

Grade Level	Strand	Sub-Strand	Standard	Benchmarks
GRADE 7		D. Literature	The student will actively engage in the reading process and read, understand, respond to, analyze, interpret, evaluate and appreciate a wide variety of fiction, poetic and nonfiction texts.	<ol style="list-style-type: none"> <li>1. Read a variety of high-quality, traditional, classical, and contemporary literary works specific to America, as well as significant works from other countries.</li> <li>2. Identify and analyze various genres and subgenres as forms with distinct characteristics and purposes.</li> <li>3. Identify and analyze the relationships among elements of fiction including setting, character, plot, conflict/resolution, theme, and tone.</li> <li>4. Identify and analyze the effect of characters' traits on the plot and resolution of the conflict.</li> <li>5. Analyze how figurative language and literary devices contribute to the meaning of a text.</li> <li>6. Identify and discuss the effect of the speaker and recognize the difference between first and third person point of view.</li> <li>7. Relate a given literary work to historical events (place, time and custom).</li> <li>8. Explain how form and stylistic devices convey the meaning of a poem.</li> <li>9. Identify and understand recurring themes across literary works, citing evidence from the texts.</li> <li>10. Respond to literature using ideas and details from the text to support reactions and make literary connections.</li> <li>11. Read from and respond to a variety of fiction, poetic and nonfiction texts of increasing complexity for personal enjoyment.</li> </ol>
GRADE 7	II. WRITING	A. Types of Writing	The student will create informative, expressive and persuasive writing.	<ol style="list-style-type: none"> <li>1. Write frequently in a variety of forms, including but not limited to the following: poetry, stories, essays, editorials, letters, directions and research reports. <i>By the end of grade 8, The student will have written in all of the forms listed.</i></li> </ol>

# Minnesota State Standards

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### **POETRY.....SECTION 2**

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Seedfolks  
Night  
Ishmael  
Flight  
Street Pharm

## Goals for Poetry Unit

- Students will be able to interpret Emily Dickinson
- Students will be able to interpret Langston Hughes
- Students will be able to interpret Simon Ortiz
- Students will be able to interpret Joy Harjo
- Students will be able to interpret Sherman Alexie
- Students will be able to interpret Gail Tremblay
- Students will be able to interpret Melissa Fawcett
- Students will be able to interpret Wilfred Owen
- Students will be able to interpret Sharon Olds
- Students will learn new vocabulary
- Students will interpret hip hop as it is a form of poetry
- Students will write their own poetry

## Materials Needed

These are only suggestions of books to use to find the various poems. Some of the poems can also be found on websites.

*The Collected Pomes of Wilfred Owen*

*Satan Says* by Sharon Olds

*A Classic Collection of Poems by Master of American Verse* Selected Poems of Langston Hughes

*Final Harvest* Emily Dickinson

*How we became Human: new and selected poems 1975-2001* by Joy Harjo

*I would steal Horses* by Sherman Alexie

# Poetry

Week	Monday	Tuesday	Wednesday	Thursday	Friday
One	Intro: to poetry Forms: poetry stanza		Refrain		Writing Day
Two	Start tip hip unit History of... Old school vs new school	What are they rapping about? this has this changed?	Forms: Rhyme rhyme scheme Start rhyme + rhyming	Alliteration	Writing Day
Three	Biography of Emily Dickinson		Forms: Metaphor, simile + imagery		Writing Day
Four	Biography of Langston Hughes		Forms: Tone, repetition + personification		Writing Day
Five	Biography of Willa Cather		Carpetballad, Epic		Writing Day



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**New Emily Dickinson Novel**

The Secret Life of Emily Dickinson by Jerome Charyn

**L. Ron Hubbard - Founder**

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**Short Biography Emily Dickinson**

View: Poems of Emily Dickinson

**General Summary Emily Dickinson**

Emily Dickinson, regarded as one of America's greatest poets, is also well known for her unusual life of self imposed social seclusion. Living a life of simplicity and seclusion, she yet wrote poetry of great power; questioning the nature of immortality and death, with at times an almost mantric quality. Her different lifestyle created an aura; often romanticised, and frequently a source of interest and speculation. But ultimately Emily Dickinson is remembered for her unique poetry. Within short, compact phrases she expressed far-reaching ideas; amidst paradox and uncertainty her poetry has an undeniable capacity to move and provoke.

Emily at Amazon.com

**Early Life Emily Dickinson**

Emily Dickinson was born on 10th December, 1830, in the town of Amherst, Massachusetts. Amherst, 50 miles from Boston, had become well known as a centre for Education, based around Amherst College. Her family were pillars of the local community; their house known as "The Homestead" or "Mansion" was often used as a meeting place for distinguished visitors including, Ralph Waldo Emerson. (although it unlikely he met with Emily Dickinson)

Ads by Google

Poems Emily  
Biography.com  
Biography Fact  
His Biography

As a young child, Emily proved to be a bright and conscientious student. She showed a sharp intelligence, and was able to create many original writings of rhyming stories, delighting her fellow classmates. Emily's father was strict and keen to bring up his children in the proper way. Emily said of her father. "his heart was pure and terrible". His strictness can be shown through his censorship of reading materials; Walt Whitman for example was considered "too inappropriate" and novels had to be smuggled into the house. In response, Emily was highly deferential to her father and other male figures of authority. But in her own way she loved and respected her father, even if at times, he appeared to be aloof. At a young age, she said she wished to be the "best little girl". However despite her attempts to please and be well thought of, she was also at the same time independently minded, and quite willing to refuse the prevailing orthodoxy's on certain issues.

**Religious Influence on the Poetry of Emily Dickinson**

A crucial issue at the time was the issue of religion, which to Emily was the "all important question" The antecedents of the Dickinson's can be traced back to the early Puritan settlers, who left Lincolnshire in the late 17th

Century. Her antecedents had left England, so they could practise religious freedom in America. In the nineteenth-century, religion was still the dominant issue of the day. The East coast, in particular, saw a revival of strict Calvinism; developing partly in response to the more inclusive Unitarianism. Amherst College itself was founded with the intention of training ministers to spread the Christian word. Calvinism. By inclination, Emily Dickinson would probably have been more at ease with the looser and more inclusive ideology of Unitarianism. However, the "Great Revival" as it was known, pushed the Calvinist view to greatest prominence.

#### Religious Belief - Emily Dickinson

The Calvinist approach to religion believed that men were inherently sinful and most humans were doomed to hell. There was only a small number who would be saved, and this could only be achieved by the adherent proclaiming his faith in Jesus Christ, as the true saviour. There was subtle, but concerted effort, to encourage people to declare themselves saved. Both, at school and at college, there would have been much of this subtle pressure put on Emily to join the "saved"; but this she never did. Her father was not too concerned with the religious views of his children even though, later in his life, he also accepted this belief. Thus, on the crucial issue of the day Emily was relatively isolated. Amongst other reasons, Emily could never accept the doctrine of "original sin". Despite remaining true to her own convictions, Emily was left with a sense of exclusion from the established religion, and these sentiments inform much of her poetry. There is frequent reference to "being shut out of heaven". Yet despite this rejection of the orthodox religion, there is much in her poetry which reveals a profoundly religious temperament. For Emily religious experience was not a simple intellectual statement of belief; it could be more accurately reflected in the beauty of nature, and the experiences of ecstatic joy. Yet, although her poetry expressed intense inner experiences, this separation from established religion is a factor in her uncertainties and fluctuations in sentiment, evident in many poems.

Emily was a bright conscientious student. At Mount Holyoke Female Seminary in South Hadley, she was able to study a range of subjects from Latin to English Literature. However, her studies were often interrupted by ill health. After a persistent cough developed, her father decided to remove her from college and bring her back home. Thus she left without any formal qualifications, but she had at least been able to broaden her education and vocabulary.

Emily Dickinson's later seclusion from society gives an impression of a life of austerity and simplicity. This has been romanticised, with the frequently cited



preference for her wearing all white dresses. However, Emily was both a keen artist and accomplished musician. In her college years she enjoyed singing; making reference to the similarities between poetry and singing. She also had a sharp eye for beautiful art; this visual sense and her appreciation of bright colours being evident in many of her poems. Emily was also well read, choosing writers such as; Emerson, Thoreau, Dickens, John Ruskin, and nineteenth-century poets like the Brownings and the Bronte sisters.

The poetry of Emerson was introduced to Emily by one of her brother's friends, Benjamin Newton. Newton was a young law student, who was well versed in contemporary literature. He was one of the first people to recognise the poetic capacities of Emily, and encouraged her to write poetry. The works of other poets, in particular Emerson, were important for Emily Dickinson in

opening up spiritual ideas beyond the strict Calvinism. Emily had innovative views and unorthodox beliefs, but she often doubted her own convictions; thus influences of Emerson and other poets were of great importance.

On returning home from college, Emily Dickinson learnt much of the domestic chores, helping her mother with cleaning, sewing and entertaining. She sought as much as possible to maintain the ideals of the early American travellers following principles of honesty, simplicity and high minded morals. Emily was said to be beautiful, with a soft voice and dark eyes. She dressed in a relatively simple way and surviving photos show she kept her hair in a simple straightened style (somewhat like the Puritan style).

Emily was quick witted and intelligent; she had a good sense of humour, but was often ill at ease in other people's company. She gave the impression of being somewhat agitated and intense. Her friend and literary critic, Terence Higginson, would later say how tense the meeting with her was.

"I was never with anyone who drained my nerve power so much." However, he did comment that this "little plain woman" was also ingenious, childlike and seemed very thoughtful of others." Also, although she did feel awkward in some social situations, with her close friends and sisters she could easily indulge in innocent childlike humour.

Emily herself often thought of herself like a child; even tomboy and she referred to this in many of her poems. In this frame of mind, she portrayed a degree of vulnerability looking to others for protection. This was particularly marked in her relationship with her authoritarian father, whom she was eager to defer to.

For a time, her father served in the House of Representatives, and on occasion Emily visited Washington. It was here that she was able to come into contact with the charismatic preacher, the Reverend Charles Wadsworth. From her letters, it is clear she held him in high esteem, despite their apparent differences in theological beliefs. The 2 exchanged letters for many years, including responses to Emily's request for spiritual guidance.

### **Emily Dickinson's Seclusion**

Because of her discomfort and shyness in social situations, Emily gradually reduced her social contacts, going out less and less into society. By her late twenties, this has led to an almost complete seclusion; spending most of her time in the family house, rarely meeting others from outside a close family circle. Her sister explains this wasn't a sudden decision, but a gradual process that happened over a period of time. However, despite the physical seclusion, Emily still maintained written contact with a variety of thought provoking people. It is also clear from her poetry that her decision to live life as a recluse did not close her mind, but in many ways allowed the flow of new avenues of thought and inner experiences.

Despite her family's strong political tradition, Emily appeared unconcerned with politics. At the start of the American civil war she commented little on the event, and choose not to help the war effort, through making bandages. To be fair, this attitude of distancing from the war was quite common in the north. For example, her brother Austin choose to pay \$500 to avoid military service; however as the war years advanced and Amherst experienced its first casualties of war, inevitably its citizens were drawn further into the conflict. Emily and her family, were particularly affected when friends of the family were killed in battle. Death of close friends was a significant feature of Emily's life; many close to her were taken away. This inevitably heightened her interest, fascination and perhaps fear of death, which informed so much of her poetry. The Civil War years were also the most productive for Emily; in terms of quantity of poems, it appears Emily Dickinson was influenced imperceptibly by the atmosphere of War, even if it appeared somewhat

distant to her.

As well as writing over 1,700 poems, Emily was a prolific letter writer; these letters giving her the opportunity for contact with others, that in other respects she denied herself. Her letters show her love of language and are often not too dissimilar to her style of poetry. She went to great length to express her personal sentiments of gratitude and love to others. Her letters to her sister in law Sue have often been interpreted as love letters, leading to speculation over her sexual bias. But it must be remembered this emotional style of writing and communicating was fairly common for the time. They should also be seen in regard to Emily's other letters, which freely express intense emotional sentiments.

Many of her poems refer to an invisible lover, - an object of devotion. Biographers have inevitably speculated about who this is. There is strong evidence that towards the end of her life she had some kind of emotional relationship with Judge Otis Lord (many years her senior and highly respected within the community). However, the poetry of Emily Dickinson was often deliberately vague. The object of her devotion may have been no person in particular, but some unknown aspect of the divine.

Emily Dickinson died at the age of 55 from Bright's disease, which is caused by kidney degeneration. Her doctor suggested that the accumulation of stress throughout her life contributed to her premature death.

Despite Emily's seclusion and frail health, her poetry reveals that she did experience moments of great joy. Through nature and life she was able to glimpse into a mystic dimension beyond worldly distractions; although it is also clear this did not become a permanent feeling. For every ecstatic joy there seems to be a contrasting doubt and uncertainty. But she was able to offer a concise and direct revelation of thought provoking ideas through a powerful command of language. Even critics of her poetry, who point to inconsistencies in style and form, cannot deny the inherent power of her poetry and this explains the enduring popularity and success of her poetry.

*My life closed twice before its close.  
It yet remains to see  
If immortality unveil  
A third event to me,*

*So huge, so hopeless to conceive  
As these that twice befell,  
Parting is all we know of heaven,  
And all we need of hell.*

After her death, her close sister Vinnie, had been instructed to burn her letters. In doing so she came across a box of 1,700 of Emily's poems. Thankfully Vinnie ignored any request to burn old manuscripts. After a couple of years, Vinnie handed them to a family friend, Mabel Todd. Although Mabel had never met Emily, she had often been to Evergreens, the Dickinson family home. She typed up 200 letters becoming increasingly enthusiastic about the beauty and power of the poems. With the help and encouragement of Terrence Higginson, Emily's long standing friend, the first edition of poems was published in 1893. Her poems soon received extraordinary praise from leading magazines and newspapers. The New York Times claimed Emily Dickinson would soon be known amongst the immortals of English speaking poets.

By: T.Pettinger 26/06/2006



# Emily Dickinson

My Life had stood - a Loaded Gun -  
In Corners - till a Day  
The Owner passed - identified -  
And carried Me away -

And now We roam in Sovereign Woods -  
And now We hunt the Doe -  
And every time I speak for Him -  
The Mountains straight reply -

And do I smile, such cordial light  
Upon the Valley glow -  
It is as a Vesuvian face  
Had let its pleasure through -

And when at Night - Our good Day done -  
I guard My Master's Head -  
'Tis better than the Eider-Duck's  
Deep Pillow - to have shared -

To foe of His - I'm deadly foe -  
None stir the second time -  
On whom I lay a Yellow Eye -  
Or an emphatic Thumb -

Though I than He - may longer live  
He longer must - than I -  
For I have but the power to kill,  
Without--the power to die--

## General

Most readers feel the power of this poem, which is based on rage. The speaker compares her life to an unused loaded gun and finds joy in fulfilling its purpose to kill. Even if you have never felt a rage so violently that you felt destructive or explosive, can you imagine what such a state must feel like? Does this poem convincingly portray such a rage?

The force of this poem strikes me every time I read it, and I am moved by it though

I had a guinea golden –  
I lost it in the sand –  
And tho' the sum was simple  
And pounds were in the land –  
Still, had it such a value  
Unto my frugal eye –  
That when I could not find it –  
I sat me down to sigh.

I had a crimson Robin –  
Who sang full many a day  
But when the woods were painted,  
He, too, did fly away –  
Time brought me other Robins –  
Their ballads were the same –  
Still, for my missing Troubadour  
I kept the "house at home."

I had a star in heaven –  
One "Pleiad" was its name –  
And when I was not heeding,  
It wandered from the same.  
And tho' the skies are crowded –  
And all the night ashine –  
I do not care about it –  
Since none of them are mine.

My story has a moral –  
I have a missing friend –  
"Pleiad" its name, and Robin,  
And guinea in the sand.  
And when this mournful ditty  
Accompanied with tear –

c. 1858

c. 1858

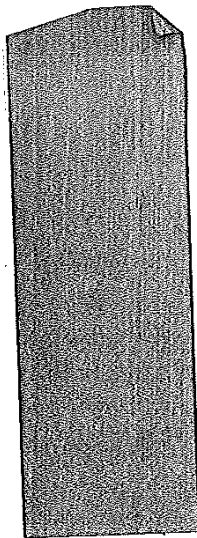
c. 1858

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c. 1859



c. 1859

Bitter contested farthings –  
And Coffers heaped with Tears!

1891

21  
(126)

To fight aloud, is very brave –  
But *gallanter*, I know  
Who charge within the bosom  
The Cavalry of Woe –

Who win, and nations do not see –  
Who fall – and none observe –  
Whose dying eyes, no Country  
Regards with patriot love –

We trust, in plumed procession  
For such, the Angels go –  
Rank after Rank, with even feet –  
And Uniforms of Snow.

1890

22  
(128)

Bring me the sunset in a cup,  
Reckon the morning's flagons up  
And say how many Dew,  
Tell me how far the morning leaps –  
Tell me what time the weaver sleeps  
Who spun the breadths of blue!

[ 12 ]

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How many  
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Passing Pc

c. 1859

These are th  
A very few –  
To take a ba

These are th  
The old – ol  
A blue and

Oh (fraud) th  
Almost thy  
Induces my

intentional  
personifying  
fraud

Yet, never, in Extremity,  
It asked a crumb – of Me.

c 1861

1891

64  
(255)

To die – takes just a little while –  
They say it doesn't hurt –  
It's only fainter – by degrees –  
And then – it's out of sight –

A darker Ribbon – for a Day –  
A Crape upon the Hat –  
And then the pretty sunshine comes –  
And helps us to forget –

The absent – mystic – creature –  
That but for love of us –  
Had gone to sleep – that soundest time –  
Without the weariness –

1929

c 1861

1935

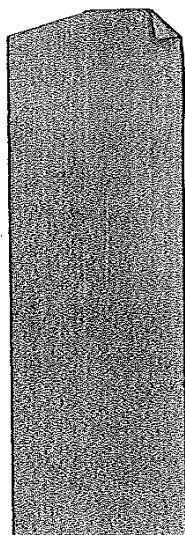
65  
(257)

Delight is as the flight –  
Or in the Ratio of it,  
As the Schools would say –  
The Rainbow's way –  
A Skein  
Flung colored, after Rain,  
Would suit as bright,  
Except that flight  
Were Aliment –

[ 35 ]

None but the Nut – October fit –  
 Because, through dropping it,  
 The Seasons fit – I'm taught –  
 Without the Snow's Tableau  
 Winter, were lie – to me –  
 Because I see – New Englandly –  
 The Queen, discerns like me –  
 Provincially –

c. 1861



83  
 (286)

That after Horror – that 'twas us –  
 That passed the mouldering Pier –  
 Just as the Granite Crumb let go –  
 Our Savior, by a Hair –

A second more, had dropped too deep  
 For Fisherman to plumb –  
 The very profile of the Thought  
 Puts Recollection numb –

The possibility – to pass  
 Without a Moment's Bell –  
 Into Conjecture's presence –  
 Is like a Face of Steel –  
 That suddenly looks into ours  
 With a metallic grin –  
 The Cordiality of Death –  
 Who drills his Welcome in –

c. 1861

1929

1935

[ 46 ]

Dickinson

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It will  
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c. 1861

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## Langston Hughes Biography

African-American Writer, Poet, Kansan | February 1, 1902 – May 22, 1967



Langston Hughes in his twenties, circa 1930.

(James) Langston Hughes began writing in high school, and even at this early age was developing the voice that made him famous. Hughes was born in Joplin, Missouri, but lived with his grandmother in Lawrence, Kansas until he was thirteen and then with his mother in Lincoln, Illinois and Cleveland, Ohio where he went to high school. Hughes's grandmother, Mary Sampson Patterson Leary Langston, was prominent in the African American community in Lawrence. Her first husband had died at Harper's Ferry fighting with John Brown; her second husband, Lanston Hughes's grandfather, was a prominent Kansas politician during Reconstruction. During the time Hughes lived with his grandmother, however, she was old and poor and unable to give Hughes the attention he needed. Besides, Hughes felt hurt by both his mother and his father, and was unable to understand why he was not allowed to live with either of them. These feelings of rejection caused him to grow up very insecure and unsure of himself.

When Langston Hughes's grandmother died, his mother summoned him to her home in Lincoln, Illinois. Here, according to Hughes, he wrote his first verse and was named class poet of his eighth grade class. Hughes lived in Lincoln for only a year, however; when his step-father found work in Cleveland, Ohio, the rest of the family then followed him there. Soon his step-father and mother moved on, this time to Chicago, but Hughes stayed in Cleveland in order to finish high school. His writing talent was recognized by his high school teachers and classmates, and Hughes had his first pieces of verse published in the Central High *Monthly*, a sophisticated school magazine. Soon he was on the staff of the *Monthly*, and publishing in the magazine regularly. An English teacher introduced him to poets such as Carl Sandburg and Walt Whitman, and these became Hughes' earliest influences. During the summer after Hughes's junior year in high school, his father reentered his life. James Hughes was living in Toluca, Mexico, and wanted his son to join him there. Hughes lived in Mexico for the summer but he did not get along with his father. This conflict, though painful, apparently contributed to Hughes's maturity. When Hughes returned to Cleveland to finish high school, his writing had also matured.

Consequently, during his senior year of high school, Langston Hughes began writing poetry of distinction.

After graduating from high school, Hughes planned to return to Mexico to visit with his father, in order to try to convince him that he should pay for his son's college education at Columbia University in New York City. At Columbia, Hughes thought, he could get a college education but also begin his career as a writer. On his way to Mexico on the train, while thinking about his past and his future, Hughes wrote the famous poem, "The Negro Speaks of Rivers." After arriving in Mexico, the tension between Hughes and his father was strong. Hughes wanted to be a writer; his father wanted him to be an engineer. After Hughes sent some of his poetry to the Brownies Book and *Crisis* magazines and it was accepted, his father was impressed enough to agree to pay for a year at Columbia University.

Hughes entered Columbia University in the fall of 1921, a little more than a year after he had graduated from Central High School. Langston stayed in school there for only a year; meanwhile, he found Harlem. Hughes quickly became an integral part of the arts scene in Harlem, so much so that in many ways he defined the spirit of the age, from a literary point of view. *The Big Sea*, the first volume of his autobiography, provides such a crucial first-person account of the era and its key players that much of what we know about the *Harlem Renaissance* we know from Langston Hughes's point of view. Hughes began regularly publishing his work in the *Crisis* and *Opportunity* magazines. He got to know other writers of the time such as Countee Cullen, Claude McKay, W.E.B. DuBois, and James Weldon Johnson. When his poem "The Weary Blues" won first prize in the poetry section of the 1925 *Opportunity* magazine literary contest, Hughes's literary career was launched. His first volume of poetry, also titled



## Wilfred Owen

Wilfred Edward Salter Owen was born on March 18, 1893 in Shropshire, England. After the death of his grandfather in 1897, the family moved to Birkenhead, where Owen was educated at the Birkenhead Institute. After another move in 1906, he continued his studies at the Technical School in Shrewsbury. Interested in the arts at a young age, Owen began to experiment with poetry at 17.

After failing to gain entrance into the University of London, Owen spent a year as a lay assistant to Reverend Herbert Wigan in 1911 and went on to teach in France at the Berlitz School of English. By 1915, he became increasingly interested in World War I and enlisted in the Artists' Rifles group. After training in England, Owen was commissioned as a second lieutenant.

He was wounded in combat in 1917 and evacuated to Craiglockhart War Hospital near Edinburgh after being diagnosed with shell shock. There he met another patient, poet Siegfried Sassoon, who served as a mentor and introduced him to well-known literary figures such as Robert Graves and H. G. Wells.

It was at this time Owen wrote many of his most important poems, including "Anthem for Doomed Youth" and "Dulce et Decorum Est". His poetry often graphically illustrated both the horrors of warfare, the physical landscapes which surrounded him, and the human body in relation to those landscapes. His verses stand in stark contrast to the patriotic poems of war written by earlier poets of Great Britain, such as Rupert Brooke.

Owen rejoined his regiment in Scarborough, June 1918, and in August returned to France. He was awarded the Military Cross for bravery at Amiens. He was killed on November 4 of that year while attempting to lead his men across the Sambre canal at Ors. He was 25 years old. The news reached his parents on November 11, the day of the Armistice. The collected *Poems of Wilfred Owen* appeared in December 1920, with an introduction by Sassoon, and he has since become one of the most admired poets of World War I.

A review of Owen's poems published on December 29th, 1920, just two years after his death, read "Others have shown the disenchantment of war, have unlegended the roselight and romance of it, but none with such compassion for the disenchanted nor such sternly just and justly stern judgment on the idylisers."

About Owen's post-war audience, the writer Geoff Dyer said, "To a nation stunned by grief the prophetic lag of posthumous publication made it seem that Owen was speaking from the other side of the grave. Memorials were one sign of the shadow cast by the dead over England in the twenties; another was a surge of interest in spiritualism. Owen was the medium through whom the missing spoke."



## *Strange Meeting*

It seemed that out of battle I escaped  
Down some profound dull tunnel, long since scooped  
Through granites which titanic wars had groined.  
Yet also there encumbered sleepers groaned,  
Too fast in thought or death to be bestirred.  
Then, as I probed them, one sprang up, and stared  
With piteous recognition in fixed eyes,  
Lifting distressful hands as if to bless.  
And by his smile, I knew that sullen hall,  
By his dead smile I knew we stood in Hell.  
With a thousand pains that vision's face was grained;  
Yet no blood reached there from the upper ground,  
And no guns thumped, or down the flues made moan.  
"Strange friend," I said, "here is no cause to mourn."  
"None," said that other, "save the undone years,  
The hopelessness. Whatever hope is yours,  
Was my life also; I went hunting wild  
After the wildest beauty in the world,  
Which lies not calm in eyes, or braided hair,  
But mocks the steady running of the hour,  
And if it grieves, grieves richlier than here.  
For of my glee might many men have laughed,  
And of my weeping something had been left,  
Which must die now. I mean the truth untold,  
The pity of war, the pity war distilled.  
Now men will go content with what we spoiled,  
Or, discontent, boil bloody, and be spilled.  
They will be swift with swiftness of the tigress.  
None will break ranks, though nations trek from progress.  
Courage was mine, and I had mystery,  
Wisdom was mine, and I had mastery:  
To miss the march of this retreating world  
Into vain citadels that are not walled.  
Then, when much blood had clogged their chariot-wheels,  
I would go up and wash them from sweet wells,  
Even with truths that lie too deep for taint.  
I would have poured my spirit without stint

Owen





## POETRY FOUNDATION

Sharon Olds (1942 - )

## BIOGRAPHY



Sharon Olds is one of contemporary poetry's leading voices. Winner of several prestigious awards, including the National Book Critics Circle Award and the T.S. Eliot Prize, Olds is known for writing intensely personal, emotionally scathing poetry which graphically depicts family life as well as global political events. "Sharon Olds is enormously self-aware," wrote David Leavitt in the *Voice Literary Supplement*. "Her poetry is remarkable for its candor, its eroticism, and its power to move." Olds's candor has led to both high praise and condemnation. Her work is often built out of intimate details concerning her children, her fraught relationship with her parents and, most controversially, her sex life. Critic Helen Vendler publically disparaged Olds's work as self-indulgent, sensationalist and even pornographic. However, Olds has just as many supporters who praise her poetry for its sensitive portrayal of emotional states, as well as its bold depiction of "unpoetic" life events. Discussing Olds in *Poetry*, Lisel Mueller noted: "By far the greater number of her poems are believable and touching, and their intensity does not interfere with craftsmanship. Listening to Olds, we hear a proud, urgent, human voice." And the poet Billy Collins has called her "a poet of sex and the psyche," adding that "Sharon Olds is infamous for her subject matter alone...but her closer readers know her as a poet of constant linguistic surprise."

Olds's poetry is known for its accessible and direct free verse style. Often first-person narratives, her poetic voice is known for both its precision and versatility. The colorful events of the poems are always rendered in sharply realized images that cut quickly from the gory to the beautiful and back again. Her books appeal to a wide audience, and almost all of her work has undergone multiple printings. Her National Book Critics Circle Award-winning volume *The Dead and the Living* (1984) alone has sold more than 50,000 copies, ranking it as one of contemporary poetry's best-selling volumes. Her work is viewed in the tradition of Walt Whitman as a celebration of the body, in all its pleasures and pains, and it particularly resonates with women readers. As Dwight Garner put it in a *Salon* piece, "Domesticity, death, erotic love—the stark simplicity of Sharon Olds's subjects, and of her plain-spoken language, can sometimes make her seem like the brooding Earth Mother of American poetry."

Born in 1942 in San Francisco, Olds grew up in Berkeley, California where she was raised, she has said, as a "hellfire Calvinist." She attended Stanford University and earned her Ph.D. at Columbia in 1972. She was thirty-seven when she published her first book of poems, *Satan Says* (1980). *Satan Says* explores "the roles in which she experiences herself, 'Daughter,' 'Woman,' and 'Mother,'" according to Mueller. In an article for the *American Book Review*, Joyce Peseroff claimed that throughout *Satan Says*, "the language often does 'turn neatly about.' In Olds's vocabulary ordinary objects, landscapes—even whole planets—are in constant motion. Using verbs which might seem, at first, almost grotesque, she manages to describe a violent, changing universe...In a way, these poems describe a psychic world as turbulent, sensual, and strange as a world seen under water...Sharon Olds convincingly, and with astonishing vigor, presents a world which, if not always hostile, is never clear about which face it will show her."

In a review for the *Nation*, Richard Tillinghast commented on Olds's next volume, *The Dead and the Living* (1984): "While *Satan Says* was impossible to ignore because of its raw power, *The Dead and the Living* is a considerable step forward...Olds is a keen and accurate observer of people." Elizabeth Gaffney in *America* declared Olds "courageous," noting that "out of private revelations she makes poems of universal truth, of sex, death, fear, love. Her poems are sometimes jarring, unexpected, bold, but always loving and deeply rewarding." David Leavitt observed that Olds's "poetry focuses on the primacy of the image rather than the 'issues' which surround it, and her best work exhibits a lyrical acuity which is both purifying and redemptive." *The Father* (1992), a collection of poems about the death of Olds's father from cancer, revolves around such a "primacy of the image." Olds describes her father's illness, his final days, and his death in a series of closely observed, graphic poems. Writing in *Belles Lettres*, Lee Upton remarked that the collection "amounts to something close to a spiritual ordeal for the reader, for the poems are wrenching in their candor and detail." *American Book Review* contributor Steve Kowit stated: "As a coherent sequence of poems, *The Father* has a most uncommon power—impelling the reader forward with the narrative and dramatic force of a stunning novel." Olds keeps the focus tightly fixed on her dying father, cataloging the details of a death seen intimately. Reviewers found Olds's unwavering gaze both the book's strength and its weakness. Clair Willis of the *Times Literary Supplement* commented that "the volume as a whole is a risky undertaking, nearly marred simply by offering us too much of the same. Yet finally it works."

Over several volumes, Olds has carved out a unique place in contemporary American poetry. Steve Kowit noted that Olds "has become a central presence in American poetry, her narrative and

## SATAN SAYS

I am locked in a little cedar box  
with a picture of shepherds pasted onto  
the central panel between carvings.  
The box stands on curved legs.  
It has a gold, heart-shaped lock  
and no key. I am trying to write my  
way out of the closed box  
redolent of cedar. Satan  
comes to me in the locked box  
and says, *I'll get you out. Say*  
*My father is a shit.* I say  
my father is a shit and Satan  
laughs and says, *It's opening.*  
*Say your mother is a pimp.*  
My mother is a pimp. Something  
opens and breaks when I say that.  
My spine uncurls in the cedar box  
like the pink back of the ballerina pin  
with a ruby eye, resting beside me on  
satin in the cedar box.  
*Say shit, say death, say fuck the father,*  
Satan says, down my ear.  
The pain of the locked past buzzes  
in the child's box on her bureau, under  
the terrible round pond eye  
etched around with roses, where  
self-loathing gazed at sorrow.  
Shit. Death. Fuck the father.  
Something opens. Satan says  
*Don't you feel a lot better?*  
Light seems to break on the delicate  
edelweiss pin, carved in two  
colors of wood. I love him too,  
you know, I say to Satan dark

Olds

## THE CREATION, ACCORDING TO COYOTE

"First of all, it's all true."

Coyote, he says this, this way,  
humble yourself, motioning and meaning  
what he says.

You were born when you came  
from that body, the earth;  
your black head burst from granite,  
the ashes cooling,

until it began to rain.  
It turned muddy then,  
and then green and brown things  
came without legs.

They looked strange.  
Everything was strange.  
There was nothing to know then,

until later, Coyote told me this,  
and he was b.s.-ing probably,  
two sons were born,  
Uyuyayeh and Masaweh.

They were young then,  
and then later on they were older.

And then the people were wondering  
what was above.  
They had heard rumors.

But, you know, Coyote,  
he was mainly bragging  
when he said (I think),  
"My brothers, the Twins then said,  
'Let's lead these poor creatures  
and save them.'"

## EAGLE POEM

d the hatred you  
me. Bone splin-  
emy won't make  
rs if you name it  
r could anything  
of early winter I  
guards a piece of  
the sun stopped  
ow what that has  
t I know you can  
be a bear tread-  
sweet alive meat.  
black bird, laugh-  
o something else,  
ried in that ten-  
imals live. Down  
old man who is  
already becoming  
e moves on. He is  
ound him.

of the place you  
talk to you for  
le of a night-  
l.

To pray you open your whole self  
To sky, to earth, to sun, to moon  
To one whole voice that is you.  
And know there is more  
That you can't see, can't hear,  
Can't know except in moments  
Steadily growing, and in languages  
That aren't always sound but other  
Circles of motion.  
Like eagle that Sunday morning  
Over Salt River. Circled in blue sky  
In wind, swept our hearts clean  
With sacred wings.  
We see you, see ourselves and know  
That we must take the utmost care  
And kindness in all things.  
Breathe in, knowing we are made of  
All this, and breathe, knowing  
We are truly blessed because we  
Were born, and die soon within a  
True circle of motion,  
Like eagle rounding out the morning  
Inside us.  
We pray that it will be done  
In beauty.  
In beauty.

## I AM A DANGEROUS WOMAN

The sharp ridges of clear blue windows  
motion to me  
from the airport's second floor.  
Edges dance in the foothills of the Sandias  
behind security guards  
who wave me into their guncatcher machine.

I am a dangerous woman.

When the machine buzzes they say  
to take off my belt,  
and I remove it so easy  
that it catches the glance  
of a man standing nearby.  
(Maybe that is the deadly weapon  
that has the machine singing.)

I am a dangerous woman,

but the weapon is not visible.  
Security will never find it.  
They can't hear the clicking  
of the gun inside my head.

## **To Kill a Mockingbird Unit**

In this unit there are two study guides that you can pull from. I have put some worksheets in with this one that have titles. It is up to you on deciding what you are going to use and not use. Also, when it comes to reading novels a lot of the time is spent reading so there are not as many activities to go with it. Feel free to add and subtract as needed!

## **Goals for To Kill a Mockingbird Unit**

- Students will identify important characters in the story
- Students will learn new vocabulary
- Students will do projects to show they understand the themes in the book
- Students will participate in reading with the class out loud

## **Materials needed**

*To Kill a Mockingbird* by Harper Lee

Study guide

Discussion questions

THE GLENCOE LITERATURE LIBRARY

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Study Guide

for

To Kill a  
Mockingbird

by Harper Lee



 **Glencoe  
McGraw-Hill**

New York, New York   Columbus, Ohio   Woodland Hills, California   Peoria, Illinois

## **Character List for to Kill a Mockingbird**

Answer each question for each character if the information can be found.

### **Scout (Jean Louise Finch)**

How old are they?

What are some of their characteristics?

What part do they play in the story?

### **Jem (Jeremy Finch)**

How old are they?

What are some of their characteristics?

What part do they play in the story?

### **Dill (Charles Baker Harris)**

How old are they?

What are some of their characteristics?

What part do they play in the story?

### **Atticus Finch**

How old are they?

What are some of their characteristics?

What part do they play in the story?



**Boo Radley**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Tom Robinson**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Calpurnia**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Aunt Alexandra**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Maudie Atkinson**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Bob Ewell**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Mayella Ewell**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Heck Tate**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Reverend Sykes**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Judge Taylor**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Mr. Gilmer**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Mrs. Dubose**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Walter Cunningham**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Walter Cunningham (Jr.)**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Adolphus Raymond**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Helen Robinson**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Uncle Jack**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**Francis**

How old are they?

What are some of their characteristics?

What part do they play in the story?

**English Unit Worksheets**

These first topics are the explanations of what is expected of them for that particular assignment.

**Racism**

What is racism?

How has racism changed in the years?

What are some of the major trials that were based on racism? Use the time period that book is in.

**Mockingbird Research**

In this assignment you will be writing a one-page paper on the mockingbird. You need to include things such as, where did it come from, what is it's purpose, where does it live, what does it eat, and why is it a sacred animal?

### **Social Class Worksheet**

Describe the people who are in each class.

Lower Class \_\_\_\_\_

Lower Middle Class \_\_\_\_\_

Middle Class \_\_\_\_\_

Upper Middle Class \_\_\_\_\_

Upper Class \_\_\_\_\_

After you have done that then put the main six characters in a social class.

Lower Class \_\_\_\_\_

Lower Middle Class \_\_\_\_\_

Middle Class \_\_\_\_\_

Upper Middle Class \_\_\_\_\_

Upper Class \_\_\_\_\_

## External and Internal Conflicts Worksheet

Define these terms:

External conflict \_\_\_\_\_

Internal conflict \_\_\_\_\_

In chapters twelve through twenty-one identify the internal and external conflicts and complete the chart with them.

Internal	External



**Dialogue of the Trial Worksheet**

Fill in the chart for each of the sections. You are to record the things that are said that seem relevant to you about the trial.

Defense	Evidence
Plaintiff	Evidence

## Creative Novel Activities

Congratulations! You finished your novel! Now that you have turned in the work for the book, it is time for your final assessment. Please keep in mind; this is a MAJOR assignment, worth a large portion of your grade. Please treat it as such.

Remember, this is your chance to use you creative abilities to show me how well you understand and appreciate the book. Have fun, tap into different parts of your brain, and take a risk. But most importantly, demonstrate the insight you have gained. Please choose one of the following activities. When you are finished with the activity, there is a reflection form for you to fill out at the end of this packet.

**WARNING!!** Lazy, half-hearted, lackadaisical, apathetic projects **WILL NOT** be accepted! Take this assignment seriously and put energy into it.

Have Fun!

1. Write a three page **letter** to the main character, giving him or her advice. Relate in anyway you can and then try to help them.
2. Write a 3-5 page **short story sequel** to the book. Take it in any direction you want and have fun!
3. Write and/or conduct a **mock trial**, trying one of the characters. Include both the defense and prosecutor's opening statements, witnesses and questions, closing arguments and the jury's decision.
4. Make a **PowerPoint presentation** about the book. The presentation should be at least 15 slides and should discuss the setting, the characters, the plot, and the theme.

## **Grammar Unit**

In this unit there will be at least one worksheet for each topic that the unit goes over.

Again you can chose to use it or not use it. There will also be activities that are suggested to be used.

## **Goals for Grammar Unit**

- Students will review basic grammar
- Students will learn how to use punctuation
- Students will learn how to sentence diagram
- Students will apply what they have learned in some form of writing

## **Materials needed**

Grammar Grabbers by jack Umstatter

Grammar Worksheets

Grammar Activities and Games

# **Prepositions**

<b>about</b>	<b>down</b>	<b>past</b>
<b>above</b>	<b>during</b>	
<b>across</b>		<b>since</b>
<b>after</b>	<b>except</b>	
<b>against</b>		<b>through</b>
<b>along</b>	<b>for</b>	<b>throughout</b>
<b>amid</b>	<b>from</b>	<b>to</b>
<b>among</b>		<b>toward</b>
<b>around</b>	<b>in</b>	
<b>at</b>	<b>inside</b>	<b>under</b>
	<b>into</b>	<b>underneath</b>
<b>before</b>		<b>until</b>
<b>behind</b>	<b>like</b>	<b>up</b>
<b>below</b>		<b>upon</b>
<b>beneath</b>	<b>near</b>	
		<b>with</b>
<b>beside</b>	<b>of</b>	<b>within</b>
<b>between</b>	<b>off</b>	<b>without</b>
<b>beyond</b>	<b>on</b>	
<b>by</b>	<b>over</b>	
	<b>out</b>	
	<b>outside of</b>	

# Answer Keys

## Diagraming Subjects and Predicates: Practice Activity 1 (page 3)

1. Grass | grows
2. Dogs | play
3. Cats  
kittens and | purr
4. John  
I and | raced
5. Jeff | laughed  
and | chuckled
6. Caroline | wrote  
and | drew
7. Jeff | sing  
Marie and | dance
8. Connor | tried  
Kelsey and | but | lost

## Diagraming Subjects and Predicates: Practice Activity 2 (page 4)

1. Emily | dance  
Erica and | and | sing
2. Jamal | skates
3. Alexis  
Pam and | sang  
Li
4. Charles  
William and | will work
5. She | draw  
I and | and | paint

6. Mother | washes  
and | dries
7. Elena | will dance
8. Tigger | jumped  
and | slid

## Diagraming Adjectives: Practice Activity (page 7)

1. Joseph | ate | apple  
an
2. Kelsey | rode | horse  
the blue merry-go-round
3. Sonja | held | cat  
my orange
4. (you) | Hold | pitcher  
the green water
5. swans | floated  
The beautiful white
6. Randy | owns | skateboard  
a blue  
but white
7. you | Did eat | cake  
the chocolate
8. water | filled | pool  
Dirty the swimming

## Diagraming Adverbs: Practice Activity (page 8)

1. student | read  
Every quietly
2. sailboat | glided  
The slowly  
very
3. We | drank | milkshake  
noisily the

## **Writing Unit**

This unit will consist of ways to help teach writing. It will focus on a persuasive, a compare and contrast and a research paper. This unit is set up in a way that you can give your students enough time to learn about the requirements of the paper and then time to write the paper. In my experience I have learned that giving them a lot of time helps them get it done. The research paper is given the most time to accomplish because it does take longer.

## **Goals for Writing Unit**

- Students will learn the elements of the writing process
- Students will learn to write a persuasive paper
- Students will learn to write a compare and contrast paper
- Students will learn to write a research paper

## **Materials Needed**

Supplemental materials on each paper (all included in this unit)

## Walk in My Shoes Project

"Walk in My Shoes" is a narrative writing project. Narrative writing is writing that tells a story, usually in chronological order. It has a beginning, middle, and end. For this narrative project, you will tell about your typical day, starting in the morning and going through the evening. You can group it in any logical way; for example, you might do a paragraph about before school, one about during school, and another about after school. Or, you might do morning, afternoon, and evening. Be sure to include an opening and closing paragraph as well. You might have other ideas about how to organize your narrative. There is no rule about length as long as you cover an entire typical day in your life.

Try to include interesting words, descriptions, and possibly dialogue. You can cut out as many "feet" as you need. Remember to write an interesting lead paragraph. Use enough examples for each paragraph to make your point clear.

This project can be handwritten or typed. Revise and edit to eliminate spelling and grammar mistakes.

Good luck and have a fun walk!

**Due date:**

Name \_\_\_\_\_

Writing Prompt

9/2/2009

Directions: Choose 1 writing prompt to write a five paragraph essay.

- A. Write about what you think the world will be like in 100 years.
- B. What if you had a personal genie who would grant your every wish? What would your life be like? Think of some of the details. Write a story about having a personal genie.

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Remember to brainstorm before you begin your essay. We are looking for complete sentences, correct grammar and correct spelling. **Use space below for your brainstorming.**



## ***Seedfolks* by Paul Fleischman**

In this unit there are the following:

- Questions to use for each chapter
- Vocabulary
- Paul Fleischman's biography
- Chapter organizers for each chapter
- Seedfolks evaluation
- Final Test questions (you can either use them all or choose certain ones)

## ***Night* by Elie Wiesel**

In this unit there are the following:

- A study guide packet
- Vocabulary Words
- A map (used for the students to find the fighting grounds at that time)
- Test on Chapters
- A review sheet
- Schindler's List Questions

## ***Ishmael* by Daniel Quinn**

In this unit there are the following:

- Questions for each chapter
- Test or Quizzes for chapters 1-9
- Ishmael crossword
- Instinct questions/compare and contrast sheet

## ***Flight* by Sherman Alexie**

In this unit there are the following:

- Questions for chapters 1-2, 4-5, and 8-15
- The rest of the chapters the assignment is to have the students come up with questions of their own. I do 5 questions per chapter depending on how long it is.
- Final book review/essay

## ***Street Pharm* by Allison Van Diepen**

In this unit there are the following:

- Life Issues Sheet
- Vocabulary
- Chapter questions (2 to choose from)
- Review
- Test by using a Newsletter- this test is different because you have them write about each character in a different headline. You can decide which characters the students are to be assessed on.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

Period: \_\_\_\_\_

## “Seedfolks”

### Enrichment Comprehension Questions

DIRECTIONS: Choose 5 of the sixteen questions below to answer. On a separate piece of paper you will answer each question using complete sentences and *evidence from the book*. Remember to use correct spelling, grammar and punctuation.

1. How does the garden itself become a metaphor for what happens among its members?
2. Kim starts the garden without even realizing it. How does she do this? What are her reasons for planting lima bean seeds?
3. What does Ana assume about Kim when she sees her burying her seeds? How does she feel when she realizes her error?
4. On page 13 Gonzalo says, “The older you are, the younger you get when you move to the United States.” What does he mean by this?
5. How does Leona affect the course of the narrative? How does she use the garbage from the lot to her advantage?
6. List some of the problems (at least 3) that the gardeners encounter. How do they help each other deal with these obstacles?
7. Describe Sae Young’s traumatic experiences in America. How does the garden help her overcome them?
8. Curtis tries to change his ways as he woos Lateesha with the tomatoes. What does he do differently? What is he trying to show Lateesha about his values and principles?
9. In the course of the novel a homeless young man named Royce comes to live in the garden. Describe how the gardeners’ attitude toward Royce changes. How do they help Royce and how does he help them in return?

# Before You Read

## *Night* chapters 1 and 2

### FOCUS ACTIVITY

What events can suddenly change the course of a person's life?

#### Discuss

In a small group, discuss events that unexpectedly change people's lives—a natural disaster or death of a loved one, for example. Discuss possible effects and emotional reactions you or others might have to each event.

#### Setting a Purpose

Read to find out how young Elie Wiesel's life is profoundly and forever changed.

### BACKGROUND

#### Time and Place

The town of Sighet, where *Night* begins, has been part of both Romania and Hungary at various times. During Wiesel's childhood, Sighet was home to 15,000 Jews. Most were devout Hasidic Jews whose lives focused on family, religion, and learning. Like most of their Jewish neighbors, the Wiesels were poor but intensely committed to education. For young Elie that meant spending his days and evenings studying sacred Jewish texts such as the Torah and Talmud. At the age of twelve, Wiesel began exploring cabbala, or Jewish mysticism—an approach to Bible study that analyzes hidden meanings in the text.

As World War II progressed, Wiesel's father Chlomo began helping Jews escape from Poland, risking his life to help others escape Nazi persecution. Chlomo continued to believe that he and his family would not be separated.

#### Did You Know?

Judaism dates back nearly 4,000 years. It shares many ideas with—and in fact is an ancestor to—both Christianity and Islam. These three religions all originated in the same part of the world, the area we now call the Middle East. The sacred texts of all three religions overlap in several ways. The Hebrew Bible is what Christians call the Old Testament. Many of these Bible stories also appear in the Islamic sacred text, the Qur'an.

Two important Jewish holy days are Rosh Hashanah and Yom Kippur. Rosh Hashanah is the Jewish New Year and usually occurs in September. Ten days later comes Yom Kippur, which is a day of fasting and atonement. Passover is a springtime ritual that celebrates the Jews' escape from slavery in Egypt.

### VOCABULARY PREVIEW

**compatriots** [kəm pə'trē əts] *n.* fellow countrymen

**edict** [ē'dikt] *n.* official statement; law

**expound** [iks paund'] *v.* to set forth in detail

**firmament** [fur'mə mənt] *n.* the sky, or heavens

**hermetically** [hur met'ik ə] *adv.* completely sealed; airtight

**pestilential** [pes'tə len'shəl] *adj.* filled with disease; contagious

**phylacteries** [fi lak'tər ēz] *n.* small boxes containing scripture; worn by some Jewish men for daily prayer

**pillage** [pil'ij] *v.* to rob with open violence

**premonition** [prē'mə nish'en] *n.* anticipation of an event, usually negative, even without actual warning

**truncheon** [trun'chən] *n.* a police officer's stick

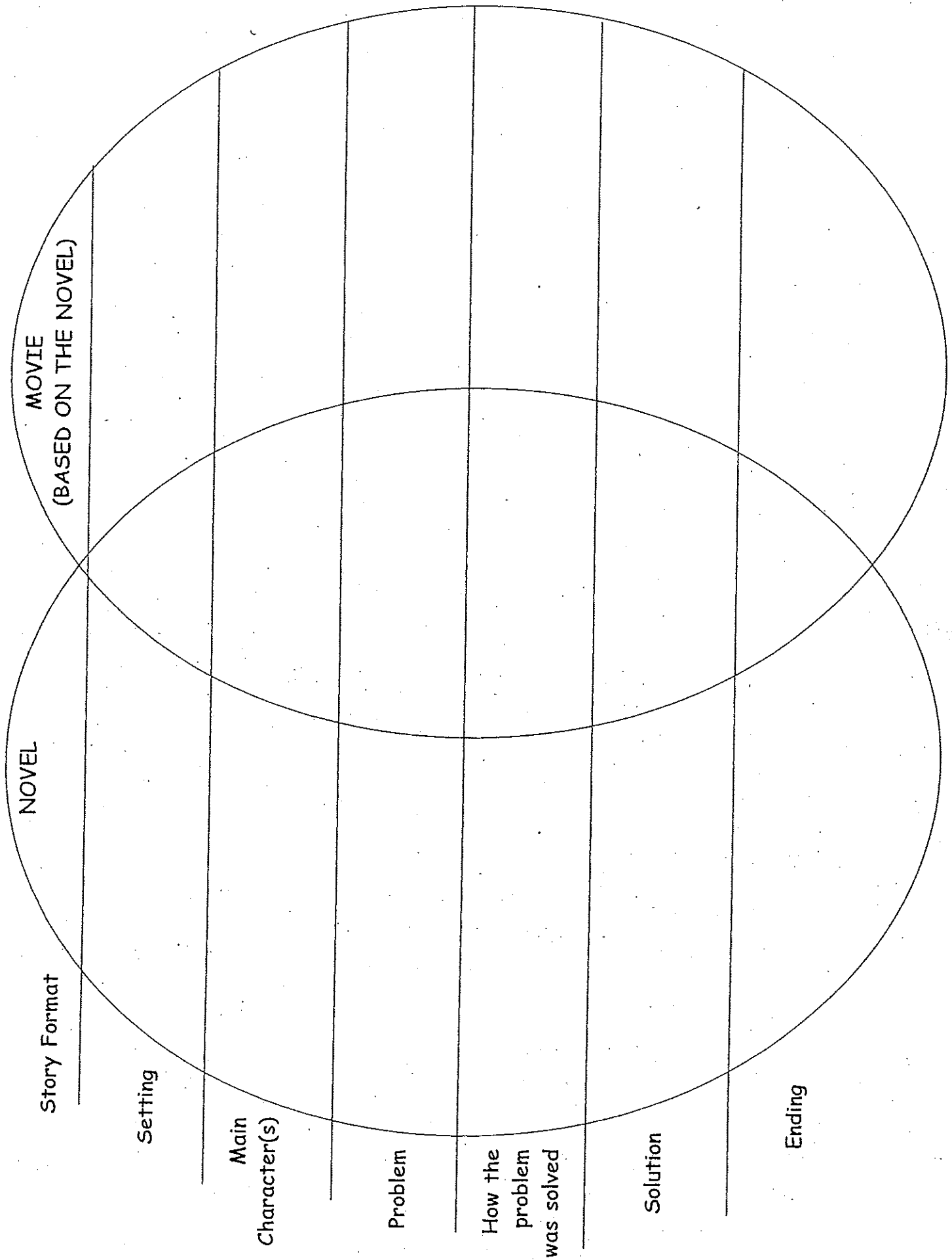
## Schindler's List Questions

The questions in bold are the questions that will be filled out during the whole movie.

1. Who is Schindler?
2. Who does Schindler accompany himself with?
3. What rules are already in effect for the Jews?
4. What is Oscar Schindler's attitude towards the Jews?
5. What is Schindler's plan?
6. **What are some similarities from the book that you see in the movie?**
7. Describe the ghettos:
8. How did the guy who didn't have his papers get saved?
9. What kind of factory is Schindler starting?
10. Who were the baskets sent to and why?
11. What does he say was always missing from his past businesses being successful?
12. Why is Schindler held in such praise to his workers?
13. Why is the guy with one arm shot?

**Ishmael Chapter one Questions:** Could use these as essay questions for a test or for a study guide.

1. How does Ishmael introduce himself? What story does he tell his student?
2. Describe the room that Ishmael is kept in:
3. What is one of the first questions that Ishmael brings to the student's attention? Why is this important? (why?)
4. What metaphor does Ishmael explain to the student to help him understand civilization? (hands severed)
5. What was different about Ishmael that made people talk to him and not the other animals?
6. Why couldn't Ishmael talk to the other gorillas at the menagerie?
7. What is the "wild" to Ishmael? Does he understand this concept?
8. Who is the lone man that visited (describe his situation before meeting Ishmael) Ishmael and how did he change Ishmael's situation?
9. Explain the comparison between Goliath and the Nazis.
10. How does Ishmael bring to the table that names are important?



NOVEL

MOVIE  
(BASED ON THE NOVEL)

Story Format

Setting

Main  
Character(s)

Problem

How the  
problem  
was solved

Solution

Ending

## Flight

### Chapter 1 Questions

1. How does he define himself besides the name Zits?
2. What happens when Zits gets angry.
3. What are the two types of Foster Parents?
4. How does he describe the foster Mother?
5. Make an ordinary word into a cuss word (give the word power).

## **Street Pharm Questions**

<http://www.allisonvandiepen.com/teacher.htm>

### **Pre-reading Questions:**

1. a) Based on the cover and the title of the book, predict what it will be about.  
  
b) Now read the blurbs on the back cover. How does this information fit with your prediction?  
  
c) Have you read other books that touch on similar topics? How much did you enjoy or dislike those books?
2. Have you, or someone you know, ever done something that was against the law? How did you or your friend justify what you were doing at the time? How do you feel about it now?
3. Describe what you think the life of a teenage drug dealer might be like. How do you feel about people who deal drugs? What factors have influenced your views? How do you think reading this book will affect your views?

### **Homework Questions:**

pp. 1-30

1. What is your initial reaction to the character of Ty Johnson? Do you like or dislike him, and why?
2. How does Ty keep his true activities from his mom?
3. What is Ty's attitude toward school?
4. How does Ty feel about Michael Brown's arrest? What does this say about Ty's character?
5. What do you think is the author's purpose in showing this flashback?

pp. 31-70

1. What do Ty's recollections of his first girlfriend tell us about his views on women?
2. Analyze the interaction between Ty and Dean Baxter. What do we learn about how Ty sees authority figures?
3. Describe Ty's relationship with his father.

pp. 71-106

4. What does Ty learn from the mushrooms incident?
5. Why do you think Ty is so deeply affected by the lesson on Bushido?
6. What does Ty feel he has in common with Jimmy Pennington?
7. How is Alyse different from the girls Ty is used to dating?



## Street Pharm Questions

### Pages 1-22

1. Why was Ty lying to his mom about having a job and about being kicked out of school?
2. What is Ty's real "bread and butter?"
3. Why didn't Sonny or Ty want to make the delivery?
4. What happened to Michael Brown?
5. What was Ty's Rolex a symbol of?
6. What were some of the reasons why Ty thought school was not for him?
7. What was school to Ty?
8. What are some reasons Ty did not want to date his employees?
9. What made Monfrey a better dealer than Clarissa?
10. What does Ty say his dad's biggest weakness was in the business?
11. What are some reasons for Ty not owning a gun?
12. Was Ty's mom convinced that he was going to go to school?
13. Now that a cop is involved who are they really going to be coming after?

### Pages 23-59

14. What are the four things that Ty learned from "The Art of War," about his enemies?
15. Who is the girl that he met at the mall and why is she an enemy of his?
16. How did the experience with his dad on pages 27-30 effect Ty in the long run?
17. What are some positive indicators that Ty is going to be successful at Chancellor?
18. In the discussion about war, what are the reasons that the students came up with? Do you agree or disagree with these?
19. What are Ty's views on having a girlfriend?
20. What does Ty mean when he says "is Toni Morrison another dead white guy?"
21. How is K-Ron an asset to Ty's business?
22. Why do you think Ty is so worried about his mother finding out that he has been skipping school?
23. Make a prediction on who Alyse will become to Ty.
24. Why do you think Clarissa started the fight? Was it worth it, give reasoning.

## ***Street Pharm review***

So far we have read pages 1-132. It is now time for you to review what has happened up until page 132. You may use your notes that you have taken in class to complete this assignment.

1. You must make a timeline including all the important events. What is important to you might not be as important to someone else so the timelines can be different.

***Example:***

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<i>Ty gets kicked</i>	<i>Sonny and ty decide</i>
<i>Out of school</i>	<i>That Michael Brown</i>
<i>And has to go</i>	<i>Will make the delivery</i>
<i>To an alternative</i>	

2. You must write a letter to either Ty or Alyse giving them advice about what has happened so far. You must use examples from the book in order to support your advice giving!

***Example:***

***Dear Ty,***

***I don't think that you are doing the right thing when it comes to Alyse. She seems like a nice girl and you are playing her for a fool? She has picked you for a partner in class and she has also trusted you in her house...***

**Life issues that are discussed in *Street Pharm***

For each of the issues below you need to write a paragraph on what they mean to you. This is your own writing and opinion so there is no right or wrong answer. Be specific on why you think what you think: give reasoning for your opinion.

Gangs-

Hustling-

Street Violence-

Public School-

Alternative School-

Family-

Love-

Relationships-

Lying-

Father son relationship-

Mother son relationship-

Famous people-

Jail/prison-

True Friends/Homies

# Newsletter Title

Date

## Headline

Subhead or byline

Text

## Headline

Subhead or byline

Text

## Headline

Subhead or byline

Text

monday	tuesday	wednesday	thursday	friday

## **Story Telling Lesson Plan**

This lesson plan is only big enough to integrate into another unit. However, if you wanted to make it a full quarter I am sure you could find other stories off the internet or other books.

### **Objective:**

In this unit you are going to use story telling. This has been a huge part of indigenous groups. This is how they get their stories to move from generation to generation. Story telling becomes an important piece in learning and experiencing. "Story telling for most indigenous groups serves two purposes: to entertain and to teach."

You may also want to go over what Mayan culture is like. In the book there is a great beginning to Mayan culture.

### **Final Assessment:**

The final assessment is neat because the students have to choose their favorite story and tell it to the class. I realize this is a big deal with some students but if you prepare them from the start they might actually enjoy it.

-Another suggestion is that they tell it to family member. This may actually be a lot harder but it is a suggestion.

### **Materials needed:**

Mayan Folktales: Cuentos folklóricos mayas

Story Telling Worksheet

### **Stories that will be told are:**

Uncle Rabbit, Uncle Coyote  
The Rabbit and the Crab  
The Buzzard and the Dove  
Mirandia Hill  
The Disobedient Child  
The Master of the Canyons  
The Spirit of the Water  
The Screamer of the Night  
Don Jacinto  
The Moon  
The Lying King  
The Weeping Woman  
The Stingy Old Woman  
How the Serpent was Born  
The Goblin  
The Man and the Buzzard  
The Little Bird who talked to Birds  
The Cadejo  
The Man who became Rich  
Seven Colors



# UNCLE RABBIT, UNCLE COYOTE

*There are innumerable stories about the rabbit and the coyote in Mayan culture. In some, like this one, the rabbit is the clever one and the coyote is trusting but not very smart. In others the roles are reversed. This story was told by Porfirio López of San Antonio Aguas Calientes, Sacatepequez, Guatemala.*

Once upon a time there were a rabbit and a coyote who lived in the forest. Naturally the rabbit was smarter, and the coyote let him be in charge. They were friends. Looking for food, the rabbit sat himself by the side of the road to get the attention of the people who passed by. The people going to or coming from the market always were carrying cheese, bread, fruits, or vegetables. They looked at the nice, pretty rabbit and threw him into their basket of things, but the rabbit knew what he was doing. Inside the basket, he would begin to eat whatever was there. When he was good and full and did not have room for anything else, he would look for a way to get out of the basket, and with a leap he would get away to the forest. That way he kept himself fat and pretty, while the coyote was thin and ugly, always looking and looking for something to eat; some days he ate and others not.

One day the coyote asked the rabbit, "Why are you so fat? You look like you eat well!"

The rabbit answered, "Yes, very well."

The coyote said, "And what do you do to get food?"

The rabbit said, "It is very easy. So you see that I am not jealous, I will tell you how I do it so that you can do it, too."

The coyote said, "Really?" "Yes," said the rabbit, and he told the coyote what he would need to do. Then the coyote went and sat himself by the side of the road like the rabbit had told him, waiting for someone to grab him. But when the people passed by and saw the coyote, they said, "What an ugly coyote, all skinny!" and they left him there. Then two young men came by. Thinking that the coyote wanted to take the food from the people, they hit him with sticks. Then the coyote, as best he could, ran to the forest, all beaten up and aching and hungry.

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