

English 4

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.



Lessons One and Two

Note: Lessons 1-4 represent a unit. By the end of the unit, students will be able to answer the essential question: How do people face death?

Grade: 12 Subject: English Language Arts

Focus: *I felt a Funeral, in my Brain*
by Emily Dickinson 1896

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 experiencing a great loss. **While reading the poem, listen for words that represent sounds. How do the sounds relate to loneliness, mourning, loss, and/or death?**

While reading: Divide a sheet of paper into 3 columns: (1) Stanza, (2) Quote, and (3) Sound and relationship to loneliness, mourning, loss and/or death. While reading, consider how the poet uses the metaphor of a funeral to represent death and/or the loss of sanity.

For example: (1) Stanza - 2 (2) "kept beating - beating - " (3) The sound is from a drum. The sound reminds me of a heart beat but also a funeral drum. The author says the sound makes her numb. She has lost feeling which is a type of mourning.

- (1) I felt a Funeral, in my Brain,
And Mourners to and fro
Kept treading - treading - till it seemed
That Sense was breaking through -
- (2) And when they all were seated,
A Service, like a Drum -
Kept beating - beating - till I thought
My mind was going numb -
- (3) And then I heard them lift a Box
And creak across my Soul
With those same Boots of Lead, again,
Then Space - began to toll,
- (4) As all the Heavens were a Bell,
And Being, but an Ear,
And I, and Silence, some strange Race,
Wrecked, solitary, here -
- (5) And then a Plank in Reason, broke,
And I dropped down, and down -
And hit a World, at every plunge,
And Finished knowing - then -

**What Students are Learning:**

Students will read the poem and will be discussing the themes of Death and Loneliness & Isolation as they relate to the text. We are trying to answer these big questions: "How do people face death?" and "What does it mean to feel alone?"

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:

Emily Dickinson was born on December 10, 1830, in Amherst, Massachusetts. She attended Mount Holyoke Female Seminary in South Hadley, but only for one year. Her father, Edward Dickinson, was actively involved in state and national politics, serving in Congress for one term. Her brother, Austin, who attended law school and became an attorney, lived next door with his wife, Susan Gilbert. Dickinson's younger sister, Lavinia, also lived at home, and she and Austin were intellectual companions for Dickinson during her lifetime.

Dickinson's poetry was heavily influenced by the Metaphysical poets of seventeenth-century England, as well as her reading of the Book of Revelation and her upbringing in a Puritan New England town, which encouraged a Calvinist, orthodox, and conservative approach to Christianity.

She admired the poetry of Robert and Elizabeth Barrett Browning, as well as John Keats. Though she was dissuaded from reading the verse of her contemporary Walt Whitman by rumors of its disgracefulness, the two poets are now connected by the distinguished place they hold as the founders of a uniquely American poetic voice. While Dickinson was extremely prolific as a poet and regularly enclosed poems in letters to friends, she was not publicly recognized during her lifetime. The first volume of her work was published posthumously in 1890 and the last in 1955. She died in Amherst in 1886.

Upon her death, Dickinson's family discovered forty handbound volumes of nearly 1,800 poems, or



"fascicles" as they are sometimes called. Dickinson assembled these booklets by folding and sewing five or six sheets of stationery paper and copying what seem to be final versions of poems. The handwritten poems show a variety of dash-like marks of various sizes and directions (some are even vertical). The poems were initially unbound and published according to the aesthetics of her many early editors, who removed her annotations. The current standard version of her poems replaces her dashes with an en-dash, which is a closer typographical approximation to her intention. The original order of the poems was not restored until 1981, when Ralph W. Franklin used the physical evidence of the paper itself to restore her intended order, relying on smudge marks, needle punctures, and other clues to reassemble the packets. Since then, many critics have argued that there is a thematic unity in these small collections, rather than their order being simply chronological or convenient. *The Manuscript Books of Emily Dickinson* (Belknap Press, 1981) is the only volume that keeps the order

Source: <https://poets.org/poet/emily-dickinson>

Supports for Learning:

- After reading the text, think about these questions:
 - "How do people face death?"
 - "What does it mean to feel alone?"

Online Resources for Students:

Videos:

How to understand *I felt a Funeral, in my Brain*

<https://youtu.be/Q9ISE11zqi>

[2012 POL 3RD PLACE WINNER MARKAYE HASSAN RECITES "I FELT A FUNERAL, IN MY BRAIN," BY](#)

[EMILY DICKINSON](#)

<https://youtu.be/I7v1Rq35BGY>

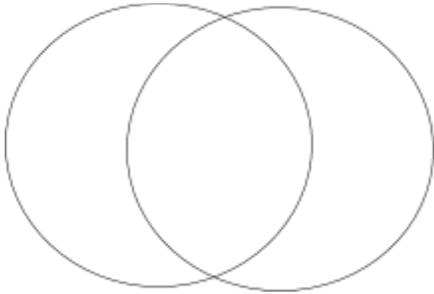
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Link: <https://powerlibrary.org>

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.

Activity Choice Board

Directions: Read the poem *I felt a Funeral, in my Brain*. 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>Response to text:</p> <p>In the context of the poem, how do people face death? Cite evidence from the text to support your claims.</p>	<p style="text-align: center;">Activity 2</p> <p>Answer the following questions:</p> <p>1. PART A: Which of the following identifies the theme of the poem?</p> <p>A. There is nothing more painful than losing someone you love. B. By allowing time for grieving, a person is more likely to recover. C. A person’s loss of self can feel as tragic as a death. D. It is common to feel abandoned when you are left alone.</p> <p>2. PART B: Which detail from the poem best supports the answer to Part A?</p> <p>A. “Kept treading – treading – till it seemed / That sense was breaking through – ” (Lines 3-4) B. “Kept beating – beating – till I thought / My mind was going numb – ” (Lines 7-8) C. “And then I heard them lift a Box / And creak across my Soul” (Lines 9-10) D. “With those same Boots of Lead, again, / Then Space began to toll,” (Lines 11-12)</p>	<p style="text-align: center;">Activity 3</p> <p>After reading the poem, think about different ways people may deal with a loss of a loved one. Write an essay explaining your perspective on "How do people face death?" Cite evidence from the text to support your claims.</p> <p>(see rubrics section for guidance)</p>
<p>R o w 2</p>	<p style="text-align: center;">Activity 4</p> <p>Response to text:</p> <p>How does the author's analogy to musical instruments (Drums and Bells) impact the poem? Cite evidence for the poem to support your claims.</p>	<p style="text-align: center;">Activity 5</p> <p>Respond to the text:</p> <p>In the context of the poem, what does it mean to be alone? Cite evidence from the text to support your claims.</p>	<p style="text-align: center;">Activity 6</p> <p>Using a Venn Diagram, compare the way you view loss (of a person, place, or thing) with the way loss is presented in the poem.</p> 

Lessons Three and Four



Focus: *The Landlady*
by Roald Dahl 1959

Roald Dahl (1916-1990) was a British novelist, short story writer, and poet. Dahl's stories are known for having darkly comic or unexpected endings. In this short story, a young man in search of lodgings is taken in by a seemingly kind and gentle landlady. **As you read, take notes on how the author characterizes the landlady.**

For example: Characterization is a literary device; it is how an author describes a character or person in the short story. The description may include a character's appearance, behavior, and ideas. For example, in paragraph 2, Dahl (the author) describes Billy as seventeen years old and was wearing "a navy-blue overcoat, a new brown trilby hat and a new brown suit and he was feeling fine." We are also told Billy did everything "briskly" or fast because it was a trait of "successful businessmen."

While reading: Divide a sheet of paper into 3 columns: (1) Paragraph, (2) Quote and (3) Characterization. While reading, focus on how the landlady is described - or characterized - by the author. Write the paragraph number, a quote and then explain what this tells you about the landlady.

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- (1) Billy Weaver had travelled down from London on the slow afternoon train, with a change at Swindon on the way, and by the time he got to Bath it was about nine o'clock in the evening and the moon was coming up out of a clear starry sky over the houses opposite the station entrance. But the air was deadly cold and the wind was like a flat blade of ice on his cheeks. "Excuse me," he said, "but is there a fairly cheap hotel not too far away from here?" "Try The Bell and Dragon," the porter answered, pointing down the road. "They might take you in. It's about a quarter of a mile along on the other side." Billy thanked him and picked up his suitcase and set out to walk the quarter-mile to The Bell and Dragon. He had never been to Bath before. He didn't know anyone who lived there. But Mr Greenslade at the Head Office in London had told him it was a splendid city. "Find your own lodgings," he had said, "and then go along and report to the Branch Manager as soon as you've got yourself settled."
 - (2) Billy was seventeen years old. He was wearing a new navy-blue overcoat, a new brown trilby hat, and a new brown suit, and he was feeling fine. He walked briskly down the street. He was trying to do everything briskly these days. Briskness, he had decided, was the one common characteristic of all successful businessmen. The big shots up at Head Office were absolutely fantastically brisk all the time. They were amazing.
 - (3) There were no shops on this wide street that he was walking along, only a line of tall houses on each side, all them identical. They had porches and pillars and four or five steps going up to their front doors, and it was obvious that once upon a time they had been very swanky residences. But now, even in the darkness, he could see that the paint was peeling from the woodwork on their doors and windows, and that the handsome white façades were cracked and blotchy from neglect.
 - (4) Suddenly, in a downstairs window that was brilliantly illuminated by a street-lamp not six yards away, Billy caught sight of a printed notice propped up against the glass in one of the upper panes. It said BED AND BREAKFAST. There was a vase of yellow chrysanthemums, tall and beautiful, standing just underneath the notice. He stopped walking. He moved a bit closer. Green curtains (some sort of



velvety material) were hanging down on either side of the window. The chrysanthemums looked wonderful beside them. He went right up and peered through the glass into the room, and the first thing he saw was a bright fire burning in the hearth. On the carpet in front of the fire, a pretty little dachshund was curled up asleep with its nose tucked into its belly.

- (5) The room itself, so far as he could see in the half-darkness, was filled with pleasant furniture. There was a baby-grand piano and a big sofa and several plump armchairs; and in one corner he spotted a large parrot in a cage. Animals were usually a good sign in a place like this, Billy told himself; and all in all, it looked to him as though it would be a pretty decent house to stay in. Certainly it would be more comfortable than The Bell and Dragon. On the other hand, a pub would be more congenial than a boarding-house. There would be beer and darts in the evenings, and lots of people to talk to, and it would probably be a good bit cheaper, too. He had stayed a couple of nights in a pub once before and he had liked it. He had never stayed in any boarding-houses, and, to be perfectly honest, he was a tiny bit frightened of them. The name itself conjured up images of watery cabbage, rapacious landladies, and a powerful smell of kippers in the living-room.
- (6) After dithering about like this in the cold for two or three minutes, Billy decided that he would walk on and take a look at The Bell and Dragon before making up his mind. He turned to go. And now a queer thing happened to him. He was in the act of stepping back and turning away from the window when all at once his eye was caught and held in the most peculiar manner by the small notice that was there. **BED AND BREAKFAST**, it said. **BED AND BREAKFAST**, **BED AND BREAKFAST**, **BED AND BREAKFAST**. Each word was like a large black eye staring at him through the glass, holding him, **compelling** him, forcing him to stay where he was and not to walk away from that house, and the next thing he knew, he was actually moving across from the window to the front door of the house, climbing the steps that led up to it, and reaching for the bell.
- (7) He pressed the bell. Far away in a back room he heard it ringing, and then at once — it must have been at once because he hadn't even had time to take his finger from the bell-button — the door swung open and a woman was standing there. Normally you ring the bell and you have at least a half-minute's wait before the door opens. But this dame was like a jack-in-the-box. He pressed the bell — and out she popped! It made him jump. She was about forty-five or fifty years old, and the moment she saw him, she gave him a warm welcoming smile. "Please come in," she said pleasantly. She stepped aside, holding the door wide open, and Billy found himself automatically starting forward into the house. The compulsion or, more accurately, the desire to follow after her into that house was extraordinarily strong.
- (8) "I saw the notice in the window," he said, holding himself back.
"Yes, I know." "I was wondering about a room."
"It's all ready for you, my dear," she said.
She had a round pink face and very gentle blue eyes.
"I was on my way to The Bell and Dragon," Billy told her. "But the notice in your window just happened to catch my eye."
"My dear boy," she said, "why don't you come in out of the cold?"
- (9) She seemed terribly nice. She looked exactly like the mother of one's best school-friend welcoming one into the house to stay for the Christmas holidays. Billy took off his hat, and stepped over the threshold.
"Just hang it there," she said, "and let me help you with your coat."



- (10) There were no other hats or coats in the hall. There were no umbrellas, no walking-sticks — nothing. “We have it all to ourselves,” she said, smiling at him over her shoulder as she led the way upstairs. “You see, it isn’t very often I have the pleasure of taking a visitor into my little nest.” The old girl is slightly dotty, Billy told himself. But at five and sixpence a night, who gives a damn about that? — “I should’ve thought you’d be simply swamped with applicants,” he said politely.
- (11) “Oh, I am, my dear, I am, of course I am. But the trouble is that I’m inclined to be just a teeny weeny bit choosy and particular — if you see what I mean.” “Ah, yes.” “But I’m always ready. Everything is always ready day and night in this house just on the off-chance that an acceptable young gentleman will come along. And it is such a pleasure, my dear, such a very great pleasure when now and again I open the door and I see someone standing there who is just exactly right.” She was half-way up the stairs, and she paused with one hand on the stair-rail, turning her head and smiling down at him with pale lips. “Like you,” she added, and her blue eyes travelled slowly all the way down the length of Billy’s body, to his feet, and then up again. On the first-floor landing she said to him, “This floor is mine.” They climbed up a second flight. “And this one is all yours,” she said. “Here’s your room. I do hope you’ll like it.” She took him into a small but charming front bedroom, switching on the light as she went in. “The morning sun comes right in the window, Mr Perkins. It is Mr Perkins, isn’t it?” “No,” he said. “It’s Weaver.” “Mr Weaver. How nice. I’ve put a water-bottle between the sheets to air them out, Mr Weaver. It’s such a comfort to have a hot water-bottle in a strange bed with clean sheets, don’t you agree? And you may light the gas fire at any time if you feel chilly.” “Thank you,” Billy said. “Thank you ever so much.” He noticed that the bedspread had been taken off the bed, and that the bedclothes had been neatly turned back on one side, all ready for someone to get in. “I’m so glad you appeared,” she said, looking earnestly into his face. “I was beginning to get worried.” “That’s all right,” Billy answered brightly. “You mustn’t worry about me.” He put his suitcase on the chair and started to open it. “And what about supper, my dear? Did you manage to get anything to eat before you came here?”
- (12) “I’m not a bit hungry, thank you,” he said. “I think I’ll just go to bed as soon as possible because tomorrow I’ve got to get up rather early and report to the office.” “Very well, then. I’ll leave you now so that you can unpack. But before you go to bed, would you be kind enough to pop into the sitting-room on the ground floor and sign the book? Everyone has to do that because it’s the law of the land, and we don’t want to go breaking any laws at this stage in the proceedings, do we?” She gave him a little wave of the hand and went quickly out of the room and closed the door. Now, the fact that his landlady appeared to be slightly off her rocker didn’t worry Billy in the least. After all, she was not only harmless — there was no question about that — but she was also quite obviously a kind and generous soul. He guessed that she had probably lost a son in the war, or something like that, and had never got over it. So a few minutes later, after unpacking his suitcase and washing his hands, he trotted downstairs to the ground floor and entered the living-room. His landlady wasn’t there, but the fire was glowing in the hearth, and the little dachshund was still sleeping in front of it. The room was wonderfully warm and cosy. I’m a lucky fellow, he thought, rubbing his hands. This is a bit of all right. He found the guest-book lying open on the piano, so he took out his pen and wrote down his name and address. There were only two other entries above his on the page, and, as one always does with guest-books, he started to read them. One was a Christopher Mulholland from Cardiff. The other was Gregory W. Temple from Bristol. That’s funny, he thought suddenly. Christopher Mulholland. It rings a bell. Now where on earth had he heard that rather unusual name before? Was he a boy at school? No. Was it one of his sister’s numerous young men, perhaps, or a friend of his father’s? No, no, it wasn’t any of those. He glanced down again at the book. Christopher Mulholland, 231 Cathedral Road, Cardiff. Gregory W. Temple, 27 Sycamore Drive, Bristol. As a matter of fact, now he came to



think of it, he wasn't at all sure that the second name didn't have almost as much of a familiar ring about it as the first.

- (13) "Gregory Temple?" he said aloud, searching his memory. "Christopher Mulholland?..." "Such charming boys," a voice behind him answered, and he turned and saw his landlady sailing into the room with a large silver tea-tray in her hands. She was holding it well out in front of her, and rather high up, as though the tray were a pair of reins on a frisky horse. "They sound somehow familiar," he said. "They do? How interesting." "I'm almost positive I've heard those names before somewhere. Isn't that queer? Maybe it was in the newspapers. They weren't famous in any way, were they? I mean famous cricketers or footballers or something like that?"
- (14) "Famous," she said, setting the tea-tray down on the low table in front of the sofa. "Oh no, I don't think they were famous. But they were extraordinarily handsome, both of them, I can promise you that. They were tall and young and handsome, my dear, just exactly like you." Once more, Billy glanced down at the book. "Look here," he said, noticing the dates. "This last entry is over two years old." "It is?" "Yes, indeed. And Christopher Mulholland's is nearly a year before that — more than three years ago." "Dear me," she said, shaking her head and heaving a dainty little sigh. "I would never have thought it. How time does fly away from us all, doesn't it, Mr Wilkins?" "It's Weaver," Billy said. "W-e-a-v-e-r." "Oh, of course it is!" she cried, sitting down on the sofa. "How silly of me. I do apologise. In one ear and out the other, that's me, Mr Weaver." "You know something?" Billy said. "Something that's really quite extraordinary about all this?" "No, dear, I don't." "Well, you see — both of these names, Mulholland and Temple, I not only seem to remember each one of them separately, so to speak, but somehow or other, in some peculiar way, they both appear to be sort of connected together as well. As though they were both famous for the same sort of thing, if you see what I mean — like ... like Dempsey and Tunney, for example, or Churchill and Roosevelt."
- (15) "How amusing," she said. "But come over here now, dear, and sit down beside me on the sofa and I'll give you a nice cup of tea and a ginger biscuit before you go to bed." "You really shouldn't bother," Billy said. "I didn't mean you to do anything like that." He stood by the piano, watching her as she fussed about with the cups and saucers. He noticed that she had small, white, quickly moving hands, and red finger-nails. "I'm almost positive it was in the newspapers I saw them," Billy said. "I'll think of it in a second. I'm sure I will." There is nothing more tantalising than a thing like this which lingers just outside the borders of one's memory. He hated to give up. "Now wait a minute," he said. "Wait just a minute. Mulholland... Christopher Mulholland... wasn't that the name of the Eton schoolboy who was on a walking-tour through the West Country, and then all of a sudden..."
- (16) "Milk?" she said. "And sugar?" "Yes, please. And then all of a sudden..." "Eton schoolboy?" she said. "Oh no, my dear, that can't possibly be right because my Mr Mulholland was certainly not an Eton schoolboy when he came to me. He was a Cambridge undergraduate. Come over here now and sit next to me and warm yourself in front of this lovely fire. Come on. Your tea's all ready for you." She patted the empty place beside her on the sofa, and she sat there smiling at Billy and waiting for him to come over. He crossed the room slowly, and sat down on the edge of the sofa. She placed his teacup on the table in front of him. "There we are," she said. "How nice and cosy this is, isn't it?" Billy started sipping his tea. She did the same. For half a minute or so, neither of them spoke. But Billy knew that she was looking at him. Her body was half-turned towards him, and he could feel her eyes resting on his face, watching him over the rim of her teacup. Now and again, he caught a whiff of a peculiar smell that seemed to emanate directly from her person. It was not in the least unpleasant, and it reminded him — well, he wasn't quite sure what it reminded him of. Pickled walnuts? New



leather? Or was it the corridors of a hospital? “Mr Mulholland was a great one for his tea,” she said at length. “Never in my life have I seen anyone drink as much tea as dear, sweet Mr Mulholland.” “I suppose he left fairly recently,” Billy said. He was still puzzling his head about the two names. He was positive now that he had seen them in the newspapers — in the headlines. “Left?” she said, arching her brows. “But my dear boy, he never left. He’s still here. Mr Temple is also here. They’re on the third floor, both of them together.” Billy set down his cup slowly on the table, and stared at his landlady. She smiled back at him, and then she put out one of her white hands and patted him comfortingly on the knee. “How old are you, my dear?” she asked. “Seventeen.” “Seventeen!” she cried. “Oh, it’s the perfect age! Mr Mulholland was also seventeen. But I think he was a trifle shorter than you are, in fact I’m sure he was, and his teeth weren’t quite so white. You have the most beautiful teeth, Mr Weaver, did you know that?”

- (17) “They’re not as good as they look,” Billy said. “They’ve got simply masses of fillings in them at the back.”
- (18) “Mr Temple, of course, was a little older,” she said, ignoring his remark. “He was actually twenty eight. And yet I never would have guessed it if he hadn’t told me, never in my whole life. There wasn’t a blemish on his body.” “A what?” Billy said. “His skin was just like a baby’s.” There was a pause. Billy picked up his teacup and took another sip of his tea, then he set it down again gently in its saucer. He waited for her to say something else, but she seemed to have lapsed into another of her silences. He sat there staring straight ahead of him into the far corner of the room, biting his lower lip. “That parrot,” he said at last. “You know something? It had me completely fooled when I first saw it through the window from the street. I could have sworn it was alive.” “Alas, no longer.” “It’s most terribly clever the way it’s been done,” he said. “It doesn’t look in the least bit dead. Who did it?” “I did.” “You did?”
- (19) “Of course,” she said. “And have you met my little Basil as well?” She nodded towards the dachshund curled up so comfortably in front of the fire. Billy looked at it. And suddenly, he realised that this animal had all the time been just as silent and motionless as the parrot. He put out a hand and touched it gently on the top of its back. The back was hard and cold, and when he pushed the hair to one side with his fingers, he could see the skin underneath, greyish-black and dry and perfectly preserved. “Good gracious me,” he said. “How absolutely fascinating.” He turned away from the dog and stared with deep admiration at the little woman beside him on the sofa. “It must be most awfully difficult to do a thing like that.” “Not in the least,” she said. “I stuff all my little pets myself when they pass away. Will you have another cup of tea?” “No, thank you,” Billy said. The tea tasted faintly of bitter almonds,³¹ and he didn’t much care for it. “You did sign the book, didn’t you?” “Oh, yes.”
- (20) “That’s good. Because later on, if I happen to forget what you were called, then I can always come down here and look it up. I still do that almost every day with Mr Mulholland and Mr... Mr...” “Temple,” Billy said. “Gregory Temple. Excuse my asking, but haven’t there been any other guests here except them in the last two or three years?” Holding her teacup high in one hand, inclining her head slightly to the left, she looked up at him out of the corners of her eyes and gave him another gentle little smile. “No, my dear,” she said. “Only you.”

What Students are Learning:

Students will read the short story and will be discussing the themes of Death and Fate & Free Will as they relate to the text. We are trying to answer these big questions: "How do people face death?" 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.

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:

Roald Dahl, (born September 13, 1916, [Llandaff](#), Wales—died November 23, 1990, [Oxford](#), England), British writer, a popular author of ingenious, irreverent children's books.

Following his graduation from Repton, a renowned British public school, in 1932, Dahl avoided a university education and joined an expedition to Newfoundland. He worked from 1937 to 1939 in [Dar es Salaam, Tanganyika](#) (now in Tanzania), but he enlisted in the Royal Air Force (RAF) when [World War II](#) broke out. Flying as a fighter pilot, he was seriously injured in a crash landing in [Libya](#). He served with his squadron in Greece and then in Syria before doing a stint (1942–43) as assistant air attaché in Washington, [D.C.](#) (during which time he also served as a spy for the British government). There the novelist [C.S. Forester](#) encouraged him to write about his most exciting [RAF](#) adventures, which were published by the *Saturday Evening Post*.

Dahl's first book, *The Gremlins* (1943), was written for [Walt Disney](#) but was largely unsuccessful. His service in the RAF influenced his first story collection, *Over to You: Ten Stories of Flyers and Flying* (1946), a series of military tales that was warmly received by critics but did not sell well. He achieved best-seller status with *Someone like You* (1953; rev. ed. 1961), a collection of [macabre](#) stories for adults, which was followed by *Kiss, Kiss* (1959), which focused on stormy [romantic](#) relationships.

Dahl then turned primarily to writing the children's books that would give him lasting fame. Unlike most other books aimed at a young audience, Dahl's works had a darkly comic nature, frequently including gruesome violence and death. His villains were often malevolent adults who imperiled [precocious](#) and noble child protagonists. *James and the Giant Peach* (1961; [film](#) 1996), written for his own children, was a popular success, as was [Charlie and the Chocolate Factory](#) (1964), which was made into the films *Willy Wonka & the Chocolate Factory* (1971) and [Charlie and the Chocolate Factory](#) (2005). His other works for young readers include *Fantastic Mr. Fox* (1970; film 2009), *Charlie and the Great Glass Elevator* (1972), *The Enormous Crocodile* (1978), *The BFG* (1982; films 1989 and 2016), and *The Witches*

(1983; film 1990). One of his last such books, *Matilda* (1988), was adapted as a film (1996) and as a stage musical (2010).

Supports for Learning:

- Word study: Review the vocabulary words listed below.
 1. Landlady (noun) - a woman who rents a room or apartment
 2. Swindon (noun) - a large town in South West England
 3. Bath (noun) - a region in the countryside in South West England
 4. A “porter” (noun) - a person employed to carry luggage.
 5. Trilby hat (noun)- a soft felt hat with a narrow brim
 6. Briskly (adverb): quick and active
 7. Swanky (adjective): stylish and expensive
 8. A “façade” (noun) - the face of a building, especially the front that looks on a street.
 9. Dachshund (noun) - a type of dog with short legs and a long body
 10. Congenial (adjective): pleasant and enjoyable
 11. Conjure (verb): to produce or cause something to appear
 12. Rapacious (adjective): aggressively greedy
 13. Kippers (noun) - a type of fish
 14. Dithering (gerund) - to be indecisive
 15. Dotty (adjective) - odd or different (eccentric)
 16. Queer (adjective) - strange or odd
 17. Peculiar (adjective): strange or odd; unusual
 18. “Off her rocker” (idiom) - insane or crazy
 19. “Dame” (noun) - another term for a woman.
 20. Compulsion (noun): an irresistible urge to behave in a certain way
 21. Threshold (noun) - a point of entering
- After reading the text, think about these questions:
 - "How do people face death?"
 - "Can we control our fate?"

Online Resources for Students:

Videos:

Episode from Roald Dahl’s television series "Tales of the Unexpected," Dahl presents the live action rendition of his short story “The Landlady.”

<https://youtu.be/kpDb4EcSnLE>

The Landlady by Roald Dahl - read by Robert Harper

<https://soundcloud.com/robert-harper-uk/the-landlady-by-roald-dahl>

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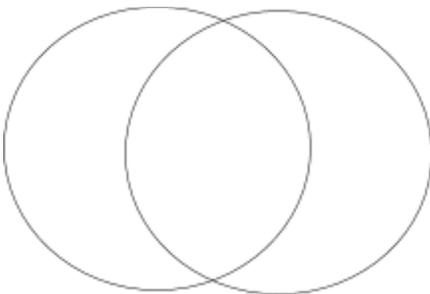
Link: <https://powerlibrary.org>

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your email and zip code. You will receive a login to Powerlibrary.

Activity Choice Board:

Directions: Read the short story *The Landlady*. 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>Respond to the text:</p> <p>How do the reader's and Billy's contrasting points of view affect the text?</p>	<p>Answer the following questions:</p> <p>PART A: What does the word "compelling" mean as used in paragraph 6?</p> <p>A. to urge someone to do something B. to think deeply about something C. to become slightly interested in something D. to scare someone into doing something</p> <p>PART B: Which quote from paragraph 12 best supports the answer to Part A?</p> <p>A. "After dithering about like this in the cold for two or three minutes" B. "when all at once his eye was caught and held in the most peculiar manner" C. "Each word was like a large black eye staring at him through the glass" D. "forcing him to stay where he was and not to walk away from that house"</p>	<p>Word Study: Review the critical vocabulary from the text</p> <p>1. Write a sentence for 10 of the identified words listed under wordstudy.</p> <p>a. The sentences are to be grade appropriate and use at least eight words in each sentence.</p>
R o w 2	<p>Activity 4</p> <p>Read the text. Using a Venn Diagram, compare and contrast the way the theme of death is presented in the poem <i>I felt a Funeral, in my Brain</i> and how it is presented in the short story, <i>The Landlady</i>.</p> 	<p>Activity 5</p> <p>Respond to the text:</p> <p>How does the shift in the physical description of the landlady throughout the passage impact the story's meaning?</p>	<p>Activity 6</p> <p>Answer the following question then provide text evidence: What can the reader infer about the landlady from her conversation with Billy in the sitting room?</p> <p>A. She was a doctor or likely had some medical training, as evidenced by her ability to stuff her pets. B. She is a lonely old woman who lost her son in the war and tries to replace him with her particular tenants. C. She may have witnessed something terrible and suffers memory problems because she cannot recall Billy's name correctly. D. She may be more threatening</p>

		<p>than she appears because her words suggest she was involved in the two men's disappearances. Which detail from the text best supports your answer to Part A?</p>
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Lessons Five and Six

Grade: 12 Subject: English Language Arts

Focus: *Mentors play critical role in quality of college experience, new poll suggests*
by Leo M. Lambert, Jason Husser, and Peter Felten 2018

College is full of new experiences and challenges, and one of the best ways to succeed in college is with a mentor. In this informational text, Leo M. Lambert, Jason Husser, and Peter Felten discuss how students benefit from having mentors in college. **As you read, take notes on why the author believes student-mentor relationships are beneficial.**

- (1) In order to have a rewarding college experience, students should build a constellation of mentors.
- (2) This constellation should be a diverse set of faculty, staff and peers who will get students out of their comfort zones and challenge them to learn more — and more deeply — than they thought they could. Students should begin to build this network during their first year of college.
- (3) Those are some of the key takeaways from a new Elon University Poll of a nationally representative sample of more than 4,000 U.S. college graduates with bachelor's degrees. These are points two of us plan to explore more deeply as co-authors of a forthcoming book on mentoring in college.
- (4) We bring different perspectives to this project. One of us is a former college president. Another is a scholar of undergraduate education. The third author of this article is a political scientist who directs the Elon Poll.
- (5) The Elon University Poll and the Center for Engaged Learning examined the nature and qualities of relationships that matter most for college students. The poll found that graduates who had seven to 10 significant relationships with faculty and staff were more than three times as likely to report their college experience as "very rewarding" than those with no such relationships. Similar effects were found for peer relationships in college.
- (6) The first year of college is crucial in establishing the foundation for these relationships, which will not only influence students' time in college but a large part of the rest of their lives. In the Elon Poll, 79 percent of graduates reported meeting the peers who had the biggest impact on them during their first year of college. And 60 percent reported meeting their most influential faculty or staff mentors during that first year.
- (7) The classroom is the most common place that students say they encountered both influential faculty members and peers.



- (8) This Elon Poll builds on a rich body of research on the power of relationships with peers, faculty, advisers and other mentors, and how those relationships influence student learning, a sense of belonging and achievement.
- (9) For instance, in the landmark 1977 work “Four Critical Years,” Alexander Astin of UCLA noted that “student-faculty interaction has a stronger relationship to student satisfaction with the college experience than any other student involvement variable.” Another pioneering researcher, Vincent Tinto of Syracuse University, documented how the most effective undergraduate experiences “enable the faculty and staff to make continuing, personal contact with students.” Sociologists Daniel Chambliss and Christopher Takacs offered this sage² message after their 10-year examination of students at Hamilton College: “Spend your time with good people. That’s the most important thing.”

Relationships make a big difference

- (10) Following up on a 2014 Gallup-Purdue national survey, the Elon Poll found that more than 80 percent of respondents reported their most important faculty or staff relationship formed in college was with someone who made them excited about learning, cared about them as a person and encouraged them to pursue their dreams.
- (11) Having even a very small number of meaningful relationships made a big difference. Forty-six percent of respondents with just one or two significant faculty or staff relationships rated college as “very rewarding,” as compared to just 22 percent of those with no such relationships. Similarly, 48 percent of respondents with one or two significant peer relationships rated college as “very rewarding,” as compared to 25 percent who lacked those types of connections. When it comes to relationships in college, quality matters more than quantity.
- (12) These findings make plain that the best undergraduate education — for all students at all types of institutions — is one in which students form sustained relationships with peers, faculty, staff and other mentors.

What colleges and universities do matters

- (13) Unfortunately, not all students form the kind of relationships that are key to a rewarding college experience. Indeed, the Elon Poll suggests that some who are the first in their family to attend college often don’t have as strong of a mentoring constellation as those with at least one parent who attended college.
- (14) Significantly, 15 percent of first-generation graduates reported zero influential relationships with faculty or staff while in college, as compared to only 6 percent of those with a college-educated parent. And 29 percent of graduates with a college-educated parent reported more than seven significant relationships with faculty or staff, compared to 17 percent for first-generation students.
- (15) Students have an important role in building these constellations, but so do colleges and universities. Initiatives like Elon University’s Odyssey Scholars program for first-generation students put faculty, staff and peer mentors in place from the start of college. Odyssey Scholar director Jean Rattigan-Rohr reports an 89 percent four-year graduation rate for the two most recent groups of scholars. This rate exceeds the rate for the student body as a whole. Similarly, but at a much bigger institution, the Texas Interdisciplinary Plan (TIP) at the University of Texas at Austin provides peer mentoring and expert advising to at-risk incoming students. Thanks in part to these relationships, more TIP students have GPAs above 3.0 than their non-TIP peers.

- (16) Since contact with faculty early on is critical for all students, the Elon Poll reinforces existing scholarship that urges colleges to place their best teaching faculty in first-year classes. A study of some two dozen colleges and universities demonstrates that frequent and meaningful student-faculty interactions significantly improves student motivation and achievement.

You can find mentors in many places

- (17) The poll also found that not all of the most influential mentors are professors. Notably, one-third of our respondents identified a staff member — that is, an administrator, student life worker or support staff — rather than a professor as their most influential mentor.
- (18) Every staff person on a college campus — from gardeners and janitors to secretaries and office assistants — shapes the learning environment and many have significant contact with students. In an effort to recognize and celebrate the contributions these personnel make to students' lives, Georgetown alumnus Febin Bellamy founded *Unsung Heroes* in 2016. The program should remind students to look in unexpected places for people who can make a difference in their lives.

Find your people

- (19) Establishing a network of mentors takes a sense of purpose and initiative. Granted, forming relationships with mentors and peers may come more easily to some students than others. But a constellation of mentors does not need to have dozens of people in it. Instead, a few positive relationships with peers, faculty and staff will make a powerful difference for the college experience and beyond.
- (20) To make this happen, students should make simple gestures to connect with potential mentors. Talk with a faculty member after class. Invite a professor to have coffee. Ask an advanced student in your major for advice. Small steps like these can uncover mutual interests and shared passions and, ultimately, lead to the kinds of relationships that make a big difference in college — and for a lifetime.

What Students are Learning:

In the informational text "Mentors play critical role in quality of college experience, new poll suggests," Leo M. Lambert, Jason Husser, and Peter Felten discuss how college students benefit from having a mentor.

As we read, we will be discussing the theme of Education & Knowledge as it relates to the text. We are trying to answer this big question: **"What is the goal of education?"**

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:

What is a Mentor and Roles of the Mentor and Mentee

Key Points

A mentor is a person or friend who guides a less experienced person by building trust and modeling positive behaviors. An effective mentor understands that his or her role is to be dependable, engaged, authentic, and tuned into the needs of the mentee.

Today, most youth development organizations recognize the importance of a child having a caring responsible adult in their lives. For children who come from less than ideal circumstances, mentoring can be a critical ingredient towards positive youth outcomes. Developmental psychologist and co-founder of Head Start, Urie Bronfenbrenner said it best, "development, it turns out, occurs through this process of progressively more complex exchange between a child and somebody else—especially somebody who's crazy about that child."

The word mentor comes from the character "Mentor" in Homer's epic tale, *The Odyssey*. Mentor was a trusted friend of Odysseus, the king of Ithaca. When Odysseus fought in the Trojan War, Mentor served as friend and counsel to Odysseus' son Telemachus. *Riverside Webster's II New College Dictionary 1995* defines a mentor as "a wise and trusted teacher or counselor". The act of mentoring is a series of ongoing and little successes. You will be able to make a real impact through consistent and ongoing relationship building.

Source: <https://www.oycp.com/MentorTraining/3/m3.html>

Supports for Learning:

- After reading the text, think about these questions:
 - Do you have someone who you consider a mentor?
 - How can people who have already experienced the job you would like help you?

Online Resources for Students:

Videos:

How faculty mentors can help first-generation students succeed:

<https://www.youtube.com/watch?v=L4r6hCLJTjY&feature=youtu.be>

Top Mistakes Students Make - Not Visiting your Professor During Office Hours

<https://www.youtube.com/watch?v=lkpWQHLY4A4>

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Activity Choice Board

Directions: Read the article *Mentors play critical role in quality of college experience, new poll suggests*. 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>Based on your knowledge, write an opinion essay on your response to the essential question:</p> <p>"What is the goal of education?"</p>	<p>Answer the following question: How does paragraph 11 contribute to the authors' argument about students and mentors?</p> <p>A. It emphasizes how much better students who had mentors felt about college, by comparing them to students who didn't have mentors. B. It shows that limiting the number of mentors that students had made the few mentorships they had more meaningful. C. It highlights how it's much more common for students to have a mentor than to go through school alone. D. It suggests that there were many students who didn't feel as if their mentors had a big impact on their college experience.</p>	<p>After reading the article, respond the following question:</p> <p>What connection does the author draw between mentorships and academic success of students?</p> <p>Make sure to include text evidence to support your response.</p>

R o w 2	Activity 4	Activity 5	Activity 6
	<p>Respond to the text: Write an essay responding to the questions below:</p> <p>Has this article inspired you to seek out a mentor in college or in your next endeavor after high school? Why or why not?</p>	<p>Respond to the text: Write an essay responding to the questions below:</p> <p>Do you have someone that you consider a mentor? If so, how do they help you? If you don't have a mentor, describe what traits would be important to you for your mentor to possess?</p>	<p>Answer the following question: Which statement describes the relationship between when a mentorship is established and its effectiveness?</p> <p>A. The authors show how students have more time to develop meaningful relationships with faculty when relationships are established early on.</p> <p>B. The authors discuss how students felt that they established their most important mentorships in their first year of college.</p> <p>C. The authors prove that students find better mentors later in their education when they're more established in their studies.</p> <p>D. The authors suggest that faculty are more willing to take on younger students, as they believe they need more guidance.</p>

Lessons Seven and Eight

Note: Lessons 7 - 10 represent a unit. By the end of the unit, students will be able to answer the essential questions: "Who's in control: man or nature?", "How do we understand the world around us?", "How do we define beauty?", and "How do we view nature?"

Grade: 12 Subject: English Language Arts

Focus: *Excerpt from "Nature"*
by Ralph Waldo Emerson 1836

Ralph Waldo Emerson (1803-1882) was an American essayist, philosopher, and poet. He was a leader in Transcendentalism, a social and philosophical movement that held a deep respect for nature. In this excerpt from Emerson's essay "Nature," he discusses his appreciation for nature. **As you read, take notes on how Emerson describes humans' experience of nature.**

While reading: Divide a piece of paper into 3 columns: (1) Paragraph, (2) Quote, (3) Humans' experience of or with nature. While reading, list the paragraph, the quote and paragraph or explain how the quote represents the author's description of humans' experience with or of nature.

For example:

- (1) Paragraph 1
- (2) "...all natural objects make a kindred impression, when the mind is open to their influence"
- (3) The quote means people can relate to nature because we can relate to it without having to think



about it. The author is stating this only happens if humans are willing to learn from nature. Our minds have to be willing to acknowledge how nature affects us or has power over us.

- (1) The stars awaken a certain reverence, because though always present, they are inaccessible; but all natural objects make a kindred impression, when the mind is open to their influence. Nature never wears a mean appearance. Neither does the wisest man extort her secret, and lose his curiosity by finding out all her perfection. Nature never became a toy to a wise spirit. The flowers, the animals, the mountains, reflected the wisdom of his best hour, as much as they had delighted the simplicity of his childhood.
- (2) When we speak of nature in this manner, we have a distinct but most poetical sense in the mind. We mean the integrity of impression made by manifold natural objects. It is this which distinguishes the stick of timber of the wood – cutter, from the tree of the poet. The charming landscape which I saw this morning, is indubitably made up of some twenty or thirty farms. Miller owns this field, Locke that, and Manning the woodland beyond. But none of them owns the landscape. There is a property in the horizon which no man has but he whose eye can integrate all the parts, that is, the poet. This is the best part of these men's farms, yet to this their warranty-deeds give no title.
- (3) To speak truly, few adult persons can see nature. Most persons do not see the sun. At least they have a very superficial seeing. The sun illuminates only the eye of the man, but shines into the eye and the heart of the child. The lover of nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the spirit of infancy even into the era of manhood. His intercourse with heaven and earth, becomes part of his daily food. In the presence of nature, a wild delight runs through the man, in spite of real sorrows. Nature says, – he is my creature, and maugre all his impertinent griefs, he shall be glad with me. Not the sun or the summer alone, but every hour and season yields its tribute of delight; for every hour and change corresponds to and authorizes a different state of the mind, from breathless noon to grimmest midnight. Nature is a setting that fits equally well a comic or a mourning piece. In good health, the air is a cordial of incredible virtue. Crossing a bare common, in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect exhilaration. I am glad to the brink of fear. In the woods too, a man casts off his years, as the snake his slough, and at what period soever of life, is always a child. In the woods, is perpetual youth. Within these plantations of God, a decorum and sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years. In the woods, we return to reason and faith. There I feel that nothing can befall me in life, – no disgrace, no calamity, (leaving me my eyes,) which nature cannot repair. Standing on the bare ground, – my head bathed by the blithe air, and uplifted into infinite space, – all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all. . .

What Students are Learning:

As we read, we will be discussing the themes of Beauty & Happiness, Education & Knowledge, and Human vs. Nature as they relate to the text. We are trying to answer these big questions :

"Who's in control: humans or nature?", "How do we understand the world around us?", "How do we define beauty?", 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:

The video, LITERATURE - Ralph Waldo Emerson, provides information on the author and supports understanding the text. As part of the lesson, students will be asked to watch the video as a means of acquiring some background and context of the text and its author.

Supports for Learning:

- Word study: Review the vocabulary words listed below. Practice using these words when talking about the text.
 1. Reverence (noun): a deep respect for something
 2. Kindred - similar in kind; related
 3. Manifold- many and various
 4. Indubitable (adjective): impossible to doubt; unquestionable
 5. Maugre- an archaic term meaning "in spite of"
 6. Slough - a snake's skin
 7. Soever- to any possible or known extent
 8. Decorum- behavior in keeping with good taste and propriety; etiquette
 9. Sanctity- state of being holy or sacred
 10. Calamity (noun): an event causing great damage or distress; a disaster
 11. Blithe - happy or joyous
- After reading the text, think about these questions:
 - "Who's in control: man or nature?", "How do we understand the world around us?", "How do we define beauty?", and "How do we view nature?"

Online Resources for Students:

Videos:

LITERATURE - Ralph Waldo Emerson

<https://www.youtube.com/watch?v=EOkdFMw0pmk>

Ralph Waldo Emerson's 'Nature' Brought To Life

<https://www.youtube.com/watch?v=G3RbTzm5v3A>

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Activity Choice Board

Directions: Read the *Excerpt from "Nature"*. 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>Respond to the text: Write an essay responding to the questions below:</p> <p>In the essay, Emerson asserts that no one can truly understand all of nature. What other parts of the world will humans never be able to understand fully? How do we try to make up for that as a society?</p>	<p style="text-align: center;">Activity 2</p> <p>Answer the following questions:</p> <p>PART A: What is the meaning of "perennial" as it is used in paragraph 3?</p> <p>A. continuing B. enchanting C. intimidating D. common</p> <p>2. PART B: What phrase from paragraph 3 is an example of something that is being described as "perennial"?</p> <p>A. "impertinent grief" B. "tribute of delight" C. "perpetual youth" D. "infinite space"</p>	<p style="text-align: center;">Activity 3</p> <p>Respond to the text: Write an essay responding to the questions below:</p> <p>In the essay, Emerson discusses the positive effect that nature has on humans. Have you ever felt uplifted by nature? If so, describe the experience. What are other ways nature can affect us both positive and negative?</p>
<p>R o w 2</p>	<p style="text-align: center;">Activity 4</p> <p>Respond to the text: Write an essay responding to the questions below:</p> <p>In the essay, Emerson describes children as being better able to perceive nature's beauty. Do you agree with this? How have your views on nature changed as you have aged? Do you spend as much time in nature now as you did as a child? Why do you think this is?</p>	<p style="text-align: center;">Activity 5</p> <p>Write an opinion essay on your response to the essential question:</p> <p>"Who's in control: man or nature?"</p>	<p style="text-align: center;">Activity 6</p> <p>Word Study: Review the critical vocabulary from the text</p> <p>1. Write a sentence for 10 of the identified words listed under wordstudy.</p> <p>*The sentences are to be grade appropriate and use at least eight words in each sentence.</p>



Grade: 12 Subject: English Language Arts

Focus: *Excerpt from Walden: "The Ponds"*
by Henry David Thoreau 1854

Henry David Thoreau (1817-1862) was an American author, essayist, and philosopher. He was one of the major figures of Transcendentalism, a movement that valued the spiritual over the material. The following excerpt comes from his best-known work, *Walden*, in which he reflects upon his two years spent living in the wilderness near Walden Pond in Massachusetts. **As you read, take notes on the words Thoreau uses to describe the scene before him. Reflect on the words used by Thoreau to describes nature in his world.**

While reading: Divide a piece of paper into 3 columns: (1) Paragraph, (2) Quote, (3) View of nature / beauty. While reading, list the paragraph, the quote and paragraph or explain how the quote represents the author’s description of humans’ experience with or of nature.

For example:

Paragraph: 1

Quote: “when all the warmth of the sun is fully appreciated...”

(3) Thoreau believes nature provides comfort but humans have to take time to recognize it.

- (1) It is a soothing employment, on one of those fine days in the fall when all the warmth of the sun is fully appreciated, to sit on a stump on such a height as this, overlooking the pond, and study the dimpling circles which are incessantly(1) inscribed on its otherwise invisible surface amid the reflected skies and trees. Over this great expanse there is no disturbance but it is thus at once gently smoothed away and assuaged, as, when a vase of water is jarred, the trembling circles seek the shore and all is smooth again. Not a fish can leap or an insect fall on the pond but it is thus reported in circling dimples, in lines of beauty, as it were the constant welling up of its fountain, the gentle pulsing of its life, the heaving of its breast. The thrills of joy and thrills of pain are undistinguishable. How peaceful the phenomena of the lake! Again the works of man shine as in the spring. Ay, every leaf and twig and stone and cobweb sparkles now at mid-afternoon as when covered with dew in a spring morning. Every motion of an oar or an insect produces a flash of light; and if an oar falls, how sweet the echo!
- (2) In such a day, in September or October, Walden is a perfect forest mirror, set round with stones as precious to my eye as if fewer or rarer. Nothing so fair, so pure, and at the same time so large, as a lake, perchance, lies on the surface of the earth. Sky water. It needs no fence. Nations come and go without defiling it. It is a mirror which no stone can crack, whose quicksilver will never wear off, whose gilding Nature continually repairs; no storms, no dust, can dim its surface ever fresh; — a mirror in which all impurity presented to it sinks, swept and dusted by the sun’s hazy brush, — this the light dust-cloth, — which retains no breath that is breathed on it, but sends its own to float as clouds high above its surface, and be reflected in its bosom still.
- (3) A field of water betrays the spirit that is in the air. It is continually receiving new life and motion from above.



It is intermediate in its nature between land and sky. On land only the grass and trees wave, but the water itself is rippled by the wind. I see where the breeze dashes across it by the streaks or flakes of light. It is remarkable that we can look down on its surface. We shall, perhaps, look down thus on the surface of air at length, and mark where a still subtler spirit sweeps over it.

(1) Incessant (adjective): continuing without pause or interruption

What Students are Learning:

In "Excerpt from *Walden: 'The Ponds,'*" Henry David Thoreau describes a scene in nature at Walden Pond. As we read, we will be discussing the themes of Beauty & Happiness, Education & Knowledge, and Human vs. Nature as they relate to the text. We are trying to answer these big questions :

"Who's in control: humans or nature?", "How do we understand the world around us?", "How do we define beauty?", 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:

The video, **Henry David Thoreau Tour**, provides information on the author and supports understanding the text. As part of the lesson, students will be asked to watch the video as a means of acquiring some background and context of the text and it's author.

<https://www.youtube.com/watch?v=9dzl6eyMf0o>

Supports for Learning:

- After reading the text, think about these questions:
 - "Who's in control: humans or nature?", "How do we understand the world around us?", "How do we define beauty?", and "How do we view nature?"

Online Resources for Students:

Videos:

Henry David Thoreau Tour

<https://www.youtube.com/watch?v=9dzt6eyMf0o>

Reflect On Henry David Thoreau’s Vision Of Walden Pond | The Daily 360 | The New York Times

<https://www.youtube.com/watch?v=7jM6Q8WiYU>

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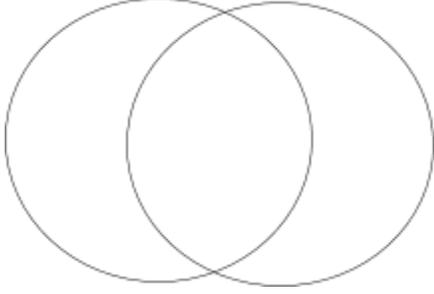
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Activity Choice Board

Directions: Read the *Excerpt from Walden “The Ponds”*. 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>Answer the following question in essay form:</p> <p>The author of the text, David Thoreau decided to live by himself in the woods. How do you think living near Walden Pond helped Thoreau better appreciate the nature he describes in his essay?</p>	<p>Answer the following questions:</p> <p>1. PART A: What is the meaning of “assuaged” as it is used in paragraph 1?</p> <p>A. calmed B. alerted C. reflected D. muted</p> <p>2. PART B: Which phrase from paragraph 1 provides context for the meaning of “assuaged”?</p> <p>A. “fully appreciated” B. “smooth again” C. “welling up” D. “circling dimples”</p>	<p>Respond to the text: Write an essay responding to the questions below:</p> <p>In the text, Thoreau describes Walden pond as “a mirror which no stone can crack” (Paragraph 2). In what ways are humans altering, or “cracking,” nature? How do you think Thoreau would feel about the state of nature today?</p>

R o w 2	Activity 4	Activity 5	Activity 6
	Respond to the text: Write an essay responding to the questions below: How can slowing down and observing nature help us appreciate the world we live in? How is nature important to our understanding of the world?	Write an essay responding to the questions below: If you had to live near a pond in the woods, how would you feel? What things would you appreciate while being there?	After reading the text. Using a Venn Diagram, compare and contrast the way the theme of Nature is presented in the <i>Excerpt from "Nature"</i> and how it is presented in <i>Excerpt from Walden: "The Ponds"</i>  Write an explanation of your comparison.

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	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/poem

*Use pictures to review vocabulary

*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 text, citing up to 2 supporting details

*Pick out one idea that stood out to you from the 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>