

Columbus City Schools
English Language Arts Curriculum
Reading

Course/Grade English 9	Genre/Text Selection Poetry “The Eagle” by Alfred, Lord Tennyson; “The Raven” by Edgar Allan Poe	Pacing 6 days
<p>Reading: Text complexity and the growth of comprehension</p> <p>The Reading standards place equal emphasis on the sophistication of what students read and the skill with which they read. Standard 10 defines a grade-by-grade “staircase” of increasing text complexity that rises from beginning reading to the college and career readiness level. Whatever they are reading, students must also show a steadily growing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts. (CCSS, Introduction, 8)</p>		
<p>Note on range and content of student reading</p> <p>To become college and career ready, students must grapple with works of exceptional craft and thought whose range extends across genres, cultures, and centuries. Such works offer profound insights into the human condition and serve as models for students’ own thinking and writing. Along with high-quality contemporary works, these texts should be chosen from among seminal U.S. documents, the classics of American literature, and the timeless dramas of Shakespeare. Through wide and deep reading of literature and literary nonfiction of steadily increasing sophistication, students gain a reservoir of literary and cultural knowledge, references, and images; the ability to evaluate intricate arguments; and the capacity to surmount the challenges posed by complex texts. (CCSS, College and Career Readiness Anchor Standards for Reading, 35)</p>		
<p>An integrated model of literacy</p> <p>Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research. (CCSS, Introduction, 4)</p>		
<p>Research and media skills blended into the Standards as a whole</p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today’s curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)</p>		

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Strands/Topics

Standard Statements

Reading Literature/Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. 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.
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Reading Literature/Craft and Structure

4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Reading Literature/Range of Reading and Level of Text Complexity

10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.

Reading Informational Text/Key Ideas and Details

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. 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.

Writing/Types and Purposes

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
 - a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
 - b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
 - c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
 - d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
 - e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Writing/Research to Build and Present Knowledge

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - a. Apply grades 9–10 Reading standards to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work

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[e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

Writing/Range of Writing

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening/Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively.
 - a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
 - b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
 - c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
 - d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

Speaking and Listening/Presentation of Knowledge and Ideas

4. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Language/Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Language/Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9-10 reading and content*, choosing flexibly from a range of strategies.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Instructional Strategies

Day 1: In Progress Skills: Addressing the Big Question; review of poetry terms (figurative language, simile, personification, imagery); introduction of vocabulary

Have students begin by brainstorming a list of all the ways individuals can communicate with each other. This may be done either individually or as a whole group. Next, have the students individually answer the Big Question (*How does communication change us?*). To further help students’ thinking about this question, have them consider the following question: *In what ways can communication change one’s feelings or opinions?* Allow students to share and discuss their responses to the Big Question and the follow up question.

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Next, draw upon students' prior knowledge about poetry by asking them to explain how the manner in which a poet communicates in a poem compares/contrasts with the manner in which authors of other genres communicate. Students may mention how poets use rhyme or rhythm to convey meaning. Students may also discuss how poems are normally more concise when compared to other genres; thus, the poet may have to be more conscious of word choice.

Before beginning the poem, review with students some of the key ways poets communicate by using *figurative language*. Figurative language (sometimes called "poetic language") may be defined as the usage of words that go beyond their dictionary or defined meaning; in figurative language, the meanings of words may be exaggerated or slightly changed to convey a meaning specific to the context of a poem (or other piece of literature). Two types of figurative language of which students should make note for the comprehension of the first poem are *similes* and *personification*. *Similes* compare two unlike things by utilizing the words "like" or "as" (e.g., "Words as heavy steel raindrops" or "Hair shining like a sunlit field of dandelions"). *Personification* is when an inanimate object is given human qualities or characteristics in a poem (e.g., "The chair sang a ballad of high-pitched creaks when I sat on it"). Another poetic device in which students should be familiar is *imagery*. Imagery is the use of descriptive words or phrases which attempt to convey meaning by appealing to the readers' senses.

Next, introduce students to the author by reviewing the brief Alfred, Lord Tennyson biography on page 645 of the text. Instruct the students that prior to reading "The Eagle" they should become familiar with the vocabulary Tennyson uses in the poem. Introduce the vocabulary words highlighted in the right margin and footnotes of the text on page 647.

For homework, have students read "The Eagle" (found on page 647 of the text) in its entirety and record their thoughts on the Poem Annotation page (**appendix**). Students should respond to all of the sections except for the one which asks what the poet is attempting to communicate. Ask students to consider this section, but leave it blank until after the poem is re-read and analyzed in class the following day. Remind students to remember the definitions of the vocabulary words as they read and think about the poem. (Sample of annotated notes for "The Eagle" can be found in the **appendix**.)

Day 2: In Progress Skills: Analyzing a poet's word choice through close reading; analyzing a poem to understand what the poet attempts to communicate (the poem's theme)

Prior to re-reading "The Eagle" with the students, lead them in a discussion of their initial thoughts of the poem by encouraging them to share their responses recorded on the annotation page.

Next, have students do a *close reading* of the poem by either reading it to them aloud or having a student voluntarily read the poem. As the students read, review specific words used by the poet and analyze them to understand what the poet is attempting to communicate.

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Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>He clasps the crag with crooked hands; Close to the sun in lonely lands, Ringed with the azure world, he stands.</p> <p>The wrinkled sea beneath him crawls; He watches from his mountain walls, And like a thunderbolt he falls.</p>	<p>(Q1) (Q2)</p> <p>(Q3) (Q4) (Q5)</p> <p>clasps—(verb) to seize with or as if with the hand crag—(noun) a steep rugged rock or cliff azure—(adjective) the blue color of the clear sky</p>	<p>(Q1) Why does the poet use the word “hands” instead of “talons” in the opening line? <i>By using hands, the poet humanizes the eagle; this could be a slight use of personification. Students may also note the hands are “crooked” which could indicate old age.</i></p> <p>(Q2) What can you infer about the setting (line 2) in which the eagle resides? <i>The Eagle resides in remote areas or places where humans cannot live.</i></p> <p>(Q3) Why does the poet use the words “wrinkled” and “crawls” to describe the sea in line 4? <i>A wrinkled sea is not a calm one--perhaps even a stormy one. The poet personifies the sea by using “crawls” or he describes it as a type of prey (e.g., the eagle’s prey “crawls”).</i></p> <p>(Q4) Mountains are not often described as having walls. Why does the poet do so here (line 5)? <i>Usually buildings (e.g., homes) have walls; the mountain is the eagle’s home or his castle.</i></p> <p>(Q5) Why does the poet end the poem (line 6) with the simile “like a thunderbolt he falls”? <i>This simile describes the manner in which the eagle dives as he hunts. It is sudden and deadly like a thunderbolt. Perhaps the poet ends with this to emphasize the finality of the act.</i></p> <p>(Q6) Refer to the Poem Annotation page. Now that we have re-read and analyzed the poem, in one sentence explain what Tennyson is communicating in his poem. <i>Tennyson is attempting to communicate that the eagle is a powerful bird.</i></p>

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For homework, have students read “The Eagle, Ben Franklin, and the Wild Turkey” (**appendix**), which contains an excerpt of a primary source document (a 1784 letter from Franklin to his daughter). After reading this, instruct students to research all of the birds which at one time were considered as a possible symbol for America (i.e., the rooster, the dove, the phoenix, and Franklin’s personal favorite—the wild turkey). As they conduct their research, students should make note of the birds’ physical features and positive mannerisms or attributes. After completing their brief research, students select a bird and write a paragraph in which they explain some of the basic information they gleaned about their chosen bird, explaining why that bird could have made a great choice as America’s symbol. Next, have students write a poem about one of the birds. In their poems, students should attempt to emulate the style and format of Tennyson’s poem (i.e., 2 three-line stanzas); also similar to “The Eagle,” the students’ poems should use imagery to describe something positive about the bird. Lastly, encourage the students to use at least one of the vocabulary words in their poems.

Day 3: In Progress Skills: Analyzing how a poet uses rhyme to express tone and meaning; reviewing poetry terms (alliteration, onomatopoeia, end rhyme, and internal rhyme); recognizing the usage of mood in poetry

Before collecting the students’ homework pertaining to “The Eagle,” the teacher may allow some students to share and discuss their poems.

To prepare students for the next poem they will read and analyze, remind students that sometimes the sound of a poem’s words can be used to convey meaning. A poet may shape the sound of a poem by utilizing certain rhythmic and sound devices. Review with students some of these devices which will be highlighted as they read “The Raven.” First, *alliteration* is the repetition of consonant sounds at the beginnings of words that are in close proximity to each other (i.e., in the same line of poetry or prose). *Onomatopoeia* is the usage of words that describe objects by emulating the sounds they make (e.g., hiss, murmur, or buzz). Additionally, review with students two different types of rhymes poets may use: *end rhyme*, where the words at the ends of poetic lines rhyme; *internal rhyme*, where rhyming words are used within the same line of poetry.

Have the students return to “The Eagle” and do a *close reading* to identify and analyze the sound devices Tennyson uses in the poem.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
He clasps the crag with crooked hands; Close to the sun in lonely lands, Ringed with the azure world, he stands.	(Q1) clasps —(verb) to seize with or as if with the hand crag —(noun) a steep rugged rock or cliff	(Q1) What are examples of alliteration used in this poem? <i>In line 1: clasps, crag, and crooked; in line 2: lonely lands</i>
The wrinkled sea beneath him crawls; He watches from his mountain walls, And like a thunderbolt he falls.	(Q2) (Q3) azure —(adjective) the blue color of the clear sky	(Q2) What words does the poet rhyme and what sort of rhyme is it? <i>Tennyson uses end rhyme in both stanzas: “hands,” “lands,” and “stands” for the first stanza, and “crawls,” “walls,” and “falls” for the second stanza.</i>

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	<p>(Q3) How does the style of rhyme seem to match what the poet is attempting to communicate in the poem? <i>The poet uses simple, direct words in his rhyme pattern. This appears to match the way he treats the description of the bird. Perhaps, he wants the reader to get a simple image of the bird as he hunts. Maybe, he is trying to communicate that, simply, the eagle is a hunter.</i></p>
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Introduce the next poem by first reviewing and discussing the brief Edgar Allan Poe biography on page 705 of the text. Next, lead students in the Visual Connections Whole-Class Activity found in the left margin of the teachers’ edition (page 710 of the text). Use this activity to discuss how *mood* (descriptive words or phrases used by an author to create a specific atmosphere or feeling) can be expressed in a poem. Explain to students that “The Raven” is a narrative poem (one which will tell a story), and as they read it, they should be mindful of what mood is and how the poet uses images and rhyme to create this mood. At this point, the teacher may insert a mini-lesson on rhyme scheme (**appendix**).

Lead students through a *close reading* of the first two stanzas of the poem (page 711 of the text) by either reading them aloud to the class or having a student or two voluntarily read the stanzas aloud. Have the students make note of the vocabulary defined in the margins and footnotes of the text. ***Note to Teachers***: *Depending on students’ prior knowledge, the study and discussion of additional vocabulary words in the poem may be required.*

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>Once upon a midnight dreary, while I pondered, weak and weary, Over many a quaint and curious volume of forgotten lore, While I nodded, nearly napping, suddenly there came a tapping, As of someone gently rapping, rapping at my chamber door. "'Tis some visitor," I muttered, "tapping at my chamber door— Only this, and nothing more." Ah, distinctly I remember it was in the bleak December; And each separate dying ember wrought its ghost upon the floor. Eagerly I wished the morrow—vainly I had sought to borrow From my books surcease of sorrow—sorrow for the lost</p>	<p>pondered—(verb) thought deeply about</p> <p>surcease—(noun) end</p>	<p>(Q1) What are examples of alliteration used in these opening stanzas of the poem? <i>Some examples to note are “weak” and “weary,” “quaint” and “curious” (the words have a similar “k” sound even though they begin with different letters), “surcease” and “sorrow,” “rare” and “radiant.”</i></p> <p>(Q2) What do you notice about the rhyme used in these two stanzas? <i>Poe uses internal rhyme in the first lines of both stanzas (e.g., “dreary” and “weary”; “remember” and “December”) and the same end rhyme (for four of the six lines) in both stanzas.</i></p>

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Lenore— For the rare and radiant maiden whom the angels name Lenore— Nameless here for evermore.		
(Q1) (Q2)		

For homework, assign the students the National Park Service reading about ravens which can be found and printed here: <http://www.nps.gov/jotr/naturescience/ravens.htm> . Explain to students that this brief background reading will make them more familiar with the titular animal and help deepen their comprehension of the poem. Additionally, have students read the poem in its entirety and record their thoughts and reactions in a reading journal. The journal may be constructed by vertically dividing notebook pages into two sides. On the left-side of the divided page, students should record quotes from the poem. These quotations could range from a bit of dialogue, a description, or a character’s thoughts. Be sure to cite and punctuate quotations correctly. On the right side of the page, students will write responses to the quotation. Responses could be answers to questions such as the following: Why did you choose it? Did it puzzle you? Confuse you? Strike a chord within you? What does it mean to you?

Encourage students to include of a minimum of five entries about quotes from throughout the poem.

Day 4: In Progress Skills: Using paraphrasing to aid in poetry analysis

Begin by asking the students to share and discuss some of the entries in their reading journals. Explain to students, especially those who are confused by the poem, that a good way to analyze a narrative poem such as “The Raven” is to paraphrase its stanzas. (Remind the students not to confuse paraphrasing with summarizing. *Paraphrasing* is the retelling in one’s own words what someone else has written or said; it retains the meaning but is simpler. *Summarizing* is briefly stating the main points in a piece of writing.) In paraphrasing “The Raven,” students should focus on the mood and the poetic devices used to express it.

Do a close re-reading of the first 5 stanzas of the poem to help the students paraphrase to understand the poem’s *mood*.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
Once upon a midnight dreary, while I pondered , weak and weary, Over many a quaint and curious volume of forgotten lore, While I nodded, nearly napping, suddenly there came a	pondered —(verb) thought deeply about	(Q1) What is the mood in the first stanza? <i>The first half of the stanza has a drowsy, or maybe depressed feeling. Starting with the second half of line 3, the mood changes, as the narrator’s sleep is interrupted</i>

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<p>tapping, As of someone gently rapping, rapping at my chamber door. "Tis some visitor," I muttered, "tapping at my chamber door— Only this, and nothing more." (Q1)</p> <p>Ah, distinctly I remember it was in the bleak December; And each separate dying ember wrought its ghost upon the floor. Eagerly I wished the morrow—vainly I had sought to borrow From my books surcease of sorrow—sorrow for the lost Lenore— For the rare and radiant maiden whom the angels name Lenore— Nameless here for evermore. (Q2) (Q3) (Q4)</p> <p>And the silken, sad, uncertain rustling of each purple curtain Thrilled me—filled me with fantastic terrors never felt before; So that now, to still the beating of my heart, I stood repeating "Tis some visitor entreating entrance at my chamber door— Some late visitor entreating entrance at my chamber door— This it is and nothing more." (Q5)</p> <p>Presently my soul grew stronger; hesitating then no longer, "Sir," said I, "or Madam, truly your forgiveness I implore; But the fact is I was napping, and so gently you came rapping, And so faintly you came tapping, tapping at my chamber door, That I scarce was sure I heard you"—here I opened wide the door— Darkness there and nothing more. (Q6)</p> <p>Deep into that darkness peering, long I stood there wondering, fearing, Doubting, dreaming dreams no mortal ever dared to dream before; But the silence was unbroken, and the darkness gave no token, And the only word there spoken was the whispered word, "Lenore!"</p>	<p>surcease—(noun) end</p>	<p>by someone knocking at his door.</p> <p>(Q2) What words/phrases in the second stanza maintain the mood established in the first stanza? <i>Phrases such as "bleak December" (December being a winter month often associated with death) and "dying ember," and the word "sorrow" should be noted.</i></p> <p>(Q3) What is the narrator doing in stanza 2 to counteract the mood? <i>He is attempting to read a book in hopes that it will alleviate the sadness he feels from Lenore's memory.</i></p> <p>(Q4) Poe gives no background information about Lenore. What descriptions help the reader make inferences about her? <i>He calls her a "fair and radiant maiden." This expresses her beauty and his love for her. Also he said the angels gave her the name Lenore; thus, some goodness about her nature can be inferred.</i></p> <p>(Q5) How does the mood change in the third stanza, and what words or poetic devices signal that change? <i>There is a more suspenseful feeling caused by the movement of the curtain and the strange, unexpected knock upon the door; those things seem to momentarily disrupt the narrator's sadness.</i></p> <p>(Q6) What does the narrator find when he opens the door, and how does this contribute to the mood? <i>Instead of a person, he finds simply darkness (and silence). This could be an eerie feeling. Students may note that it furthers the narrator's feeling of loneliness (he expects to find a person and there is none).</i></p>
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This / whispered, and an echo murmured back the word, "Lenore!"— Merely this and nothing more.		
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Assign the students, either by themselves or in pairs, the remaining thirteen stanzas to review. Have the students paraphrase their assigned stanza by addressing the following: What is happening in this stanza? What is the mood? What words or phrases help express the mood? Also tell the students that being mindful of new vocabulary presented in the stanzas will help them as they paraphrase their respective stanzas.

Have the students lead the analysis of the remainder of the poem by discussing how they paraphrased each stanza. To guide the students, the teacher may refer to the Literary Analysis questions found in the margins of the teachers' edition. Some additional suggestions for some of the poem's critical stanzas are provided in the following close reading model.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
(Stanza 8 found on page 712) Then this ebony bird beguiling my sad fancy into smiling, (Q1) By the grave and stern decorum of the countenance it wore, "Though thy crest be shorn and shaven, thou," I said, "art sure no craven , Ghastly grim and ancient Raven wandering from the Nightly shore— Tell me what thy lordly name is on the Night's Plutonian shore!" Quoth the Raven "Nevermore."	beguiling (verb)— tricking; charming countenance (noun)—facial appearance craven (noun)— coward Plutonian (adjective)—like the Underworld, ruled by the ancient Roman god Pluto Quoth (verb)—said	(Q1) What is it about the appearance of the raven which changes the mood in this stanza? <i>The narrator finds the stern look on the bird amusing. Maybe he thinks such a look seems out-of-place on this creature. Also, the bird gives him someone or something with whom to communicate, thus, changing his mood by making him smile.</i>
(Stanza 14 found on page 713) Then, methought, the air grew denser, perfumed from an unseen censer Swung by angels whose footfalls tinkled on the tufted floor. "Wretch," I cried, "thy God hath lent thee—by these angels he hath sent thee Respite —respite and Nepenthe , from thy memories of	censer (noun)— container for burning incense Respite (noun)— rest; relief Nepenthe (noun)—	(Q2) Whom does the narrator blame for the raven's appearance and why? <i>God and the angels. He can still forget his sadness over the loss of Lenore and believes the bird may have been sent as a reminder (and punishment).</i>

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<p>Lenore! Let me quaff this kind Nepenthe and forget this lost Lenore!" Quoth the Raven "Nevermore." (Q2)</p> <p>.....</p> <p>(Stanza 15 found on page 713) "Prophet!" said I, "thing of evil!—prophet still, if bird or devil!— Whether Tempter sent, or whether tempest tossed thee here ashore, Desolate, yet all undaunted, on this desert land enchanted— On this home by Horror haunted—tell me truly, I implore— Is there—is there balm in Gilead?—tell me—tell me, I implore!" Quoth the Raven "Nevermore." (Q3) (Q4)</p> <p>.....</p> <p>(Stanza 17 found on page 714) "Be that word our sign of parting, bird or fiend!" I shrieked, upstarting— "Get thee back into the tempest and the Night's Plutonian shore! Leave no black plume as a token of that lie thy soul hath spoken! Leave my loneliness unbroken!—quit the bust above my door! Take thy beak from out my heart, and take thy form from off my door!" Quoth the Raven "Nevermore."</p> <p>.....</p> <p>(Stanza 18 found on page 714) And the raven, never flitting, still is sitting, <i>still</i> is sitting On the pallid bust of Pallas just above my chamber door; And his eyes have all the seeming of a demon that is</p>	<p>drug believed by the ancient Greeks to cause forgetfulness of sorrow</p> <p>balm in Gilead (noun)—cure for suffering; the Bible refers to a medicinal ointment, or balm, made in a region called Gilead</p>	<p>(Q3) Compare the communication the narrator first had with the raven with his communication with it in this stanza. What has changed? <i>The communication began as lighthearted and he first viewed the raven as a companion to ease his loneliness; however, as his sadness persists and the raven consistently communicates with just one word ("nevermore"), he starts to see it as not a blessing, but a curse.</i></p> <p>(Q4) Who is the tempter referred to in this stanza and how does that help maintain the mood? <i>The tempter is most likely Satan or the Devil, and it continues the dark or evil mood that is present throughout most of the poem.</i></p>
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<p>dreaming, And the lamp-light o'er him streaming throws his shadow on the floor; And my soul from out that shadow that lies floating on the floor Shall be lifted—nevermore! (Q5)</p>		<p>(Q5) What is communicated by the final two lines of the poem? <i>The narrator expresses that he will never be relieved of the sadness he feels. He will also suffer because of Lenore's loss.</i></p>
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Day 5: In Progress Skills: Speaking and listening (presenting a poem in a reader's theatre)

Explain to students that their culminating activity will be an analysis of the way Poe uses sound in “The Raven” to tell the story and to convey mood. To do this, the students will conduct a reader’s theatre of the poem. Tell students reader’s theatre lines do not have to be memorized but they must be read or performed so that the meaning and mood is thoroughly expressed. For this activity, have the students work in small groups (pairs or groups of 3). The teacher should explain to students that their reader’s theatre must follow these guidelines:

1. Everyone must read at least one line.
2. Students must say all rhyming words in unison.
3. Delivery should attempt to parallel the mood of the stanza. Assist the students with how to say lines to convey mood.

If time and technology allows, the teacher may show The Simpsons’ version of the poem (<http://dotsub.com/view/58591756-7128-488c-bfe9-22463d46d907>). Allow the students time to work in their groups to plan and rehearse their stanzas. Remind the students to pay attention to the author’s use of punctuation (e.g., exclamation marks) and specific italicized words in the text; those are clues as to how to say the lines to best communicate the poem’s mood.

Day 6: In Progress Skills: Speaking and listening (presenting a poem in a reader's theatre)

Students will conduct the reader’s theatre by presenting their stanzas in chronological order. Encourage students to be attentive audience members, and listen closely to the sound of each stanza (especially repeated rhymes or sounds). If the teacher would like to formally assess this activity, a reader’s theatre rubric that may be used can be found in the **appendix** or through the following link http://www.readwritethink.org/files/resources/printouts/30698_rubric.pdf.

After each stanza has been presented, lead the class in a culminating discussion of “The Raven.”

1. What communication occurs in “The Raven”? *The narrator communicates his story to the reader; also, the narrator communicates with the raven. The raven communicates by only repeating one word—“nevermore.”*
2. Who is changed by this communication and how is this character changed? *The narrator changes. We see him go from extreme sadness or depression in the poem’s beginning to madness/insanity by the end.*

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3. What did you notice about the types of rhymes used in every stanza? *Each stanza uses both internal and end rhymes.*
4. What rhyme sound was used in each stanza? Why? *The “ore” sound is the sound of the final syllable in the name “Lenore.”*
5. How does this repeated sound express the mood? *The same sound repeatedly adds to the feeling of madness or insanity.*

Instructional Resources

- “The Eagle,” Prentice Hall Literature 2010, Grade 9, pages 645, 647
- “The Raven,” Prentice Hall Literature 2010, Grade 9, pages 705, 710-714
- “The Eagle, Ben Franklin, and the Wild Turkey” <http://www.greatseal.com/symbols/turkey.html>
- National Park Service reading about ravens <http://www.nps.gov/jotr/naturescience/ravens.htm>
- The Simpsons’ version of “The Raven” <http://dotsub.com/view/58591756-7128-488c-bfe9-22463d46d907>
- Reader’s theatre rubric http://www.readwritethink.org/files/resources/printouts/30698_rubric.pdf

Integration of Knowledge and Ideas (Strategies for Diverse Learners)

- Differentiated Instruction for Universal Access: Enrichment for Gifted/Talented Students (page 711 in the teacher’s edition of the text)
- *The Simpsons: The Raven (Tree house of Horror):* <http://dotsub.com/view/58591756-7128-488c-bfe9-22463d46d907>
- Vocabulary Development activity (page 710 in the teacher’s edition of the text; bottom margin on the page)
- “The Philosophy of Composition” by Edgar Allan Poe: <http://xroads.virginia.edu/~HYPER/poe/composition.html>

Professional Articles

- “Teaching Poetry: Accurate Songs, or Thinking-in-Poetry” by Eleanor Cook: <http://www.poets.org/viewmedia.php/prmMID/16097>
- “Everything You Always Wanted to Know about Poetry” by Bill Zavatsky: <http://www.poets.org/viewmedia.php/prmMID/16062>
- “The Icarus Complex: How humans long to fly”: <http://www.newscientist.com/blogs/culturelab/2011/03/the-icarus-complex-how-humans-long-to-fly.html>

English Language Arts Connections

Writing	Language	Speaking and Listening
Incorporate Writing Standards as students read and comprehend complex literary and informational texts. http://www.corestandards.org	Incorporate Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. http://www.corestandards.org	Incorporate Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. http://www.corestandards.org

Appendix

Poem Annotation

<p>The Eagle (Tennyson)</p> <p>He clasps the crag with crooked hands; Close to the sun in lonely lands, Ring'd with the azure world, he stands.</p> <p>The wrinkled sea beneath him crawls; He watches from his mountain walls, And like a thunderbolt he falls.</p>	<p><i>When I see or hear the word "eagle" I think of</i></p>	
<p style="text-align: right;">5</p>	<p><i>In my own words, this poem is saying</i></p>	
<p><i>The most powerful element of figurative language or imagery in this poem is</i></p>	<p><i>The feeling or attitude expressed in this poem is</i></p>	<p><i>The following line best expresses this feeling:</i></p>
	<p><i>Through this poem, I think the poet is trying communicate</i></p>	

SAMPLE Teacher Annotated Notes for "The Eagle"

The Eagle (Alfred, Lord Tennyson)

He **clasps** the **crag** with crooked **hands**;
Close to the sun in **lonely lands**,
Ringed with the **azure** world, he **stands**.

The **wrinkled** sea **beneath** him **crawls**;
He watches from his **mountain walls**,
And like a **thunderbolt** he **falls**.

Comment [CCS1]: Nice use of **alliteration** [clasp, crag, crooked]

Comment [CCS2]: Interesting word here; what is the difference between human hands and the eagle's "hands" (i.e. talons)? Why does the poet call them hands? Why attempt to humanize this bird?

Comment [CCS3]: Imagery describing the setting: What does this indicate? (The eagle lives an isolated existence; the bird can endure in such settings without need of allies/others.) "Close to the sun" is a bit reminiscent of the Icarus fatal mistake in mythology.

Comment [CCS4]: More alliteration [lonely lands]

Comment [CCS5]: Good use of figurative language here: "**the azure world**" = **the sky**

Comment [CCS6]: Imagery: What does a wrinkled sea indicate? (e.g. It's not calm.) Why this word? What are things normally described as wrinkled? (e.g. paper, or fabric or skin)

Comment [CCS7]: Note the word choice here. The author could have said below or under; why did he choose "beneath"? (e.g. may indicate hierarchy or rank. It shows the superiority of the eagle by being ABOVE something as big, mighty as the sea.)

Comment [CCS8]: Personification: In this context, what could a "crawling" sea indicate or symbolize? (e.g. an animate object; maybe it symbolizes prey or the way the eagle's prey moves. Crawling may be the way a "smaller" thing moves—but the sea is anything but small. Perhaps this movement is used to emphasize the powerful/god-like nature of the eagle.)

Comment [CCS9]: Imagery: What has walls? (a house; castle; fort/citadel) This indicates that the mountain is more than just a mountain. It is the home of the eagle.

Comment [CCS10]: Interesting Note: Tennyson, by using both the **eagle** and the **thunderbolt**, alludes to TWO mythological symbols of Zeus, king of the Greek Olympian Gods. These symbols could be another indication of the powerful/god-like nature of the bird.

Comment [CCS11]: Simile: Why does the author choose this figurative description? (A thunderbolt is sudden; indicates deadly/violent force.)

Comment [CCS12]: Inference: What action is hinted at here? (hunting; diving for fish/prey)

Comment [CCS13]: Note the rhyme scheme of the poem [AAA BBB]; two rhymed **tercets**. These short, simple rhymes make the poem feel like a song of praise—maybe.



The Eagle, Ben Franklin, and the Wild Turkey

A year and a half after the Great Seal was adopted by Congress on June 20, 1782 – with the American Bald Eagle as its centerpiece – Benjamin Franklin wrote a letter to his daughter and shared some thoughts about this new symbol of America. He did not express these personal musings elsewhere, but they have become legendary.

Writing from France on January 26, 1784, to his daughter Sally (Mrs. Sarah Bache) in Philadelphia, Franklin casts doubt on the propriety of using the Bald Eagle to symbolize the "brave and honest Cincinnati of America," a newly formed society of revolutionary war officers.

The eagle on the badge of the Society of the Cincinnati Medal looked more like a turkey, which prompted Franklin's naturally inquisitive mind to compare and contrast the two birds as a symbol for the United States.



Franklin's Letter to His Daughter (excerpt)

"For my own part I wish the Bald Eagle had not been chosen the Representative of our Country. He is a Bird of bad moral Character. He does not get his Living honestly. You may have seen him perched on some dead Tree near the River, where, too lazy to fish for himself, he watches the Labour of the Fishing Hawk; and when that diligent Bird has at length taken a Fish, and is bearing it to his Nest for the Support of his Mate and young Ones, the Bald Eagle pursues him and takes it from him.

"With all this Injustice, he is never in good Case but like those among Men who live by Sharping & Robbing he is generally poor and often very lousy. Besides he is a rank Coward: The little *King Bird* not bigger than a Sparrow attacks him boldly and drives him out of the District. He is therefore by no means a proper Emblem for the brave and honest Cincinnati of America who have driven all the

King birds from our Country...

"I am on this account not displeas'd that the Figure is not known as a Bald Eagle, but looks more like a Turkey. For the Truth the Turkey is in Comparison a much more respectable Bird, and withal a true original Native of America... He is besides, though a little vain & silly, a Bird of Courage, and would not hesitate to attack a Grenadier of the British Guards who should presume to invade his Farm Yard with a red Coat on."

Franklin previously suggested other symbols.

In his 1775 letter published in a magazine, he made a good case for the [Rattlesnake](#) as an appropriate symbol of "the temper and conduct of America."

In 1776, he made an official suggestion while on the committee Congress appointed on July 4th to design the Great Seal. His idea was an action scene with [Moses and Pharaoh](#), which the committee recommended for the reverse side of the Great Seal.



Discover the [full story](#) why America's founders chose Egypt's Great Pyramid to symbolize their new nation.

"Because of their size, bald eagles are not concerned about threats from other birds. However, eagles are often chased by smaller birds, who are trying to protect their young. . . It was Benjamin Franklin's observations of a bald eagle either ignoring or retreating from such mobbing that probably led to his claim of the bald eagle's lack of courage." – www.baldeagleinfo.com

Four kinds of birds were suggested in preliminary Great Seal designs:
a two-headed eagle, a rooster, a dove, and a "phoenix in flames."

The Raven

1	Once upon a midnight dreary, while I pondered, weak and weary, Over many a quaint and curious volume of forgotten lore— While I nodded, nearly napping, suddenly there came a tapping, As of some one gently rapping, rapping at my chamber door— "Tis some visitor," I muttered, "tapping at my chamber door— Only this and nothing more."	A B C B B B
2	Ah, distinctly I remember it was in the bleak December; And each separate dying ember wrought its ghost upon the floor. Eagerly I wished the morrow;—vainly I had sought to borrow From my books surcease of sorrow—sorrow for the lost Lenore— For the rare and radiant maiden whom the angels name Lenore— Nameless here for evermore.	D B E B B B
3	And the silken, sad, uncertain rustling of each purple curtain Thrilled me—filled me with fantastic terrors never felt before; So that now, to still the beating of my heart, I stood repeating, "Tis some visitor entreating entrance at my chamber door— Some late visitor entreating entrance at my chamber door— This it is and nothing more."	F B G B B B
4	Presently my soul grew stronger; hesitating then no longer, "Sir," said I, "or Madam, truly your forgiveness I implore; But the fact is I was napping, and so gently you came rapping, And so faintly you came tapping, tapping at my chamber door, That I scarce was sure I heard you"—here I opened wide the door— Darkness there and nothing more.	H B C B B B
5	Deep into that darkness peering, long I stood there wondering, fearing, Doubting, dreaming dreams no mortal ever dared to dream before; But the silence was unbroken, and the stillness gave no token, And the only word there spoken was the whispered word, "Lenore?" This I whispered, and an echo murmured back the word, "Lenore!"— Merely this and nothing more.	I B J B B B
6	Back into the chamber turning, all my soul within me burning, Soon again I heard a tapping somewhat louder than before. "Surely," said I, "surely that is something at my window lattice; Let me see, then, what thereat is, and this mystery explore— Let my heart be still a moment and this mystery explore— 'Tis the wind and nothing more!"	K B L B B B

7

Open here I flung the shutter, when, with many a flirt and flutter, M
In there stepped a stately Raven of the saintly days of yore; B
Not the least obeisance made he; not a minute stopped or stayed he; N
But, with mien of lord or lady, perched above my chamber door— B
Perched upon a bust of Pallas just above my chamber door— B
Perched, and sat, and nothing more. B

8

Then this ebony bird beguiling my sad fancy into smiling, O
By the grave and stern decorum of the countenance it wore, B
"Though thy crest be shorn and shaven, thou," I said, "art sure no craven, P
Ghastly grim and ancient Raven wandering from the Nightly shore— B
Tell me what thy lordly name is on the Night's Plutonian shore!" B
Quoth the Raven "Nevermore." B

9

Much I marvelled this ungainly fowl to hear discourse so plainly, Q
Though its answer little meaning—little relevancy bore; B
For we cannot help agreeing that no living human being R
Ever yet was blest with seeing bird above his chamber door— B
Bird or beast upon the sculptured bust above his chamber door, B
With such name as "Nevermore." B

10

But the Raven, sitting lonely on the placid bust, spoke only S
That one word, as if his soul in that one word he did outpour. B
Nothing further then he uttered—not a feather then he fluttered— T
Till I scarcely more than muttered "Other friends have flown before— B
On the morrow *he* will leave me, as my hopes have flown before." B
Then the bird said "Nevermore." B

11

Startled at the stillness broken by reply so aptly spoken, U
"Doubtless," said I, "what it utters is its only stock and store B
Caught from some unhappy master whom unmerciful Disaster V
Followed fast and followed faster till his songs one burden bore— B
Till the dirges of his Hope that melancholy burden bore B
Of 'Never—nevermore.'" B

12

But the Raven still beguiling my sad fancy into smiling, O
Straight I wheeled a cushioned seat in front of bird, and bust and door; B
Then, upon the velvet sinking, I betook myself to linking W
Fancy unto fancy, thinking what this ominous bird of yore— B
What this grim, ungainly, ghastly, gaunt and ominous bird of yore B
Meant in croaking "Nevermore." B

13

This I sat engaged in guessing, but no syllable expressing X
To the fowl whose fiery eyes now burned into my bosom's core; B
This and more I sat divining, with my head at ease reclining Y
On the cushion's velvet lining that the lamp-light gloated o'er, B
But whose velvet violet lining with the lamp-light gloating o'er, B
She shall press, ah, nevermore! B

14

Then, methought, the air grew denser, perfumed from an unseen censer
Swung by Seraphim whose foot-falls tinkled on the tufted floor.
"Wretch," I cried, "thy God hath lent thee—by these angels he hath sent thee
Respite—respite and nepenthe, from thy memories of Lenore;
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!"
Quoth the Raven "Nevermore."

Z
B
N
B
B
B

15

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted—
On this home by Horror haunted—tell me truly, I implore—
Is there—is there balm in Gilead?—tell me—tell me, I implore!"
Quoth the Raven "Nevermore."

aa
B
bb
B
B
B

16

"Prophet!" said I, "thing of evil—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore—
Clasp a rare and radiant maiden whom the angels name Lenore."
Quoth the Raven "Nevermore."

aa
B
cc
B
B
B

17

"Be that word our sign in parting, bird or fiend!" I shrieked, upstarting—
"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the Raven "Nevermore."

dd
B
ee
B
B
B

18

And the Raven, never flitting, still is sitting, *still* is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamp-light o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!

ff
B
gg
B
B
B

Name: _____ Date: _____

Readers Theater Rubric

Name: _____

Individual Scores	4–Excellent	3–Good	2–Fair	1–Needs Improvement
Delivery	Student read the script with confidence and expression, made gestures and good eye contact, and used props to add to the performance.	Student read the script with some expression, gestures, eye contact, and use of props.	Student read the script but had little expression, few gestures, little eye contact, or did not use props appropriately.	Student had difficulty reading the script and consistently did not use expression, eye contact, or props appropriately.
Cooperation with group	Student worked cooperatively with the group in all aspects of the project and shared all responsibilities and ideas well.	Student worked cooperatively with group in most aspects of the project and shared most responsibilities and ideas.	Student worked cooperatively with group in some aspects of the project but sometimes could not agree on what to do and wasted time.	Student did not work cooperatively together with group and could not agree on what to do. Student did not share responsibilities or ideas and wasted time.

Group Members: _____

Group Scores	4–Excellent	3–Good	2–Fair	1–Needs Improvement
On-task participation	High level of active, on-task participation from all group members	Majority of group members on-task and actively participating	Moderate level of on-task work or few of the group members actively participating	Low level of active participation from majority of group members