English 2
Note: Lessons 1 - 10 represent a unit. By the end of the unit, students will be able to answer the essential question: What is love, and how does it change us?

Grade: 10  Subject: English Language Arts

Focus: To My Dear and Loving Husband
by Anne Bradstreet 1678

Anne Bradstreet (née Dudley; 1612-1672) was the most famous of early English poets in her time and the first published female writer in the British-North American colonies. Addressed to Bradstreet’s husband, the poem depicts the intimacy of a couple deeply in love. As you read, take notes on the structure and themes of the piece—how does the narrator describe their relationship?

If ever two were one, then surely we.
If ever man were loved by wife, then thee;
If ever wife was happy in a man,
Compare with me ye women if you can.
I prize thy love more than whole mines of gold,
Or all the riches that the East doth hold.
My love is such that rivers cannot quench,
Nor ought but love from thee give recompense.
Thy love is such I can no way repay;
The heavens reward thee manifold, I pray.
Then while we live, in love let’s so persever,
That when we live no more we may live ever.

What Students are Learning:

Students will read the poem. Students will understand the theme of Love as it relates to the text. Students are trying to answer the essential question: “How are we changed by love?”

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:**

Anne Bradstreet was the first woman to be recognized as an accomplished New World Poet. Her volume of poetry *The Tenth Muse Lately Sprung Up in America*... received considerable favorable attention when it was first published in London in 1650. Eight years after it appeared it was listed by William London in his *Catalogue of the Most Vendible Books in England*, and George III is reported to have had the volume in his library. Bradstreet's work has endured, and she is still considered to be one of the most important early American poets.

Although Anne Dudley Bradstreet did not attend school, she received an excellent education from her father, who was widely read—Cotton Mather described Thomas Dudley as a "devourer of books"—and from her extensive reading in the well-stocked library of the estate of the Earl of Lincoln, where she lived while her father was steward from 1619 to 1630. There the young Anne Dudley read *Vergil*, Plutarch, Livy, Pliny, Suetonius, Homer, Hesiod, Ovid, Seneca, and Thucydides as well as Spenser, Sidney, Milton, Raleigh, Hobbes, Joshua Sylvester's 1605 translation of Guillaume du Bartas's *Divine Weeks and Workes*, and the Geneva version of the Bible. In general, she benefited from the Elizabethan tradition that valued female education. In about 1628—the date is not certain—Anne Dudley married Simon Bradstreet, who assisted her father with the management of the Earl's estate in Sempringham. She remained married to him until her death on 16 September 1672. Bradstreet immigrated to the new world with her husband and parents in 1630; in 1633 the first of her children, Samuel, was born, and her seven other children were born between 1635 and 1652: Dorothy (1635), Sarah (1638), Simon (1640), Hannah (1642), Mercy (1645), Dudley (1648), and John (1652).

Although Bradstreet was not happy to exchange the comforts of the aristocratic life of the Earl's manor house for the privations of the New England wilderness, she dutifully joined her father and husband and their families on the Puritan errand into the wilderness. After a difficult three-month crossing, their ship, the *Arbella*, docked at Salem, Massachusetts, on 22 July 1630. Distressed by the sickness, scarcity of food, and primitive living conditions of the New England outpost, Bradstreet admitted that her "heart rose" in protest against the "new world and new manners." Although she ostensibly reconciled herself to the Puritan mission—she wrote that she "submitted to it and joined the Church at Boston"—Bradstreet remained ambivalent about the issues of salvation and redemption for most of her life.

Once in New England the passengers of the *Arbella* fleet were dismayed by the sickness and suffering of those colonists who had preceded them. Thomas Dudley observed in a letter to the Countess of Lincoln, who had remained in England: "We found the Colony in a sad and unexpected condition, above eighty of them being dead the winter before; and many of those alive weak and sick; all the corn and bread amongst them all hardly sufficient to feed them a fortnight." In addition to fevers, malnutrition, and inadequate food supplies, the colonists also had to contend with Indian attacks on the settlement. The Bradstreets and Dudleys shared a house in Salem for many months and lived in spartan style; Thomas Dudley complained
that there was not even a table on which to eat or work. In the winter the two families were confined to the one room in which there was a fireplace. The situation was tense as well as uncomfortable, and Anne Bradstreet and her family moved several times in an effort to improve their worldly estates. From Salem they moved to Charlestown, then to Newtown (later called Cambridge), then to Ipswich, and finally to Andover in 1645.

Although Bradstreet had eight children between the years 1633 and 1652, which meant that her domestic responsibilities were extremely demanding, she wrote poetry which expressed her commitment to the craft of writing. In addition, her work reflects the religious and emotional conflicts she experienced as a woman writer and as a Puritan. Throughout her life Bradstreet was concerned with the issues of sin and redemption, physical and emotional frailty, death and immortality. Much of her work indicates that she had a difficult time resolving the conflict she experienced between the pleasures of sensory and familial experience and the promises of heaven. As a Puritan she struggled to subdue her attachment to the world, but as a woman she sometimes felt more strongly connected to her husband, children, and community than to God.

Supports for Learning:

- **Word Study**: Review the vocabulary words listed below. Practice using these words when talking about the text.
  1. East - i.e. the Eastern world, a term which refers to a wide variety of cultures, socio-political systems, economies, and so on belonging to countries east of Europe (though this geographic definition is not exact, for certain places like Australia are considered more part of the Western world). In Bradstreet’s time, the “East” was considered a source of riches as well as exoticism.
  2. Recompense - compensate, make amends
  3. Let’s so persevere - An alternative spelling of “persevere” that forces an accent over the 2nd “e,” so as to maintain the rhyme scheme. Persevere: continue in the face of difficulty

- **After reading the text, think about these questions:**
  - How do we measure the value of love?
  - What comparisons can we draw in how we view or depict love?

Online Resources for Students:

**Video:**
- [My Dear and Loving Husband Set to Music](https://www.youtube.com/watch?v=H8eGfGmOZw0)

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**Tic-Tac-Toe Choice Board: To My Dear and Loving Husband**

**Directions:** Read *To My Dear and Loving Husband*. Choose activities from the choice board below. You should complete at least two activities from each row.

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<thead>
<tr>
<th>Row 1</th>
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<th>Activity 2</th>
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<tbody>
<tr>
<td>Write an informational essay describing how one measures the value of love. Cite evidence from this text.</td>
<td>Expansion Activity: Transform Bradstreet’s poem into a narrative essay detailing the love she feels for her husband.</td>
<td>Word Study: Review the critical vocabulary from the text</td>
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<tr>
<th>Row 2</th>
<th>Activity 4</th>
<th>Activity 5</th>
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<tr>
<td>Read the text. Using a Venn Diagram, compare and contrast the love Bradstreet feels for her husband and the love you feel for someone in your life.</td>
<td>Respond to the text: Write an informational essay detailing how one is changed by love. Cite evidence from the text.</td>
<td>Consider the structural similarities of the first 3 lines in the poem. Write an essay detailing how the structure of the sentence contribute to the poem.</td>
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**Lesson Three and Four**

**Focus:** Excerpt from “The Grasshopper”

By Anton Chekhov
Olga Ivanovna was twenty-two, Dymov was thirty-one. They got on splendidly together when they were married. Olga Ivanovna hung all her drawing-room walls with her own and other people’s sketches, in frames and without frames, and near the piano and furniture arranged picturesque corners with Japanese parasols, easels, daggers, busts, photographs, and rags of many colours.... In the dining-room she papered the walls with peasant woodcuts, hung up bark shoes and sickles, stood in a corner a scythe and a rake, and so achieved a dining-room in the Russian style. In her bedroom she draped the ceiling and the walls with dark cloths to make it like a cavern, hung a Venetian lantern over the beds, and at the door set a figure with a halberd. And every one thought that the young people had a very charming little home.
When she got up at eleven o’clock every morning, Olga Ivanovna played the piano or, if it were sunny, painted something in oils. Then between twelve and one she drove to her dressmaker’s. As Dymov and she had very little money, only just enough, she and her dressmaker were often put to clever shifts to enable her to appear constantly in new dresses and make a sensation with them. Very often out of an old dyed dress, out of bits of tulle, lace, plush, and silk, costing nothing, perfect marvels were created, something bewitching — not a dress, but a dream. From the dressmaker’s Olga Ivanovna usually drove to some actress of her acquaintance to hear the latest theatrical gossip, and incidentally to try and get hold of tickets for the first night of some new play or for a benefit performance. From the actress’s she had to go to some artist’s studio or to some exhibition or to see some celebrity — either to pay a visit or to give an invitation or simply to have a chat. And everywhere she met with a gay and friendly welcome, and was assured that she was good, that she was sweet, that she was rare.... Those whom she called great and famous received her as one of themselves, as an equal, and predicted with one voice that, with her talents, her taste, and her intelligence, she would do great things if she concentrated herself. She sang, she played the piano, she painted in oils, she carved, she took part in amateur performances; and all this not just anyhow, but all with talent, whether she made lanterns for an illumination or dressed up or tied somebody’s cravat — everything she did was exceptionally graceful, artistic, and charming. But her talents showed themselves in nothing so clearly as in her faculty for quickly becoming acquainted and on intimate terms with celebrated people. No sooner did any one become ever so little celebrated, and set people talking about him, then she made his acquaintance, got on friendly terms the same day, and invited him to her house. Every new acquaintance she made was a veritable fête for her. She adored celebrated people, was proud of them, dreamed of them every night. She craved for them, and never could satisfy her craving. The old ones departed and were forgotten, new ones came to replace them, but to these, too, she soon grew accustomed or was disappointed in them, and began eagerly seeking for fresh great men, finding them and seeking for them again. What for?

Between four and five she dined at home with her husband. His simplicity, good sense, and kind-heartedness touched her and moved her up to enthusiasm. She was constantly jumping up, impulsively hugging his head and showering kisses on it.

“You are a clever, generous man, Dymov,” she used to say, “but you have one very serious defect. You take absolutely no interest in art. You don’t believe in music or painting.”

“I don’t understand them,” he would say mildly. “I have spent all my life in working at natural science and medicine, and I have never had time to take an interest in the arts.”

“But, you know, that’s awful, Dymov!”
“Why so? Your friends don’t know anything of science or medicine, but you don’t reproach them with it. Everyone has his own line. I don’t understand landscapes and operas, but the way I look at it is that if one set of sensible people devote their whole lives to them, and other sensible people pay immense sums for them, they must be of use. I don’t understand them, but not understanding does not imply disbelieving in them.”

“Let me shake your honest hand!”

After dinner Olga Ivanovna would drive off to see her friends, then to a theatre or to a concert, and she returned home after midnight. So it was every day.

On Wednesdays she had “At Homes.” At these “At Homes” the hostess and her guests did not play cards and did not dance, but entertained themselves with various arts. An actor from the Dramatic Theatre recited, a singer sang, artists sketched in the albums of which Olga Ivanovna had a great number, the violoncellist played, and the hostess herself sketched, carved, sang, and played accompaniments. In the intervals between the recitations, music, and singing, they talked and argued about literature, the theatre, and painting. There were no ladies, for Olga Ivanovna considered all ladies wearisome and vulgar except actresses and her dressmaker. Not one of these entertainments passed without the hostess starting at every ring at the bell, and saying, with a triumphant expression, “It is he,” meaning by “he,” of course, some new celebrity. Dymov was not in the drawing-room, and no one remembered his existence. But exactly at half-past eleven the door leading into the dining-room opened, and Dymov would appear with his good-natured, gentle smile and say, rubbing his hands:

“Come to supper, gentlemen.”

They all went into the dining-room, and every time found on the table exactly the same things: a dish of oysters, a piece of ham or veal, sardines, cheese, caviar, mushrooms, vodka, and two decanters of wine.

“My dear maître d’hôtel!” Olga Ivanovna would say, clasping her hands with enthusiasm, “you are simply fascinating! My friends, look at his forehead! Dymov, turn your profile. Look! he has the face of a Bengal tiger and an expression as kind and sweet as a gazelle. Ah, the darling!”

The visitors ate, and, looking at Dymov, thought, “He really is a nice fellow”; but they soon forgot about him, and went on talking about the theatre, music, and painting.

“The Grasshopper” by Anton Chekhov (1892) is in the public domain
What Students are Learning:

Students will read the text. Students will understand the themes of Education and Knowledge, and Love as they relate to the text. Students will continue to examine and attempt to answer the question: “How does love emerge?” and “How do we understand the world around us?”

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.

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

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

Background and Context:

Anton Chekhov was born on January 29, 1860, in Taganrog, Russia. Through stories such as "The Steppe" and "The Lady with the Dog," and plays such as The Seagull and Uncle Vanya, the prolific writer emphasized the depths of human nature, the hidden significance of everyday events and the fine line between comedy and tragedy. Chekhov died of tuberculosis on July 15, 1904, in Badenweiler, Germany.

Youth and Education

Anton Pavlovich Chekhov was born on January 29, 1860, in Taganrog, Russia. His father, Pavel, was a grocer with frequent money troubles; his mother, Yevgeniya, shared her love of storytelling with Chekhov and his five siblings.

When Pavel’s business failed in 1875, he took the family to Moscow to look for other work while Chekhov remained in Taganrog until he finished his studies. Chekhov finally joined his family in Moscow in 1879 and enrolled at medical school. With his father still struggling financially, Chekhov supported the family with his freelance writing, producing hundreds of short comic pieces under a pen name for local magazines.
Early Writing Career

During the mid-1880s, Chekhov practiced as a physician and began to publish serious works of fiction under his own name. His pieces appeared in the newspaper New Times and then as part of collections such as Motley Stories (1886). His story “The Steppe” was an important success, earning its author the Pushkin Prize in 1888. Like most of Chekhov’s early work, it showed the influence of the major Russian realists of the 19th century, such as Leo Tolstoy and Fyodor Dostoyevsky.

Chekhov also wrote works for the theater during this period. His earliest plays were short farces; however, he soon developed his signature style, which was a unique mix of comedy and tragedy. Plays such as Ivanov (1887) and The Wood Demon (1889) told stories about educated men of the upper classes coping with debt, disease and inevitable disappointment in life.

Major Works

Chekhov wrote many of his greatest works from the 1890s through the last few years of his life. In his short stories of that period, including “Ward No. 6” and “The Lady with the Dog,” he revealed a profound understanding of human nature and the ways in which ordinary events can carry deeper meaning.

In his plays of these years, Chekhov concentrated primarily on mood and characters, showing that they could be more important than the plots. Not much seems to happen to his lonely, often desperate characters, but their inner conflicts take on great significance. Their stories are very specific, painting a picture of pre-revolutionary Russian society, yet timeless.

From the late 1890s onward, Chekhov collaborated with Constantin Stanislavski and the Moscow Art Theater on productions of his plays, including his masterpieces The Seagull (1895), Uncle Vanya (1897), The Three Sisters (1901) and The Cherry Orchard (1904).

Later Life and Death

In 1901, Chekhov married Olga Knipper, an actress from the Moscow Art Theatre. However, by this point his health was in decline due to the tuberculosis that had affected him since his youth. While staying at a health resort in Badenweiler, Germany, he died in the early hours of July 15, 1904, at the age of 44.

Chekhov is considered one of the major literary figures of his time. His plays are still staged worldwide, and his overall body of work influenced important writers of an array of genres, including James Joyce, Ernest Hemingway, Tennessee Williams and Henry Miller.

Supports for Learning:

- Word Study
1. Picturesque (adjective): visually attractive
2. Sickle: a short-handled farming tool with a semicircular blade
3. Scythe: a tool used for cutting crops such as grass or wheat
4. Venetian: relating to Venice or its people
5. Halberd: a combined spear and battle-ax
6. Gay: lighthearted and carefree
7. Amateur (adjective): nonprofessional
8. Cravat: a necktie
10. Reproach (verb): to express disappointment in or displeasure with someone
11. Veal: the meat of calves
12. Maître d'hôtel: a French term meaning “butler”

- While reading think about:
  - How does imagery support the tone of the text?
  - What motivates the characters in the story?
  - What is each character passionate about? Why?

Online Resources for Students:

Video:
An Intro into Anton Chekhov
https://www.youtube.com/watch?v=aKKYtBByZIx8

Couples who Prove Opposites Attract
https://www.youtube.com/watch?v=bQXpegfMfVM

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Tic-Tac-Toe Choice Board: The Grasshopper

Directions: Read an excerpt from The Grasshopper. Choose 4 activities from the choice board below. You should complete at least two activities from each row.
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<th>Activity 1</th>
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</table>
| Based on your reading of the text, write an informational essay identifying the author’s likely purpose in writing this story. Cite evidence from the text to support your answer. | Write a summary of the *The Grasshopper*.  
- Include key details that illustrate the relationship that exists between the husband and the wife. | Word Study: Review the critical vocabulary from the text  
- Write a sentence for each of the identified words listed under wordstudy.  
  ○ The sentences are to be grade appropriate and use at least eight words in each sentence |

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<tr>
<td>Make a connection: Write an informational essay highlighting the similarities and differences between the relationship of the husband and wife in the story and the relationship between you and a loved one.</td>
<td>Explain the importance of the first paragraph in the excerpt. How does it support the reader in understanding the characters?</td>
<td>Questions Connections: Create and answer ten questions connected to the text. The questions should provide others with key information connected to the text.</td>
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**Lesson Five and Six**

**Focus:** Sonnet 43

Elizabeth Barrett Browning

Elizabeth Barrett Browning (1806-1861) was an English poet during the Romantic Movement. “Sonnet 43” is one of the most famous poems written in the English language. This poem was originally published in 1850 in a collection called *Sonnets from the Portuguese*. “My Little Portuguese” is a nickname Browning used for her husband. As you read, take notes on the tone and mood of this poem.
How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.

I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use

In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.

Sonnet 43 by Elizabeth Barrett Browning is in the public domain

What Students are Learning:

Students will read Sonnet 43 by Elizabeth Barrett Browning. Students will understand the theme of Love as it relates to the Sonnet. Students will continue to examine and attempt to answer the question: “How are we changed by Love?”
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:
Born on March 6, 1806, at Coxhoe Hall, Durham, England, Elizabeth Barrett Browning was an English poet of the Romantic Movement. The oldest of twelve children, Elizabeth was the first in her family born in England in over two hundred years. For centuries, the Barrett family, who were part Creole, had lived in Jamaica, where they owned sugar plantations and relied on slave labor. Elizabeth's father, Edward Barrett Moulton Barrett, chose to raise his family in England, while his fortune grew in Jamaica. Educated at home, Elizabeth apparently had read passages from *Paradise Lost* and a number of Shakespearean plays, among other great works, before the age of ten. By her twelfth year, she had written her first "epic" poem, which consisted of four books of rhyming couplets. Two years later, Elizabeth developed a lung ailment that plagued her for the rest of her life. Doctors began treating her with morphine, which she would take until her death. While saddling a pony when she was fifteen, Elizabeth also suffered a spinal injury. Despite her ailments, her education continued to flourish. Throughout her teenage years, Elizabeth taught herself Hebrew so that she could read the Old Testament; her interests later turned to Greek studies. Accompanying her appetite for the classics was a passionate enthusiasm for her Christian faith. She became active in the Bible and Missionary Societies of her church.

In 1826, Elizabeth anonymously published her collection *An Essay on Mind and Other Poems*. Two years later, her mother passed away. The slow abolition of slavery in England and mismanagement of the plantations depleted the Barrett's income, and in 1832, Elizabeth's father sold his rural estate at a public auction. He moved his family to a coastal town and rented cottages for the next three years, before settling permanently in London. While living on the sea coast, Elizabeth published her translation of *Prometheus Bound* (1833), by the Greek dramatist Aeschylus.

Gaining attention for her work in the 1830s, Elizabeth continued to live in her father's London house under his tyrannical rule. He began sending Elizabeth's younger siblings to Jamaica to help with the family's estates. Elizabeth bitterly opposed slavery and did not want her siblings sent away. During this time, she wrote *The Seraphim and Other Poems* (1838), expressing Christian sentiments in the form of classical
Greek tragedy. Due to her weakening disposition, she was forced to spend a year at the sea of Torquay accompanied by her brother Edward, whom she referred to as "Bro." He drowned later that year while sailing at Torquay, and Browning returned home emotionally broken, becoming an invalid and a recluse. She spent the next five years in her bedroom at her father's home. She continued writing, however, and in 1844 produced a collection entitled simply Poems. This volume gained the attention of poet Robert Browning, whose work Elizabeth had praised in one of her poems, and he wrote her a letter.

Elizabeth and Robert, who was six years her junior, exchanged 574 letters over the next twenty months. Immortalized in 1930 in the play The Barretts of Wimpole Street, by Rudolf Besier (1878-1942), their romance was bitterly opposed by her father, who did not want any of his children to marry. In 1846, the couple eloped and settled in Florence, Italy, where Elizabeth's health improved and she bore a son, Robert Wideman Browning. Her father never spoke to her again. Elizabeth's Sonnets from the Portuguese, dedicated to her husband and written in secret before her marriage, was published in 1850. Critics generally consider the Sonnets—one of the most widely known collections of love lyrics in English—to be her best work. Admirers have compared her imagery to Shakespeare and her use of the Italian form to Petrarch.

Political and social themes embody Elizabeth's later work. She expressed her intense sympathy for the struggle for the unification of Italy in Casa Guidi Windows (1848-1851) and Poems Before Congress (1860). In 1857 Browning published her verse novel Aurora Leigh, which portrays male domination of a woman. In her poetry she also addressed the oppression of the Italians by the Austrians, the child labor mines and mills of England, and slavery, among other social injustices. Although this decreased her popularity, Elizabeth was heard and recognized around Europe.

Elizabeth Barrett Browning died in Florence on June 29, 1861.

Supports for Learning:

- Word Study:
  - Ideal: Perfect

- While reading think about:
  - How does the author describe her soul?
  - How and why the "soul" impact the concept of love?
  - How is the theme of Love depicted throughout the Sonnet?

Online Resources for Students:

Video:
Sonnet 43
https://www.youtube.com/watch?v=CupIlmtLPwU

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**Tic-Tac-Toe Choice Board: Sonnet 43**

**Directions:** Read *Sonnet 43*. Choose 4 activities from the choice board below. You should complete at least two activities from each row.

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<td>1</td>
<td>Write an informational essay detailing how the author’s feelings change between the present and the past. Cite evidence from the text to support your answer.</td>
<td>Expansion Activity: Change Sonnet 43 into a fictional narrative essay exhibiting the same tone and perspective on love as Elizabeth Barrett Browning.</td>
<td>Identify three sentences in the Sonnet that help to “paint a picture” of love. Explain how these sentences help to support the tone of the Sonnet.</td>
</tr>
<tr>
<td>2</td>
<td>Make a connection: Write an informational essay highlighting the similarities and differences between how love is displayed in Sonnet 43 and how love is displayed in <em>To My Dear and Loving Husband</em>.</td>
<td>Research extension: Research Elizabeth Barrett Browning and create an informational essay detailing how her poetry connects to the theme of Love.</td>
<td>Questions Connections: Create and answer ten questions connected to the Sonnet. The questions should help others understand the theme of Love.</td>
</tr>
</tbody>
</table>
Focus: Annabel Lee

By Edgar Allan Poe

Edgar Allan Poe (1809-1849) was an American author, poet, and literary critic whose works are still widely read today. “Annabel Lee” is the last, complete poem published by Poe before his death. It remains a mystery who — if anyone — was the inspiration for this poem. As you read, take notes on how Poe characterizes the love between the narrator and Annabel Lee.

It was many and many a year ago
In a kingdom by the sea
That a maiden there lived whom you may know
By the name of Annabel Lee;

And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and she was a child
In this kingdom by the sea;
But we loved with a love that was more than love —

I and my Annabel Lee;
With a love that the winged seraphs of heaven
Coveted her and me.

And this was the reason that long ago
In this kingdom by the sea

A wind blew out of a cloud chilling
My beautiful Annabel Lee;
So that her highborn kinsman came
And bore her away from me
To shut her up in a sepulchre

In this kingdom by the sea.

The angels not half so happy in heaven
Went envying her and me —
Yes! — that was the reason (as all men know
In this kingdom by the sea)

That the wind came out of the cloud by night
Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love
Of those who were older than we —
Of many far wiser than we —

And neither the angels in heaven above
Nor the demons down under the sea
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee.

For the moon never beams without bringing me dreams

Of the beautiful Annabel Lee;
And the stars never rise but I feel the bright eyes
Of the beautiful Annabel Lee;
And so all the night-tide I lie down by the side
Of my darling — my darling — my life and my bride

In the sepulchre there by the sea
In her tomb by the sounding sea.

"Annabel Lee" by Edgar Allan Poe (1849) is in the public domain.

What Students are Learning:

Students are expected to read the poem, My Dear Annabel Lee. Students will understand the theme of Death and Love as they relate to the text. Students will examine and attempt to answer: “How are we changed by love?” and “How do people face death?”

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:

It is difficult to know with certainty why an artist picks a certain theme. In "Annabel Lee," Poe’s last poem, he continues, however, to explore a subject that has been important to him: the death of a beautiful young women.

Many critics and biographers have settled on Virginia, his young wife, as the subject of this poem. She had died of tuberculosis two years before, so like Annabel Lee, she died young. Like Annabel Lee, she was
beautiful. The speaker in the poem falls in love with Annabel as a child, just as Poe did Virginia, a girl he married when she was only 13. Annabel was a "maiden" when she died, and some biographers believe Poe and Virginia never consummated their marriage.

While Virginia is the most likely candidate as a model for Lee, and while it is likely that Poe was grieving his young wife’s death, it is important to keep in mind that a poem has a life of its own. There is not a one-to-one correspondence between Annabel and Virginia: a great artist’s imagination will transform a subject.

**Supports for Learning:**

- **Word Study:**
  - 1. *Seraphs:* another term for angels
  - 2. *Covet (verb):* to desire or want to possess something
  - 3. *Sepulchre:* a burial vault, tomb, or grave
  - 4. *Dissever:* to separate or divide

- **While reading think about:**
  - How rhyme impacts the description of Annabel Lee?
  - Why is Annabel Lee loved? How do you know?
  - How does the author’s word choice help to set the tone of the poem?

**Online Resources for Students:**

**Video:**
- *Annabel Lee: A Short Film*
  - [https://www.youtube.com/watch?v=kBvfLi5uY8](https://www.youtube.com/watch?v=kBvfLi5uY8)
- *How Do You Mend a Broken Heart?*
  - [https://www.youtube.com/watch?v=YbS5zBFwp7c](https://www.youtube.com/watch?v=YbS5zBFwp7c)

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**Tic-Tac-Toe Choice Board: Annabel Lee**

**Directions:** Read the poem, *Annabel Lee*. Choose **4** activities from the choice board below. You should complete at least two activities from each row.
### Activity 1
Create a Venn Diagram highlighting the similarities and differences between the love felt for Annabel Lee and the love Olga feel for her husband in *To My Dear and Loving Husband*.

### Activity 2
Write a poem using repetition to demonstrate the love you have for someone in your life.

### Activity 3
Word Study: Review the critical vocabulary from the text

- 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.

### Activity 4
Make a connection: Write an informational essay highlighting the similarities and differences between the love felt for Annabel Lee and the love Olga feel for her husband in *To My Dear and Loving Husband*.

### Activity 5
Research extension: Provide a written response detailing how repetition impacts the theme of the poem.

### Activity 6
Questions Connections: Create and answer ten questions connected to the poem. The questions should provide others with key information connected to the theme of Love.

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**Lesson Nine and Ten**

**Focus:** *Apollo and Hyacinthus*

By Thomas Bulfinch

Thomas Bulfinch (1796-1867) was an American writer best known for his book *Bulfinch's Mythology*, a compilation of his earlier works. In this short story, Bulfinch retells the classic myth about Apollo, the god of music, and his affection for a young man named Hyacinthus. As you read, take notes on what figurative language the author uses to describe Hyacinthus.
Apollo was passionately fond of a youth named Hyacinthus. He accompanied him in his sports, carried the nets when he went fishing, led the dogs when he went to hunt, followed him in his excursions in the mountains, and neglected for him his lyre and his arrows. One day they played a game of quoits together, and Apollo, heaving aloft the discus with strength mingled with skill, sent it high and far. Hyacinthus watched it as it flew and excited with the sport, ran forward to seize it, eager to make his throw, when the quoit bounded from the earth and stuck him in the forehead. He fainted and fell. The god, as pale as himself, raised him and tried all his art to stanch the wound and retain the flitting life, but all in vain; the hurt was past the power of medicine. As, when one has broken the stem of a lily in the garden, it hangs its head and turns its flowers to the earth, so the head of the dying boy, as if too heavy for his neck, fell over on his shoulder. “Thou diest, Hyacinth,” so spoke Phoebus, “robbed of thy youth by me. Thine is the suffering, mine the crime. Would that I could die for thee! But since that may not be thou shalt live with me in memory and in song. My lyre shall celebrate thee, my song shall tell thy fate, and thou shalt become a flower inscribed with my regret.” While Apollo spoke, behold the blood which had flowed of hue more beautiful than the Tyrian sprang up, resembling the lily, if it were not that this is purple and that silvery white. And this was not enough for Phoebus; but to confer still greater honor, he marked the petals with his sorrow, and inscribed “Ah! Ah!” upon them, as we see to this day. The flower bears the name of Hyacinthus, and with every returning spring revives the memory of his fate.

“Apollo and Hyacinth” from The Age of Fable by Thomas Bulfinch (1855) is in the public domain

What Students are Learning:

Students are reading Greek Mythology: Apollo and Hyacinth. Students are to understand the themes of Death, Growing Up, and Love as it relates to the text. Students will examine and continue to attempt to answer the questions: “How are we changed by love?” and “How do people face death?”
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:

Hyacinthus was a mortal in Greek mythology. Many names are given in the various myths as his parents; they include King Pierus of Macedon, or King Oebalus of Sparta, or King Amyclas of Sparta; and Clio. He was a beautiful young man who became the lover of the god Apollo, although he also had the affection of Zephyr, the god of the west wind. During a game of discus, Apollo threw the discus, and Hyacinthus ran after it trying to impress the god. However, he was struck by the discus and died. According to a different myth, it was Zephyrus who caused the death of the young man; jealous of his affair with Apollo he blew the discus to Hyacinthus' head, killing him. Apollo, distraught at the youth's death, forbade Hades to claim his soul; instead, he turned him into the flower of the same name.

Supports for Learning:

- Word Study:

  1. **Excursion** *(noun)*: a short journey or trip
  2. Lyre: a stringed instrument, similar to a harp
  3. Quoits: a game in which rings or rope or flattened metal are thrown at an upright peg, with the intention being to hook it or get as close to it as possible
  4. Discus: a heavy disk thrown by athletes
  5. Stanch: to stop the flow of blood from a wound
  6. Phoebus: another name for Apollo
  7. Tyrian: expensive purple dye
  8. It is evidently not our modern hyacinth that is here described. It is perhaps some species of iris, or perhaps of larkspur, or of pansy.
While reading think about:
- How does the phrase “flitting life” imply in “Apollo and Hyacinthus”?
- How is lige symbolized in the text?
- How does love impact the characters actions and shape the story?

Online Resources for Students:

Video:
Mozart: Overture - ‘Apollo et Hyacinthus’
https://www.youtube.com/watch?v=Lj3V1MsbS84

Coping with Death
https://www.youtube.com/watch?v=gsYL4PC0hyk

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Tic-Tac-Toe Choice Board: *Apollo and Hyacinthus*

**Directions:** Read *Apollo and Hyacinthus*. Choose 4 activities from the choice board below. You should complete at least two activities from each row.

<table>
<thead>
<tr>
<th>Activity 1</th>
<th>Activity 2</th>
<th>Activity 3</th>
</tr>
</thead>
</table>
| Create a Venn Diagram highlighting the similarities and differences between the death of Hyacinthus and the death of a flower. Use details from the text. | Write a summary of the *Apollo and Hyacinthus*. Use evidence from the text to explain for Apollo’s actions caused Hyacinthus’ death. | Word Study: Review the critical vocabulary from the text.  
- Write a sentence for each of the identified words listed under wordstudy.  
  - The sentences are to be grade appropriate and use at least eight words in each sentence |
### Activity 4
Make a connection: Write an informational essay highlighting how Apollo's love for Hyacinthus transcends death. Cite evidence from the text to support your claims.

### Activity 5
Make a connection: Write an informational essay detailing how love impacted the character's actions. Cite evidence from the text to support your claims.

### Activity 6
Questions Connections: Create and answer ten questions connected to the text. The questions should provide others with key information connected to the text.

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### PENNSYLVANIA WRITING ASSESSMENT DOMAIN SCORING GUIDE

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

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