast, _____ is .....</li> <li>* _____ and _____ are different because.....</li> <li>*While _____ says/thinks that..., _____ says/thinks .....</li> </ul>		
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## Rubrics

### 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
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
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
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

## ENGLISH COMPOSITION CONVENTIONS SCORING GUIDELINES

Scoring Domain	Score Point 4 <small>At this score point, the writer—</small>	Score Point 3 <small>At this score point, the writer—</small>	Score Point 2 <small>At this score point, the writer—</small>	Score Point 1 <small>At this score point, the writer—</small>	Score Point 0 <small>At this score point, the writer—</small>
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.

\*Write a short answer for the question “How are man and nature connected?” You can use the sentence starter “Man is connected to nature by...”

**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](http://bit.ly/interchildlibrary)

StoryWeaver has a collection of read along stories.

Link: [bit.ly/StoryWeaver2020](http://bit.ly/StoryWeaver2020)

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

Link: [learnenglishkids.britishcouncil.org](http://learnenglishkids.britishcouncil.org)

Cambridge has online activities for students learning English.



Link: [bit.ly/CamEnglishActivities](https://bit.ly/CamEnglishActivities)

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

Link: [kids.sandiegozoo.org/stories](https://kids.sandiegozoo.org/stories)

Colorín Colorado has many resources for parents.

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