

UNIT

5

# Picture the Moment



APPRECIATING POETRY

## *What is a* **POEM?**

There are almost as many **poems** as there are people. Some poems are very formal, and others are more playful. Some rhyme, and some don't. Some are published in beautiful books, and others are written on sidewalks. But the thing that makes all poems alike is that each expresses the writer's imagination and feelings in a creative way.

**ACTIVITY** Think of the poems you've read in the past. Can you remember a particular one that you enjoyed? Now think about the lyrics of your favorite song. With a partner, share the name of the poem and song you chose. Then compare the poem and the song lyrics by considering the following questions:

- What is the most memorable line of the poem or song?
- Are the lines grouped in any particular way?
- Do any of the lines rhyme?

Discuss whether the song lyrics you chose should be considered a poem.





Included in this unit: R1.1, R2.1,  
R3.2, R3.4, W1.3, W2.1, W2.2, LC1.1,  
LC1.3, LS1.6

## CALIFORNIA

## Preview Unit Goals

**LITERARY  
ANALYSIS**

- Understand form in poetry
- Identify characteristics of free verse, lyric poetry, narrative poetry, ballads, and haiku
- Identify and interpret imagery and figurative language
- Identify and interpret sound devices, such as rhyme, repetition, and alliteration
- Identify and compare mood

**READING**

- Make inferences
- Use text features to locate and comprehend information
- Use reading strategies, including monitoring and visualizing

**WRITING AND  
GRAMMAR**

- Write a response to a poem
- Support key points with quotes and details
- Identify and correctly punctuate various types of sentences
- Use active voice

**SPEAKING,  
LISTENING,  
AND VIEWING**

- Give an oral interpretation of a poem

**VOCABULARY**

- Understand and use connotative meanings of words

**ACADEMIC  
VOCABULARY**

- imagery
- figurative language
- sound devices
- simile
- metaphor
- form
- personal response
- connotation
- recurring theme



R1.1 Identify idioms, analogies, metaphors, and similes in prose and poetry. See page 538.

## Appreciating Poetry

What makes a song unforgettable? Perhaps it's the rhythm of the music or the catchy lyrics. A song might also speak to you because it reminds you of something in your own life. Like a song, a poem can capture your imagination with what it says and how it sounds. In this workshop, you will learn what gives poetry this special power.

### Part 1: The Basics

How does a poem speak to you from the page? Aside from its unique sound, a poem also conveys meaning through its form and its speaker.

**Form** is the way a poem's words and lines are laid out on the page. Lines may or may not be complete sentences and can vary in length. In some poems, the lines are arranged into groups, called **stanzas**. Each stanza helps to convey a poem's overall message.

Some poems have **traditional**, or **structured**, forms. Traditional poems follow fixed rules; for instance, they might have a certain number of lines or a repeating pattern of rhythm or rhyme. Poems that do not follow set rules are called **free verse**.

A poem's personality depends on its speaker as well as its form. The **speaker** in a poem is the voice that talks to the reader. The speaker may be the poet, or it may be a character created by the poet—a child, for example. In Carl Sandburg's famous poem "Grass," the speaker is actually the grass.

Examine the elements of form and speaker in this traditional poem.

### A MINOR BIRD

Poem by Robert Frost

I have wished a bird would fly away,  
And not sing by my house all day;

Have clapped my hands at him from the door  
When it seemed as if I could bear no more.

5 The fault must partly have been in me.  
The bird was not to blame for his key.

And of course there must be something wrong  
In wanting to silence any song.

#### EXAMINE THE POEM

- Notice that this poem is made up of four two-line stanzas.
- Look at the four pairs of rhyming words.
- Read the poem aloud to hear its singsong rhythm.
- Note that the speaker is the "I" in the poem but may not be the poet. We don't know if the poet shares the speaker's attitude toward the bird.

### MODEL: FORM AND SPEAKER

The following poem is written in free verse. Because it has no regular pattern of rhythm or rhyme, the poem sounds like everyday speech. Read it aloud to hear what the speaker is saying about his or her special hiding place.



## UNDER THE BACK PORCH

Poem by Virginia Hamilton

Our house is two stories high  
shaped like a white box.  
There is a yard stretched around it  
and in back  
5 a wooden porch.

Under the back porch is my place.  
I rest there.  
I go there when I have to be alone.  
It is always shaded and damp.  
10 Sunlight only slants through the slats  
in long strips of light,  
and the smell of the damp  
is moist green,  
like the moss that grows here.

15 My sisters and brothers  
can stand on the back porch  
and never know

I am here  
underneath.  
20 It is my place.  
All mine.

### Close Read

1. Describe the focus of each stanza. (What do you “see”?) Look at the boxed details for clues.
2. What do you learn about the speaker of this poem? Cite details that help you understand his or her age, personality, and family life.
3. Notice the last four lines of the poem. What effect does their short length help to create? (Hint: Think about where the speaker is at this point in the poem.)

## Part 2: Special Effects

You've seen how filmmakers use special effects to transport you to new worlds, affect your emotions, and keep you on the edge of your seat. Poets use special effects too. Sound devices can make a poem seem as peaceful as ocean waves lapping on the shore or as intense as a close race. Imagery and figurative language create word pictures that help you imagine things as vividly as if you were seeing them unfold on a movie screen.

### SOUND DEVICES

Sound devices give poems a musical quality, but they can also create a mood and emphasize important ideas or words. Here are a few of the sound devices poets use.

SOUND DEVICES	EXAMPLES
<p><b>RHYME</b> the repetition of sounds at the end of words, as in <i>me</i> and <i>see</i></p> <p><b>RHYTHM</b> the pattern of stressed ( / ) and unstressed ( - ) syllables in each line (A poem with a repeating pattern has what is called a meter.)</p>	<p>Notice how the rhythm and rhyme in this poem help to create a playful, upbeat mood.</p> <p>They came to tell your faults to <i>me</i>, They named them over one by <i>one</i>; I laughed aloud when they were <i>done</i>, I knew them all so well <i>before</i>,— Oh, they were blind, too blind to <i>see</i> Your faults had made me love you <i>more</i>.</p> <p>—“Faults” by Sara Teasdale</p>
<p><b>REPETITION</b> the use of a word, phrase, or line more than once</p> <p><b>ALLITERATION</b> the repetition of consonant sounds at the beginning of words, such as the <i>c</i> in <i>curved</i> <i>crook</i></p>	<p>The repeated phrases and the alliteration in the last line help to emphasize the moon's shape.</p> <p>How thin and sharp is the <i>moon tonight!</i> How thin and sharp and ghostly white Is the slim <i>curved</i> <i>crook</i> of the <i>moon tonight!</i></p> <p>—“Winter Moon” by Langston Hughes</p>

**MODEL 1: RHYME AND RHYTHM**

As you read this short poem aloud, notice how Emily Dickinson uses rhyme and rhythm to emphasize the most important words.

## A word is dead

Poem by Emily Dickinson

A word is dead  
 When it is said,  
 Some say.

I say it just  
 5 Begins to live  
 That day.

**Close Read**

1. One pair of rhyming words is boxed. Find the other pair.
2. Stressed and unstressed syllables are marked in the second stanza. How does the rhythm in this stanza compare with that in the first stanza?

**MODEL 2: OTHER SOUND DEVICES**

This free-verse poem is filled with sound devices: repetition, rhyme, alliteration, and **onomatopoeia**—the use of words (made-up or real) whose sounds suggest their meanings. How do these sound devices help you experience the snow?

## Cynthia in the Snow

Poem by Gwendolyn Brooks

It SUSHES.  
 It hushes  
 The loudness in the road.  
 It flutter-twitters,  
 5 And laughs away from me.  
It laughs a lovely whiteness,  
 And whitely whirs away,  
 To be  
 Some otherwhere,  
 10 Still white as milk or shirts.  
 So beautiful it hurts.

**Close Read**

1. What onomatopoeic words does the poet use to suggest the silencing effect of falling snow?
2. The use of alliteration in the boxed line helps to create a light, joyful mood. Find another example of alliteration.
3. Identify three pairs of rhymes. For one pair, explain what qualities of snow the rhyme helps to emphasize.

## IMAGERY AND FIGURATIVE LANGUAGE

**Imagery** is language that appeals to the five senses—sight, hearing, smell, taste, and touch. “Cynthia in the Snow” focuses on the sense of hearing, but it also helps you see the snow as it “whitely whirs away.” With a few vivid images, the poet draws you into the winter scene.

One way poets create imagery is through **figurative language**. Figurative language uses creative comparisons to help readers picture ordinary things in new ways. For example, the snow is not just white but “white as milk or shirts.” Here are three types of figurative language.

TYPE	EXAMPLE
<p><b>SIMILE</b> a comparison between two unlike things, using the word <i>like</i> or <i>as</i></p>	<p>This simile compares a cat’s coloring to spilled milk. The word <i>as</i> signals the comparison.</p> <p>He’s white As spilled milk, My cat who sleeps With his belly Turned toward The summer sky. —from “Ode to Mi Gato” by Gary Soto</p>
<p><b>METAPHOR</b> a comparison between two unlike things that does not contain the word <i>like</i> or <i>as</i></p>	<p>This metaphor compares fame to a bee. It conveys both the good and the bad side of fame.</p> <p>Fame is a bee. It has a song— It has a sting— Ah, too, it has a wing. —by Emily Dickinson</p>
<p><b>PERSONIFICATION</b> a description of an object, an animal, a place, or an idea as if it were human or had human qualities</p>	<p>Here, “proud words” are given human qualities.</p> <p>Look out how you use proud words. When you let proud words go, it is not easy to call them back. They wear long boots, hard boots; they walk off proud; they can’t hear you calling— Look out how you use proud words. —“Primer Lesson” by Carl Sandburg</p>



## Part 3: Analyze the Literature

In this poem, the speaker reflects on her mother's courage, a quality that she has missed since her mother died. Use what you've learned in this workshop to analyze the elements—form, speaker, sound devices, figurative language, and imagery—that help to create a picture of a remarkable parent.

# The **COURAGE** That My Mother Had

Poem by **Edna St. Vincent Millay**

The courage that **my mother** had  
Went with her, and is with her still:  
Rock from New England quarried;<sup>1</sup>  
Now granite in a granite hill.

5 The golden brooch<sup>2</sup> my mother wore  
She left behind for me to wear;  
I have no thing I treasure more:  
Yet, it is something I could spare.

Oh, if instead she'd left to me  
10 The thing she took into the grave!—  
That courage like a rock, which she  
Has no more need of, and I have.

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1. **quarried:** dug up from the ground.

2. **brooch:** a piece of jewelry that can be fastened to clothing.

### Close Read

- Describe two characteristics that make this a traditional poem. Think about the number of lines in each stanza and the patterns of rhythm and rhyme.
- One example of alliteration is **boxed**. Find another example.
- Identify the simile in the third stanza. What does it suggest about the mother's personality?
- How would you describe the speaker of this poem? Think about how she views herself, what she admires about her mother, and what she seems to value.

## The Names

Poem by Billy Collins

*Why do we need*

# MEMORIALS?

**KEY IDEA** When tragedy strikes, putting the incident behind you as soon as possible might at first seem like the quickest route to recovery. In reality, many people find that creating a **memorial** to remember and reflect on a loss can provide great comfort. Read the memorial poem “The Names” to find out how, in a time of grief, one poet used his work to help others heal.

**QUICKWRITE** Consider your own experience with loss, or an experience that you’ve observed. Why do you think remembering a sad event might help the healing process? Reflect on this question in a journal entry.





## ● POETIC FORM: FREE VERSE

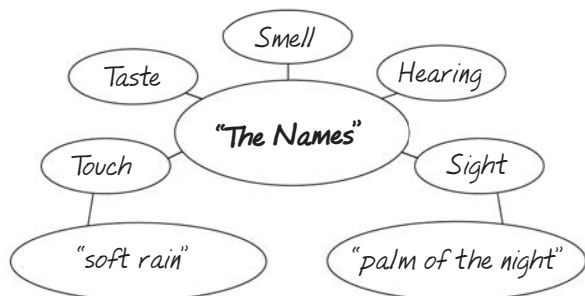
The way a poem looks on the page is the poem's **form**. Poetry with no regular pattern of rhyme, rhythm, or line length is written in a form called **free verse**. When poets write free verse, they don't have to follow set rules. They can create whatever lines, rhythms, and rhymes they feel best communicate the ideas they want to express.

## ● LITERARY ANALYSIS: IMAGERY

**Imagery** consists of words and phrases that appeal to your senses of sight, hearing, smell, taste, and touch. Poets use imagery not only to vividly describe things, but also to communicate feelings and ideas. For example, look at the opening lines of "The Names":

*Yesterday, I lay awake in the palm of the night.  
A soft rain stole in, unhelped by any breeze,*

The images "palm of the night" and "soft rain" appeal to your senses of sight and touch. These phrases also suggest a sense of troubled thoughtfulness and perhaps a feeling of change. As you read "The Names," use a word web to identify these and other examples of imagery.



## ● READING SKILL: UNDERSTAND HISTORICAL CONTEXT

Many works of literature seem easier to understand once you know their historical context—the real events and situations that influenced them. Billy Collins wrote "The Names" as a tribute to the more than 3,000 people who died in the terrorist attacks of September 11, 2001. Before you read the poem, read the **Background** on this page. The information can help you better appreciate the imagery Collins uses.

### A Popular Poet

Poet Billy Collins is a spellbinding performer. His readings have helped spark a renewed hunger for poetry in America. Collins served as the U.S. poet laureate from 2001 to 2003.



Billy Collins  
born 1941

### Background

**A City Grieves** Collins was born and raised in New York City. His hometown suffered heavy losses on September 11, 2001, when terrorists flew planes into the World Trade Center, causing its two towers to collapse. In the following days, signs, posters, and photographs showing the dead or missing were posted all over the city and the surrounding area. These postings often turned into memorials, with passersby adding notes, flowers, and mementos as it became clear that few of the missing had survived.

**A Poem of Remembrance** When asked on the day of the attacks what poem was appropriate to the tragedy, Collins replied, "Any poem." Asked to explain, Collins stated that good poetry affirms life. Collins read "The Names" in a special session of Congress in New York City on September 6, 2002.



### MORE ABOUT THE AUTHOR AND BACKGROUND

To learn more about Billy Collins and September 11, 2001, visit the **Literature Center** at [ClassZone.com](http://ClassZone.com).

# The NAMES

Billy Collins

Yesterday, I lay awake in the palm of the night.  
A soft rain stole in, unhelped by any breeze,  
And when I saw the silver glaze on the windows,  
I started with A, with Ackerman, as it happened,  
5 Then Baxter and Calabro,  
Davis and Eberling, names falling into place  
As droplets fell through the dark.

Names printed on the ceiling of the night.  
Names slipping around a watery bend.  
10 Twenty-six willows on the banks of a stream.

In the morning, I walked out barefoot  
Among thousands of flowers  
Heavy with dew like the eyes of tears,  
And each had a name—  
15 Fiori inscribed on a yellow petal  
Then Gonzalez and Han, Ishikawa and Jenkins. **A**



## ANALYZE VISUALS

The towers of light shown in the picture of the New York skyline are turned on each year on September 11. What do you think they symbolize?

## **A** IMAGERY

Reread lines 11–16. Which images appeal to your senses of sight and touch? Record the images in your web. Then think about how they affect the poem's meaning.

Names written in the air  
And stitched into the cloth of the day.  
A name under a photograph taped to a mailbox.  
20 Monogram<sup>1</sup> on a torn shirt,  
I see you spelled out on storefront windows  
And on the bright unfurled awnings of this city.  
I say the syllables as I turn a corner—  
Kelly and Lee,  
25 Medina, Nardella, and O'Connor. **B**

When I peer into the woods,  
I see a thick tangle where letters are hidden  
As in a puzzle concocted for children.  
Parker and Quigley in the twigs of an ash,  
30 Rizzo, Schubert, Torres, and Upton,  
Secrets in the boughs of an ancient maple.

Names written in the pale sky.  
Names rising in the updraft<sup>2</sup> amid buildings.  
Names silent in stone  
35 Or cried out behind a door. **C**  
Names blown over the earth and out to sea.

In the evening— weakening light, the last swallows.  
A boy on a lake lifts his oars.  
A woman by a window puts a match to a candle,  
40 And the names are outlined on the rose clouds—  
Vanacore and Wallace,  
(let X stand, if it can, for the ones unfound)  
Then Young and Ziminsky, the final jolt of Z.  
Names etched on the head of a pin  
45 One name spanning a bridge, another undergoing a tunnel.  
A blue name needled into the skin. **D**

Names of citizens, workers, mothers and fathers,  
The bright-eyed daughter, the quick son.  
Alphabet of names in green rows in a field.  
50 Names in the small tracks of birds.  
Names lifted from a hat  
Or balanced on the tip of the tongue.  
Names wheeled into the dim warehouse of memory.  
So many names, there is barely room on the walls of the heart.

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1. **monogram**: the initials of one's name combined into a design.

2. **updraft**: an upward movement of air.

**B HISTORICAL  
CONTEXT**

Consider what you learned in the **Background** section on page 541. What can you **infer** about the people Collins is naming?

**C FREE VERSE**

Reread lines 34–35. Why do you think Collins broke this sentence fragment into two short lines instead of writing it as one line?

**D IMAGERY**

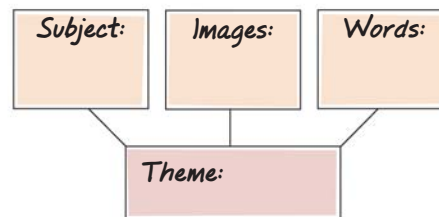
Reread lines 37–46. Identify images that strike you as particularly powerful. Note what senses they appeal to. What feelings do the images suggest?

## Comprehension

- 1. Recall** According to the poem, what does the letter X stand for?
- 2. Recall** In what places does the speaker of the poem see the names? Describe three.
- 3. Clarify** Whom do the names in the poem belong to?

## Literary Analysis

- 4. Understand Imagery** Look at the word web you created as you read. Which images from the poem do you consider especially effective? How do these images strengthen the meaning of the poem? Explain your answer.
- 5. Identify Theme** The theme of a poem is its basic message about life or human nature. Think about the subject of this poem, the key images, and the words that are emphasized or repeated. What do you think is the overall message about September 11, 2001, that Billy Collins wishes to convey in “The Names”? Collect your thoughts in a graphic like the one shown.
- 6. Analyze Historical Context** Recall that Billy Collins read this **memorial** poem when Congress met in New York City nearly one year after the attacks. Choose three lines or sections of the poem and tell why they might have been particularly meaningful to the people hearing them on that day.
- 7. Evaluate Free Verse** Read the poem aloud as naturally as you can. Do you think this free verse poem is successful at communicating ideas and emotions? Explain why or why not.



## Extension and Challenge

- 8. Creative Project: Art** Choose a visual image in the poem that you find particularly powerful. Draw or sketch the image, and explain to the class how the poet’s words guided your work.
- 9. SOCIAL STUDIES CONNECTION** Read the article “A Nation Mourns” on page 545. Then reread “The Names.” In what ways does the information in the article deepen your appreciation of the poem? Share your answer with a small group, being sure to point out at least two specific ways that knowing about the events of September 11 helped to broaden your understanding of the poem.



**ARTICLE** Can the worst in humanity bring out the best in humanity? “The Names” reflects on the lives lost on September 11, 2001. Read this article to find out more about that day and the way people responded to the tragedy.

# Enemies Attack: *A Nation Mourns*

Between 7:58 A.M. and 8:10 A.M. on September 11, 2001, four passenger planes left the Boston, Newark, and Washington, D.C., airports. In a matter of minutes, each of these planes was hijacked by terrorists. One of the worst attacks on the United States was underway.

Just seconds after 8:46 A.M., Eastern Standard Time, the first of these planes flew into Tower One of the World Trade Center in New York City; about fifteen minutes later, a second plane flew into Tower Two. Both towers collapsed less than two hours after the attacks. A third plane struck the Pentagon just outside of Washington, D.C. The fourth plane crashed in a Pennsylvania field. Its intended target remains unknown. In all, more than 3,000 civilians, firefighters, and police officers were killed that morning, and thousands were wounded.

The nation and most of the world responded with an outpouring of sympathy and good will. Immediately, volunteers in and around New York City and Washington, D.C., arranged services for the survivors and the rescuers. Around the country, people organized charities to aid the families of victims. Improvised memorials sprung up near the sites of the attacks and the victims’ homes, and communities held vigils to pay tribute to the dead and comfort the grieving.



Newspapers published profiles of the deceased, revealing people of all ages and professions, from corporate executives to firefighters. The victims included immigrants from more than 80 nations.

Many of the spontaneous memorials that dotted the country in the weeks following the incident have since been replaced by permanent memorials. In Bucks County, Pennsylvania, a Garden of Reflection provides a peaceful place to pay respect. In Sherwood Island State Park in Connecticut, a Living Memorial granite monument and garden now stands. And where the World Trade Center once stood, several different memorials pay tribute to the victims and their families, as well as to the relief workers whose efforts to aid survivors endure as an example of the best in people.

## the earth is a living thing

Poem by Lucille Clifton

## Sleeping in the Forest

Poem by Mary Oliver

## Gold

Poem by Pat Mora

# *What is our place in* **NATURE?**



**R1.1 Identify** idioms, analogies, metaphors, and similes in prose and poetry.

Also included in this lesson: **W2.2abc** (p. 553), **LC1.3** (p. 553)

**KEY IDEA** When you left the house to go to school this morning, was the sky clear or cloudy? How did the air feel? Did you hear birds singing or see an insect darting by? **Nature** surrounds us, but sometimes we forget to notice.

**SKETCH IT** In a small group, discuss how you fit in with the natural world. In what ways does nature affect your life? Do you think people are part of nature or separate from it? Give concrete examples to support your opinion. Then make a sketch that shows your place in nature.







## ● POETIC FORM: LYRIC POETRY

A **lyric poem** is a short poem in which a single speaker expresses personal thoughts and feelings. Lyric poems cover many subjects, from love and death to everyday experiences. Like many other lyric poems, each of those you're about to read creates a strong, unified impression.

## ● LITERARY ANALYSIS: FIGURATIVE LANGUAGE

**Literal language** is language that reflects the dictionary definition of words. It forms a factual statement, such as "a tree sheds its leaves in autumn." **Figurative language** expresses an idea through a more imaginative use of words: "A tree mourns its lost leaves in autumn."

Here are some types of figurative language poets frequently use:

- **Personification** gives human qualities to an animal, an object, or an idea. (*whispering trees, angrily marching ants*)
- **Similes** compare two unlike things using the word *like* or *as*. (*The stars flamed like torches.*)
- **Metaphors** compare two unlike things without using the word *like* or *as*. (*The stars were torches.*)

## ● READING SKILL: MAKE INFERENCES

To understand poetry, you will have to **make inferences**, or make logical guesses, about images and figurative language. Base these guesses on both the details of the poem and your own knowledge and experience. As you read, use charts like the one shown to record striking or puzzling lines or phrases from each poem. Then record your inferences.

Title: "Sleeping in the Forest"		
Lines and Phrases	What I Know from Reading or Experience	Inference
"I slept/as never before, a stone/on the riverbed"	The speaker compares herself to a stone. Stones are completely still.	The speaker slept soundly, without moving.

### Lucille Clifton:

#### An Original Voice

Though Lucille Clifton was always comfortable when it came to writing, she says, "I had to learn that poetry could sound like me." After writing in traditional forms, Clifton discovered that good poetry could sound like everyday speech.



Lucille Clifton  
born 1936

### Mary Oliver:

#### Nature's Poet

Mary Oliver finds her inspiration in exploring nature. Oliver describes the writer's life as "an unstoppable urge toward that life of the imagination. I don't think I have been bored one day in my life, you know, or an hour."



Mary Oliver  
born 1935

### Pat Mora:

#### Poetry Pioneer

Pat Mora, who is Mexican American, has helped pioneer poetry about the Mexican-American experience. Since she grew up outside of El Paso, Texas, she also loves to write about the desert.



Pat Mora  
born 1942



#### MORE ABOUT THE AUTHOR

For more on these poets, visit the Literature Center at [ClassZone.com](http://ClassZone.com).

# the earth is a living thing

Lucille Clifton

is a black shuffling bear  
ruffling its wild back and tossing  
mountains into the sea

is a black hawk circling  
5 the burying ground circling the bones  
picked clean and discarded<sup>1</sup>

is a fish black blind in the belly of water  
is a diamond blind in the black belly of coal **A**

is a black and living thing  
10 is a favorite child  
of the universe  
feel her rolling her hand  
in its kinky hair  
feel her brushing it clean **B**

## **A** FIGURATIVE LANGUAGE

Reread the title and lines 1–8. To what four things is the earth being compared?

## **B** FIGURATIVE LANGUAGE

Reread lines 10–14. What relationship between the earth and the universe is suggested by this use of **personification**?

## ANALYZE VISUALS

**Compare** the style of this art with the style of the art on page 551. Which is more realistic?

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1. **discarded** (dĭ-skārd'əd): thrown away; gotten rid of.





*The Orchard* (1997), Peter Davidson. Oil on paper, 37.5 cm × 44 cm. Private collection. Photo © Bridgeman Art Library.

# Sleeping in the FOREST

Mary Oliver

I thought the earth  
remembered me, she  
took me back so tenderly, arranging  
her dark skirts, her pockets  
5 full of lichens<sup>1</sup> and seeds. I slept **C**  
as never before, a stone  
on the riverbed, nothing  
between me and the white fire of the stars  
but my thoughts, and they floated  
10 light as moths among the branches  
of the perfect trees. All night  
I heard the small kingdoms breathing  
around me, the insects, and the birds  
who do their work in the darkness. All night  
15 I rose and fell, as if in water, grappling<sup>2</sup>  
with a luminous doom. By morning  
I had vanished at least a dozen times  
into something better. **D E**

1. **lichens** (lī'kəns): fungi that grow together with algae and form crustlike growths on rocks or tree trunks.

2. **grappling**: struggling.

## **C FIGURATIVE LANGUAGE**

Reread lines 1–5. What is being **personified**?

## **D MAKE INFERENCES**

Reread the last sentence in the poem. What do you think the speaker means by “something better”?

## **E LYRIC POETRY**

What thoughts and feelings is the speaker conveying in this poem?

# GOLD

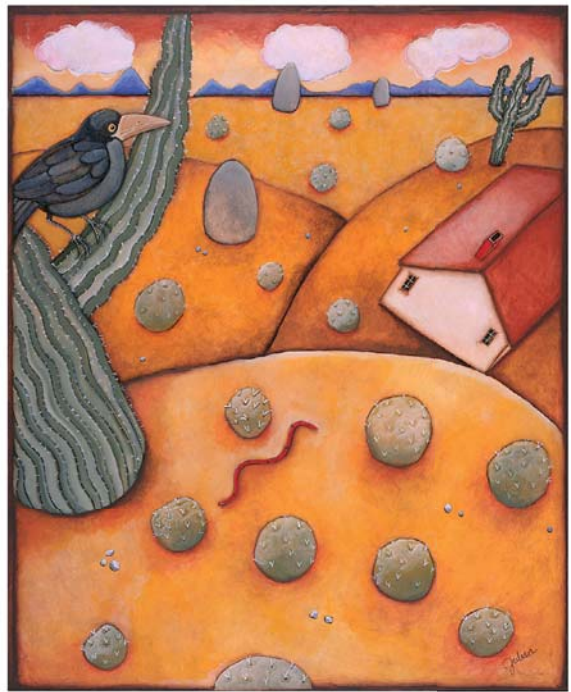
Pat Mora

When Sun paints the desert  
with its gold,  
I climb the hills.  
Wind runs round boulders, ruffles  
5 my hair. I sit on my favorite rock,  
lizards for company, a rabbit,  
ears stiff in the shade  
of a saguaro.<sup>1</sup>  
In the wind, we're all  
10 eye to eye. **F**

Sparrow on saguaro watches  
rabbit watch us in the gold  
of sun setting.  
Hawk sails on waves of light, sees  
15 sparrow, rabbit, lizards, me,  
our eyes shining,  
watching red and purple  
sand rivers stream down the hills.

I stretch my arms wide as the sky  
20 like hawk extends her wings  
in all the gold light of this, home. **G**

1. **saguaro** (sə-gwä'r'ō): a tall, branching cactus found in the southwestern United States and northern Mexico.



*Hacienda* (2002), Vanessa Julian. Acrylic on matteboard, 23" × 19".  
© Vanessa Julian.

**F MAKE INFERENCES**  
Reread lines 1–10. What can you **infer** about the speaker's connection to nature?

**G FIGURATIVE LANGUAGE**  
Reread lines 19–21. What two **similes** are used to describe the speaker's arms?

## Comprehension

- Recall** What living things is the earth compared to in “the earth is a living thing”?
- Clarify** What are the “small kingdoms” that the speaker hears in “Sleeping in the Forest”?
- Represent** Where, and at what time of day, does the poem “Gold” take place? Make a drawing illustrating the setting described in lines 5–18.



**R1.1** Identify idioms, analogies, metaphors, and similes in prose and poetry.

## Literary Analysis

- Make Inferences** Review the charts you created as you read. Which inferences most helped you understand the poems? Explain your answers.
- Examine Figurative Language** What **similes**, **metaphors**, or examples of **personification** in these poems helped you see **nature** in a fresh way? Give three examples. For each one, tell what type of figurative language was used and why you found it to be effective.
- Interpret Meaning** Did the ending of “Sleeping in the Forest” surprise you? Reread lines 14–18. Then tell what feeling you think these lines try to capture.
- Compare and Contrast** Use a Venn diagram like the one shown to examine similarities and differences among the three poems. Think about such things as the setting, the speaker, and the **mood**, or feeling, of each poem. Then decide which two poems you think are most similar.
- Evaluate Lyric Poetry** Which of the poems do you think was most successful at capturing the speaker’s thoughts and feelings? Include specific details from the poem to support your answer.



## Extension and Challenge

- Big Question Activity** Reread the question on page 546. How would the speaker of each poem answer this question? After you’ve decided, consider whether the speakers’ attitudes have affected how you feel about your own place in nature.
- Speaking and Listening** Lyric poems are known for their strong, melodic rhythms. They often use repetition to emphasize emotional experiences. In a group, take turns reading each poem aloud. Which of the poems do you think has an especially appealing sound or rhythm? Discuss your answer.

# Reading-Writing Connection



W2.2abc

Explore the poems further by responding to these prompts. Then complete the **Grammar and Writing** exercise.

WRITING PROMPTS	SELF-CHECK
<p><b>A. Short Response: Write a Poem</b> Write a <b>short poem</b> about an aspect of <b>nature</b> that you find especially inspiring, dramatic, or appealing. Include at least two types of figurative language in your poem.</p>	<p><b>A creative poem will . . .</b></p> <ul style="list-style-type: none"><li>• use vivid details and imagery to create a strong impression in the reader’s mind</li><li>• use figurative language to enhance the meaning</li></ul>
<p><b>B. Extended Response: Analyze Metaphors</b> Reread “the earth is a living thing.” Select three specific metaphors to explore further. Write <b>two or three paragraphs</b> explaining what view of <b>nature</b> is suggested by each metaphor.</p>	<p><b>An effective analysis will . . .</b></p> <ul style="list-style-type: none"><li>• explain how the metaphors relate to the poem’s meaning</li><li>• give reasons and evidence to support the explanation</li></ul>

## GRAMMAR AND WRITING

**USE CORRECT SENTENCE TYPE** In order for your sentences to serve their correct purposes and reflect the emotions you intend, be sure to use the correct sentence type. A **declarative** sentence makes a statement and ends with a period. An **interrogative** sentence asks a question and ends with a question mark. An **imperative** sentence makes a request or gives a command (with the understood subject being *you*) and usually ends with a period. An **exclamatory** sentence shows strong feeling and ends with an exclamation point.

*Original:* How long has this mountain been here.  
I can’t believe its beauty.

*Revised:* How long has this mountain been here?  
I can’t believe its beauty!

**PRACTICE** Identify each sentence type and punctuate it correctly.

1. Its peak rises into the clouds like a skyscraper
2. How wonderful it looks
3. Can you hear how the wind whispers around it
4. Listen carefully

For more help with sentence types, see page R60 in the **Grammar Handbook**.



**LC1.3** Identify all parts of speech and types and structures of sentences.

## Scaffolding

Poem by Seamus Heaney

## The World Is Not a Pleasant Place to Be

Poem by Nikki Giovanni

## Annabel Lee

Poem by Edgar Allan Poe

# *Whom do you feel CLOSEST to?*

**KEY IDEA** Think about a family member or friend with whom you have a close **relationship**. Chances are you've fought with this person, yet he or she still brings you comfort and joy. Why do you think this is? The poems you're about to read explore the mysteries of strong relationships.

**QUICKWRITE** What are your two or three most important relationships? Note them in your journal. Then write about what makes each a good relationship. What keeps your bonds strong when difficulties arise?







### POETIC FORM: LINE AND STANZA

The **line** is the main unit of a poem. Lines can be organized into **stanzas**, groups of two or more lines that form longer units within a poem. Sometimes, as in this example from “The World Is Not a Pleasant Place to Be,” you have to read the whole stanza to learn the speaker’s complete thought:

*the world is not a pleasant place  
to be without  
someone to hold and be held by*

### LITERARY ANALYSIS: RHYME SCHEME

Poets use **sound devices** to convey meaning and create emphasis. One sound device is **rhyme**, the repetition of sounds at the end of words. The **rhyme scheme** is the pattern of rhyme at the ends of lines in a poem. You can track the rhyme by assigning a letter to each line. The first line gets the letter *a*. Each following line that rhymes with it also gets an *a*. The first line that doesn’t rhyme gets the letter *b*, as do the other lines that rhyme with that line. Each new rhyme gets a new letter.

*And this was the reason that, long ago,* a  
*In this kingdom by the sea,* b  
*A wind blew out of a cloud by night* c  
*Chilling my Annabel Lee;* b

As you read “Scaffolding” and “Annabel Lee,” use letters to identify each poem’s rhyme scheme.

### READING SKILL: UNDERSTAND SPEAKER

In poetry, the **speaker** is the voice that “talks” to the reader. To understand a poem, you have to decide who the speaker is and how he or she feels about the subject of the poem. Complete a chart like the one shown as you read each of the selections.

	Poem 1	Poem 2	Poem 3
Who is the speaker?			
How do I know?			
How does he/she feel?			

#### Seamus Heaney:

**Celebrated Irishman**  
Nobel Prize winner Seamus Heaney’s poetry is celebrated throughout the world. Describing how he felt when he wrote his first successful poem, Heaney said, “I felt that I had let down a shaft into real life.”



Seamus Heaney  
born 1939

#### Nikki Giovanni:

##### Storyteller Poet

Nikki Giovanni gained popularity as a poet after the release of an album of her readings, *Truth Is on Its Way*. She says that in her poetry, “I use a very natural rhythm; I want my writing to sound like I talk.”

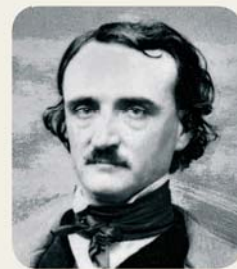


Nikki Giovanni  
born 1943

#### Edgar Allan Poe:

##### Literary Giant

Edgar Allan Poe has fascinated generations of readers with his haunting poetry and tales of horror. He and his adored young wife, Virginia, were poor and often sick. “Annabel Lee” is believed to be Poe’s tribute to Virginia.



Edgar Allan Poe  
1809–1849



#### MORE ABOUT THE AUTHOR

For more on these poets, visit the Literature Center at [ClassZone.com](https://www.classzone.com).

# SCAFFOLDING

SEAMUS HEANEY

Masons,<sup>1</sup> when they start upon a building,  
Are careful to test out the scaffolding;

Make sure that planks won't slip at busy points,  
Secure all ladders, tighten bolted joints.<sup>2</sup> **A**

5 And yet all this comes down when the job's done  
Showing off walls of sure and solid stone.

So if, my dear, there sometimes seem to be  
Old bridges breaking between you and me

Never fear. We may let the scaffolds fall  
10 Confident that we have built our wall. **B**

## ANALYZE VISUALS

How does this painting reflect the **title** of the poem?

## **A** LINE AND STANZA

A stanza that consists of two rhyming lines is called a **couplet**. What is being described in this couplet?

## **B** SPEAKER

Reread lines 7–10. Whom is the speaker addressing? In your chart, note how the speaker feels about this person.

---

1. **masons** (mā'sənz): wallers who build with brick or stone.

2. **joints** (joints): places where two parts or pieces join together.



# THE WORLD IS NOT A PLEASANT PLACE TO BE

Nikki Giovanni

the world is not a pleasant place  
to be without  
someone to hold and be held by

a river would stop  
5 its flow if only  
a stream were there  
to receive it

an ocean would never laugh  
if clouds weren't there  
10 to kiss her tears

the world is not  
a pleasant place to be without  
someone **C**



Detail of *Family in the Park* (1999), Colin Bootman. Oil on canvas. Private collection. Photo © Bridgeman Art Library.

## **C** LINE AND STANZA

**Repetition** is the repeating of a sound, word, phrase, or line to emphasize an idea. Notice how the last stanza echoes the first with one small difference. What effect is created by this change?



*The Seashore* (1900), William Henry Margetson. Oil on canvas. Private collection.  
Photo © The Maas Gallery, London/Bridgeman Art Library.

# Annabel Lee

Edgar Allan Poe

# Lee

It was many and many a year ago,  
    In a kingdom by the sea,  
That a maiden there lived whom you may know  
    By the name of Annabel Lee;—  
5 And this maiden she lived with no other thought  
    Than to love and be loved by me. **D**

*She* was a child and *I* was a child,  
    In this kingdom by the sea,  
But we loved with a love that was more than love—  
10 I and my Annabel Lee—  
With a love that the wingéd seraphs<sup>1</sup> of Heaven  
    Coveted<sup>2</sup> her and me. **E**

**D RHYME SCHEME**  
What rhyme scheme is used in the first stanza?

**E SPEAKER**  
What is the speaker's relationship to Annabel Lee?

1. **seraphs** (sě'r'əfs): any of the highest order of angels.

2. **coveted** (kŭv'ĭ-tĭd): envied.

And this was the reason that, long ago,  
In this kingdom by the sea,  
15 A wind blew out of a cloud by night  
Chilling my Annabel Lee;  
So that her high-born kinsmen came  
And bore her away from me,  
To shut her up in a sepulcher<sup>3</sup>  
20 In this kingdom by the sea.

The angels, not half so happy in Heaven,  
Went envying her and me;  
Yes! that was the reason (as all men know,  
In this kingdom by the sea)  
25 That the wind came out of the cloud chilling  
And killing my Annabel Lee.

But our love it was stronger by far than the love  
Of those who were older than we—  
Of many far wiser than we—  
30 And neither the angels in Heaven above  
Nor the demons down under the sea  
Can ever dissever<sup>4</sup> my soul from the soul  
Of the beautiful Annabel Lee:— **F**

For the moon never beams without bringing me dreams  
35 Of the beautiful Annabel Lee;  
And the stars never rise but I feel the bright eyes  
Of the beautiful Annabel Lee;  
And so, all the night-tide, I lie down by the side  
Of my darling, my darling, my life and my bride  
40 In her sepulcher there by the sea—  
In her tomb by the side of the sea. **G**

**F LINE AND STANZA**

Reread this stanza. Identify words and phrases that are repeated. What emphasis does this **repetition** create?

**G LINE AND STANZA**

The last two stanzas are among the longest in the poem. What ideas and emotions does the poet emphasize by ending the poem with long stanzas?

3. **sepulcher** (səp'əl-kər): a place for burial; tomb.

4. **dissever** (dɪ-səv'ər): separate; tear apart.

## Comprehension

1. **Recall** Why does the speaker in “Scaffolding” say that the scaffolds in his relationship could be allowed to fall?
2. **Recall** In “The World Is Not a Pleasant Place to Be,” what is the relationship between the ocean and the clouds?
3. **Clarify** What happened to Annabel Lee and the person who loved her?

## Literary Analysis

4. **Identify Rhyme Scheme** Determine the rhyme scheme in “Scaffolding.” Why do you think Seamus Heaney might have chosen this rhyme scheme for a poem about a couple’s relationship?
5. **Analyze a Stanza** Reread the first stanza of “The World Is Not a Pleasant Place to Be.” How does the meaning of the first line change as you read the rest of the stanza? Find one other example of a line break that you think affects the meaning of the words in an important way.
6. **Draw Conclusions About Speakers** Review the chart you created as you read. Based on the details you recorded and your understanding of the poems, what conclusions can you draw about each speaker’s attitude about relationships? Give evidence from the poem to support your conclusions.
7. **Make Judgments** Go back and reread “Annabel Lee.” In a chart, note words and details that make the speaker seem romantic and those that make him seem grief stricken. Are his feelings and attitudes understandable? Support your opinion with examples from your chart.

<i>Romantic</i>	<i>Grief Stricken</i>
<i>“... we loved with a love that was more than love—”</i>	

## Extension and Challenge

8. **Big Question Activity** With a partner, role-play an interview between a television reporter and the **speaker** of one of the poems, about what keeps **relationships** strong. Discuss specific details from the poem in your interview.
9. **Creative Project: Art** As you read the poems, which visual images seemed especially beautiful or powerful? Draw a sketch of one of these images, and explain how it helped draw you into the poem.



## The Charge of the Light Brigade

Poem by Alfred, Lord Tennyson

## The Highwayman

Poem by Alfred Noyes

# What is HONOR?



**R3.2** Identify events that advance the plot and determine how each event explains past or present action(s) or foreshadows future action(s).

Also included in this lesson: **R3.4** (p. 571), **W2.1abc** (p. 573), **LC1.1** (p. 573)

**KEY IDEA** When you think of **honor**, who or what comes to mind? Do you picture a person you respect, or do you remember a noble sacrifice that somebody made? In “The Charge of the Light Brigade” and “The Highwayman,” the characters give up their lives for very different reasons. It is up to you to decide whether their causes were honorable.

**DISCUSS** With a small group, discuss people who have acted honorably. On the basis of this conversation, how would you define honor? Be ready to share your definition with the class.







## LITERARY ANALYSIS: RHYTHM AND METER

**Rhythm** is the pattern of stressed and unstressed syllables in a line of poetry. Rhythm that follows a regular pattern from line to line is called **meter**.

When you “scan” a line of poetry, you analyze its rhythm, marking the syllables that are stressed (´) and those that are unstressed (˘). This system is called scansion. Read these lines from “The Highwayman” out loud. Concentrate on the stressed and unstressed syllables.

*The wind was a torrent of darkness among the gusty trees.*

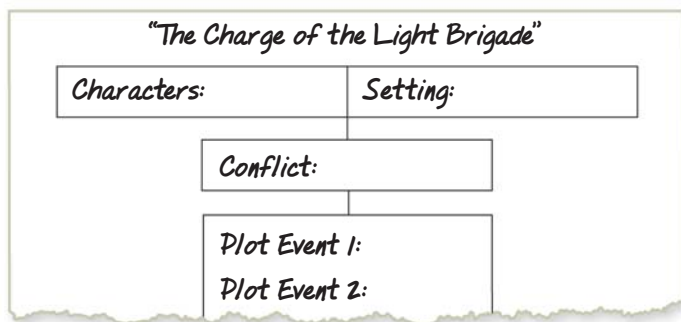
*The moon was a ghostly galleon tossed upon cloudy seas.*

As you read the following selections, notice each poem’s rhythm and meter and the effect they create.

**Review: Mood**

## READING STRATEGY: READING A NARRATIVE POEM

“The Highwayman” and “The Charge of the Light Brigade” are **narrative poems**, which means they tell stories. Like novels and short stories, narrative poems have characters, a setting, and a plot. As you read each poem, keep track of these elements in a story map.

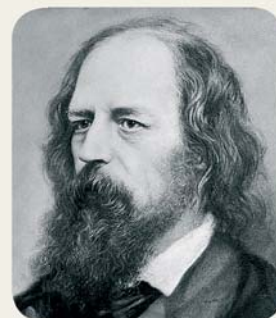


## VOCABULARY IN CONTEXT

The boldfaced vocabulary words can help you picture the scenes in these poems. Match each word in Column A to the word or phrase in Column B that is closest in meaning.

- | Column A          | Column B     |
|-------------------|--------------|
| 1. <b>cascade</b> | a. twist     |
| 2. <b>claret</b>  | b. tan       |
| 3. <b>tawny</b>   | c. waterfall |
| 4. <b>withe</b>   | d. dark red  |

**Alfred, Lord Tennyson: Victorian Poet** Tennyson’s best friend died in 1833, and the shock to Tennyson was severe. However, it was during this time of incredible grief that Tennyson wrote some of his best poetry. These poems were so popular that he was named poet laureate, or court poet, by Queen Victoria.



Alfred, Lord Tennyson  
1809–1892

**Alfred Noyes: Popular Poet** English poet Alfred Noyes wrote “The Highwayman” when he was only 24. Readers loved it, but critics didn’t. Regardless of the critics, Noyes still earned his living from poetry.



Alfred Noyes  
1880–1958

## Background

**A Tragic Battle** “The Charge of the Light Brigade” was inspired by a real-life battle in the Crimean War between England and Russia (1854–1856). A group of British troops called the Light Brigade, armed only with swords, was ordered to charge a unit of Russian gunners. Though the British lost this battle, they eventually won the war.



### MORE ABOUT THE AUTHOR AND BACKGROUND

To learn more about these poets and the Crimean War, visit the **Literature Center** at [ClassZone.com](http://ClassZone.com).

# THE CHARGE OF THE LIGHT BRIGADE

ALFRED, LORD TENNYSON

Half a league,<sup>1</sup> half a league,  
Half a league onward,  
All in the valley of Death  
    Rode the six hundred.  
5 “Forward, the Light Brigade!  
Charge for the guns!” he said:  
Into the valley of Death  
    Rode the six hundred. **A**

“Forward, the Light Brigade!”  
10 Was there a man dismay’d?  
Not tho’ the soldier knew  
    Some one had blunder’d:<sup>2</sup>  
Theirs not to make reply,  
Theirs not to reason why,  
15 Theirs but to do and die:  
Into the valley of Death  
    Rode the six hundred.

Cannon to right of them,  
Cannon to left of them,

## **A** RHYTHM AND METER

Reread lines 1–4, tapping your desk with each stressed syllable. How many stressed syllables are in each line?

## ANALYZE VISUALS

How well do the **images** in this painting match the scene described in the poem? Explain your answer.

---

1. **league**: a distance of three miles.

2. **blunder'd**: made a mistake.



20 Cannon in front of them  
    Volley'd and thunder'd;  
    Storm'd at with shot and shell,  
    Boldly they rode and well,  
    Into the jaws of Death,  
25 Into the mouth of Hell  
    Rode the six hundred.

Flash'd all their sabers<sup>3</sup> bare,  
Flash'd as they turn'd in air  
Sabring the gunners there,  
30 Charging an army, while  
    All the world wonder'd:  
Plunged in the battery<sup>4</sup> smoke,  
Right thro' the line they broke;  
Cossack and Russian  
35 Reel'd from the saber-stroke,  
    Shatter'd and sunder'd.<sup>5</sup>  
Then they rode back, but not,  
    Not the six hundred. **B**

Cannon to right of them,  
40 Cannon to left of them,  
Cannon behind them  
    Volley'd and thunder'd;  
    Storm'd at with shot and shell,  
While horse and hero fell,  
45 They that had fought so well  
Came thro' the jaws of Death.  
Back from the mouth of Hell,  
All that was left of them,  
    Left of six hundred. **C**

50 When can their glory fade?  
O, the wild charge they made!  
    All the world wonder'd.  
Honor the charge they made!  
Honor the Light Brigade,  
55 Noble six hundred!

---

3. **sabers**: heavy, slightly curved swords.

4. **battery**: related to guns and cannons used together.

5. **sunder'd**: broken apart; split into pieces.

**B** **READING A  
NARRATIVE POEM**

Since narrative poems have a plot, they also have a **climax**, or point of greatest excitement. What is the climax of this poem?

**C** **RHYTHM AND  
METER**

Reread lines 39–42 aloud. What is happening to the 600 soldiers? Explain how the meter of these lines matches the events being depicted.



Detail of *Equestrian Portrait of a Man with a Page* (1600s), Thomas de Keyser. Oil on canvas, 94.6 cm × 77.2 cm. Private collection. Photo © Bridgeman Art Library.

# The Highwayman

Alfred Noyes

## Part One

The wind was a torrent of darkness among the gusty trees.  
 The moon was a ghostly galleon<sup>1</sup> tossed upon cloudy seas.  
 The road was a ribbon of moonlight over the purple moor,<sup>2</sup>  
 And the highwayman came riding—

5 Riding—riding—

The highwayman came riding, up to the old inn-door. **D**

He'd a French cocked-hat on his forehead, a bunch of lace at his chin,  
 A coat of the **claret** velvet, and breeches of brown doeskin.  
 They fitted with never a wrinkle. His boots were up to the thigh.

10 And he rode with a jeweled twinkle,

His pistol butts a-twinkle.

His rapier hilt<sup>3</sup> a-twinkle, under the jeweled sky.

### **D** READING A NARRATIVE POEM

What is the **setting** of this poem? Note the setting and the **characters** in your story map.

**claret** (klär'yt) *adj.*  
 dark red

1. **galleon** (gäl'ē-ən): a large sailing ship.

2. **moor**: a wide, rolling open area, usually covered with low-growing shrubs.

3. **rapier** (rā'pē-ər) **hilt**: sword handle.



With the cry of “Stand and deliver!” highwaymen halted and robbed the carriages of the upper class in 17th- and 18th-century England. Like Robin Hood, highwaymen were admired by ladies and celebrated by the poor, who often felt oppressed by the rich.

**cascade** (kă-skād') *n.* a waterfall or something that resembles a waterfall

**tawny** (tô'nē) *adj.* a warm, sandy shade of brownish orange

Over the cobbles<sup>4</sup> he clattered and clashed in the dark inn-yard.  
He tapped with his whip on the shutters, but all was locked and barred.  
15 He whistled a tune to the window, and who should be waiting there  
But the landlord's black-eyed daughter,  
Bess, the landlord's daughter,  
Plaiting<sup>5</sup> a dark red love-knot into her long black hair.

And dark in the dark old inn-yard a stable wicket<sup>6</sup> creaked  
20 Where Tim the ostler<sup>7</sup> listened. His face was white and peaked.  
His eyes were hollows of madness, his hair like moldy hay,  
But he loved the landlord's daughter,  
The landlord's red-lipped daughter.  
Dumb as a dog he listened, and he heard the robber say—

25 “One kiss, my bonny sweetheart, I'm after a prize tonight,  
But I shall be back with the yellow gold before the morning light;  
Yet, if they press me sharply, and harry me through the day,  
Then look for me by moonlight,  
Watch for me by moonlight,  
30 I'll come to thee by moonlight, though hell should bar the way.”

He rose upright in the stirrups. He scarce could reach her hand,  
But she loosened her hair in the casement.<sup>8</sup> His face burnt like a brand  
As the black **cascade** of perfume came tumbling over his breast;  
And he kissed its waves in the moonlight,  
35 (O, sweet black waves in the moonlight!)  
Then he tugged at his rein in the moonlight, and galloped away to  
the west.

### *Part Two*

He did not come in the dawning. He did not come at noon;  
And out of the **tawny** sunset, before the rise of the moon,  
When the road was a gypsy's ribbon, looping the purple moor,  
40 A redcoat troop came marching—  
Marching—marching—  
King George's men came marching, up to the old inn-door.

4. **cobbles**: rounded stones used for paving roads.

5. **plaiting**: braiding.

6. **wicket**: a small door or gate.

7. **ostler** (ôs'-lər): a worker who takes care of horses at an inn.

8. **casement**: a window that opens outward on side hinges.

They said no word to the landlord. They drank his ale instead.  
But they gagged his daughter, and bound her, to the foot of her  
narrow bed.

45 Two of them knelt at her casement, with muskets at their side!  
There was death at every window;  
And hell at one dark window;  
For Bess could see, through her casement, the road that *he* would ride.

They had tied her up to attention, with many a sniggering jest.  
50 They had bound a musket beside her, with the muzzle beneath her breast!  
“Now, keep good watch!” and they kissed her. She heard the doomed  
man say—

*Look for me by moonlight;*

*Watch for me by moonlight;*

*I'll come to thee by moonlight, though hell should bar the way!* **E**

55 She twisted her hands behind her; but all the knots held good!  
She **writhe**d her hands till her fingers were wet with sweat or blood!  
They stretched and strained in the darkness, and the hours crawled by  
like years,

Till, now, on the stroke of midnight,

Cold, on the stroke of midnight,

60 The tip of one finger touched it! The trigger at least was hers!

The tip of one finger touched it. She strove no more for the rest.  
Up, she stood up to attention, with the muzzle beneath her breast.  
She would not risk their hearing; she would not strive again;  
For the road lay bare in the moonlight;

65 Blank and bare in the moonlight;

And the blood of her veins, in the moonlight, throbbed to her  
love's refrain.

*Tlot-tlot; tlot-tlot!* Had they heard it? The horse hoofs ringing clear;

*Tlot-tlot, tlot-tlot,* in the distance? Were they deaf that they did not hear? **F**

Down the ribbon of moonlight, over the brow of the hill,

70 The highwayman came riding—

Riding—riding—

The redcoats looked to their priming!<sup>9</sup> She stood up, straight and still.

**E READING A  
NARRATIVE POEM**

How did the redcoats find out about Bess and the highwayman? Explain how you made this **inference**. Then note the main **conflict** in your story map.

**writhe** (*rīth*) v. to twist or move painfully

**F RHYTHM AND  
METER**

On a piece of paper, scan lines 67–68, noting the stressed and unstressed syllables in each line. Why is this meter perfectly suited to the action that's taking place?

9. **looked to their priming:** prepared their muskets by pouring in the gunpowder used to fire them.

*Tlot-tlot*, in the frosty silence! *Tlot-tlot*, in the echoing night!  
Nearer he came and nearer. Her face was like a light.  
75 Her eyes grew wide for a moment; she drew one last deep breath,  
Then her finger moved in the moonlight,  
Her musket shattered the moonlight,  
Shattered her breast in the moonlight and warned him—with her death. **G**

He turned. He spurred to the west; he did not know who stood  
80 Bowed, with her head o'er the musket, drenched with her own blood!  
Not till the dawn he heard it, his face grew grey to hear  
How Bess, the landlord's daughter,  
The landlord's black-eyed daughter,  
Had watched for her love in the moonlight, and died in the  
darkness there.

85 Back, he spurred like a madman, shouting a curse to the sky,  
With the white road smoking behind him and his rapier brandished high.  
Blood-red were his spurs in the golden noon; wine-red was his velvet coat;  
When they shot him down on the highway,  
Down like a dog on the highway,  
90 And he lay in his blood on the highway, with a bunch of lace at  
his throat. **H**

*And still of a winter's night, they say, when the wind is in the trees,  
When the moon is a ghostly galleon tossed upon cloudy seas,  
When the road is a ribbon of moonlight over the purple moor,  
A highwayman comes riding—  
95 Riding—riding—  
A highwayman comes riding, up to the old inn-door.*

*Over the cobbles he clatters and clangs in the dark inn-yard.  
He taps with his whip on the shutters, but all is locked and barred.  
He whistles a tune to the window, and who should be waiting there  
100 But the landlord's black-eyed daughter,  
Bess, the landlord's daughter,  
Plaiting a dark red love-knot into her long black hair.*

**G READING A NARRATIVE POEM**

What just happened?  
Note the event on your  
story map.

**H MOOD**

Reread lines 85–90.  
Note the images that  
stand out to you. What  
mood, or feeling, do  
they help create?





**R.3.2** Identify events that advance the plot and determine how each event explains past or present action(s) or foreshadows future action(s).

**R.3.4** Identify and analyze recurring themes across works (e.g., the value of bravery, loyalty, and friendship; the effects of loneliness).

## Comprehension

- 1. Clarify** What is the outcome of the Light Brigade's charge?
- 2. Recall** Where does Bess wait for the highwayman?
- 3. Summarize** Explain how Bess and the highwayman each die.

## Literary Analysis

- 4. Compare and Contrast Characters** For each poem, make a list of the **character traits** the soldiers display. Are the soldiers in the two poems similar or different? Explain your answer.
- 5. Analyze a Ballad** "The Highwayman" is a special type of **narrative poem** called a ballad. Ballads have the same features as narrative poems, but they were originally meant to be sung or read aloud. What elements of "The Highwayman" make it an exciting poem to read aloud? Give examples.
- 6. Reading a Narrative Poem** Review the **plot events** in the story map you created as you read "The Charge of the Light Brigade." Explain how the plot events and the setting work together to tell the story of the brigade.
- 7. Identify Recurring Theme** A recurring theme is a message or insight about life that a variety of works share. Identify a recurring theme present in these two poems. Think about the characters' behavior and motives.
- 8. Evaluate Rhythm and Meter** Choose a few lines from each poem and read them to yourself, emphasizing the stressed syllables. Write the lines in a chart like the one shown and mark the stressed and unstressed syllables. What effect does the rhythm have on each poem's story?

<i>"The Charge of the Light Brigade"</i>	
<i>Lines from Poem</i>	<i>Effect</i>
<i>Half a league, half a league, Half a league onward,</i>	<i>sounds like a galloping horse</i>

## Extension and Challenge

- 9. SOCIAL STUDIES CONNECTION** Research the true story behind the legendary Light Brigade. When and where did the battle described in the poem occur? How many soldiers lost their lives? Share your findings with the class.
- 10. Big Question Activity** Think back to the discussion of honor on page 562. Who acted with the most **honor**—Bess, the highwayman, or the soldiers of the Light Brigade? Explain your answer.



### RESEARCH LINKS

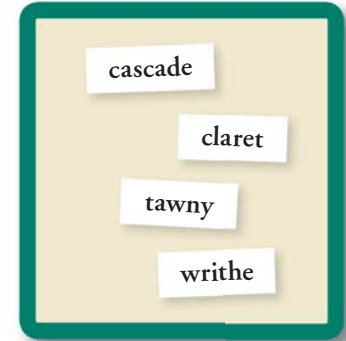
For more on the Light Brigade, visit the **Research Center** at [ClassZone.com](http://ClassZone.com).

## Vocabulary in Context

### VOCABULARY PRACTICE

Choose the word from the list that best fits each sentence.

1. The hiker looked at the \_\_\_\_\_ glow of the setting sun and began to worry.
2. Not watching where he was walking, he tripped and fell, which made him \_\_\_\_\_ in pain.
3. A thin, \_\_\_\_\_-colored stream of blood trickled down his face.
4. He heard a \_\_\_\_\_ of water far in the distance and tried not to think about his growing thirst.



### VOCABULARY IN WRITING

Which character could you see most clearly in your mind as you read these poems? Write a paragraph describing that character, using at least two vocabulary words. You might start like this.

#### EXAMPLE SENTENCE

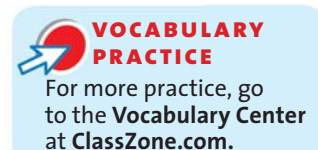
*I pictured Bess most clearly, especially her **cascade** of long black hair.*

### VOCABULARY STRATEGY: CONNOTATIONS

Poets use language carefully. They consider not only the dictionary definition of each word, but also its connotation. The connotation of a word includes all the thoughts or feelings the word may bring to people's minds. Words can have a positive, a negative, or a neutral connotation. For example, the vocabulary word *cascade* has a positive connotation that suggests something grand or picturesque.

**PRACTICE** For each sentence below, tell whether the boldfaced word has a positive, a negative, or a neutral connotation. Then explain the meaning of the word.

1. She didn't like the waiter's **prim** manner and the restaurant's overly formal atmosphere.
2. Because the coach was **decisive**, the players knew exactly what to do.
3. With one look at his **haggard** face, they knew he had been experiencing sleepless nights.
4. She was so interesting and **vivacious** that everyone at the dinner party wanted to sit by her.



## Reading-Writing Connection



W2.1abc

Increase your appreciation of “The Charge of the Light Brigade” and “The Highwayman” by responding to these prompts. Then complete the **Grammar and Writing** exercise.

WRITING PROMPTS	SELF-CHECK
<p><b>A. Short Response: Write a Dialogue</b> Both Bess and the soldiers of the Light Brigade stand up to something more powerful. Write a <b>half-page dialogue</b> between Bess and a soldier of the Light Brigade in which they discuss their ideas of <b>honor</b>.</p>	<p><b>A realistic dialogue will . . .</b></p> <ul style="list-style-type: none"><li>• use language appropriate for each character</li><li>• include details from the poems that support each character’s ideas</li></ul>
<p><b>B. Extended Response: Write a News Article</b> Pretend you are a reporter writing a front-page story about a recent tragedy. Choose one of the poems and write a journalistic account of its events in <b>three to five paragraphs</b>. Include a headline that will grab your readers’ attention.</p>	<p><b>A successful article will . . .</b></p> <ul style="list-style-type: none"><li>• describe all the important events of the poem</li><li>• use descriptive words and phrases to make the event come alive for the reader</li></ul>

### GRAMMAR AND WRITING

**USE THE ACTIVE VOICE** A verb can be in either the active voice or the passive voice. In a sentence that uses the **active voice**, the subject *performs* the verb’s action. In a sentence that uses the **passive voice**, the subject of the sentence *receives* the verb’s action.

**Active:** The officers commanded the British soldiers.  
(*The subject officers performs the action of the verb commanded.*)

**Passive:** The British soldiers were commanded by the officers.  
(*The subject officers receives the action of the verbs were commanded.*)

**PRACTICE** Rewrite each of these sentences using the active voice.

1. The officers’ commands were obeyed by the Light Brigade.
2. Sabers were the weapons used by the British soldiers.
3. Soldiers and horses alike were killed by the Russians.
4. The Light Brigade will be remembered by the world.

*For more help with active and passive voice, see page R57 in the Grammar Handbook.*



LC1.1 Place modifiers properly and use the active voice.

## Two Haiku

Poems by Matsuo Bashō

## Fireflies

Poem by Paul Fleischman

## Fireflies in the Garden

Poem by Robert Frost

# *How do the* **SEASONS** *affect you?*



Included in this lesson: R3.4  
(p. 579)

**KEY IDEA** With shelters, cars, and climate controls of all kinds, it can sometimes be easy to overlook the dramatic changes that occur on the earth each year. But the **seasons** still determine the daily rhythms of our lives. As the poems you're about to read show, the changing seasons can even affect our emotions. How do the seasons make you feel?

**SURVEY** Conduct a survey of your classmates. Ask them for one or two words or phrases that they associate with each of the four **seasons**.

Record their answers in a graphic organizer like the one shown. Review your data when you are done. What patterns do you see?

	<i>Spring</i>	<i>Summer</i>	<i>Fall</i>	<i>Winter</i>
<i>Student 1</i>				
<i>Student 2</i>				



fpo

## ● POETIC FORM: HAIKU

**Haiku** is a form of poetry that originated hundreds of years ago in Japan. In haiku, poets seek to create a clear picture with few words. There are three key points to remember about traditional haiku.

- The entire poem consists of just 17 syllables arranged in three lines.
- The first and third lines each contain 5 syllables, and the second line has 7 syllables.
- Haiku centers on a symbol that instantly reminds its readers of a season.

The haiku by Bashō on page 576 are classics of the form.

## ● LITERARY ANALYSIS: SYMBOL AND THEME

Are you aware that you are surrounded by symbols? For example, you may have a U.S. flag in your classroom or a company logo on your backpack. A **symbol** is a person, place, object, or activity that stands for something beyond itself.

- Some symbols are unique to certain cultures. In Japan, for example, plum blossoms symbolize early spring. The crow symbolizes late autumn or the coming winter.
- Some symbols are understood across cultures. For instance, in most cultures, a heart represents love.

By using symbols, poets are able to communicate rich and complex ideas quickly. As you read the poems, identify the symbols and think about the ideas and themes they express.

## ● READING STRATEGY: VISUALIZE

Poets create images by using **sensory details**—words and phrases that appeal to the reader’s senses of sight, touch, taste, smell, and hearing. Details that appeal to your sense of sight help you **visualize**, or create mental pictures of, the poet’s words.

As you read each poem, list the sensory details that help you “see” the pictures created by the poem.

	<i>Sensory Details</i>
<i>“Fireflies”</i>	<ol style="list-style-type: none"> <li>1. flickering</li> <li>2. glimmering</li> <li>3.</li> </ol>

### Matsuo Basho: Japan’s Master Poet

Matsuo Basho first pursued a career as a samurai before devoting himself to the poetry that he had loved in his youth. He created a new style that raised haiku to the level of serious literature.



Matsuo Basho  
1644–1694

### Paul Fleischman: A Musician of Words

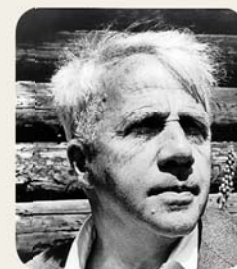
Poet Paul Fleischman gives as much attention to the sound of his words as to their meaning. Fleischman grew up playing piano with his mother and listening to his father, an author, read aloud.



Paul Fleischman  
born 1952

### Robert Frost: A Legendary Poet

Robert Frost is one of the most beloved poets of the 20th century. As a young man, Frost ran a New Hampshire farm. The New England farmers Frost met were rich sources for his poetry. He won his first of four Pulitzer Prizes in 1924.



Robert Frost  
1874–1963



**MORE ABOUT THE AUTHOR**  
For more on these poets, visit the  
Literature Center at [ClassZone.com](http://ClassZone.com).

# TWO HAIKU

MATSUO BASHŌ



*Plum Garden, Kameido* from *One Hundred Views of Famous Places in Edo* (1857), Utagawa Hiroshige. Photo © Christie's Images/Corbis.

On sweet plum blossoms<sup>1</sup>  
The sun rises suddenly.  
Look, a mountain path! **A**

A crow  
has settled on a bare branch—  
autumn evening. **B**

**A HAIKU**

Identify at least one symbol in this poem. Also note what season the poem evokes.

**B SYMBOL AND THEME**

What does the crow's arrival symbolize?

1. When haiku is translated from the original Japanese into English, the number of syllables per line sometimes changes slightly.

# Fireflies

Light  
 Night  
 is our parchment<sup>1</sup>  
 5  
 fireflies  
 flitting  
 10 fireflies  
 glimmering  
 glowing  
 Insect calligraphers<sup>2</sup>  
 15 practicing penmanship  
 Six-legged scribblers  
 of vanishing messages,  
 20 Fine artists in flight  
 adding dabs of light  
 Signing the June nights  
 as if they were paintings  
 25  
 flickering  
 fireflies  
 fireflies.

Light  
 is the ink we use  
 Night  
 We're  
 fireflies  
 flickering  
 flashing  
 fireflies  
 gleaming **C**  
 Insect calligraphers  
 copying sentences  
 Six-legged scribblers  
 fleeting<sup>3</sup> graffiti  
 Fine artists in flight  
 bright brush strokes  
 Signing the June nights  
 as if they were paintings **D**  
 We're  
 fireflies  
 flickering  
 fireflies.

**C VISUALIZE**

Reread lines 1–12. What words help you see the fireflies in your mind?

**D VISUALIZE**

Reread lines 20–24. Notice the **simile** comparing the “June nights” to paintings. What do you picture when you visualize the image presented in lines 20–24?

1. **parchment**: fine-quality paper, usually made from the skin of goats or sheep.

2. **calligraphers** (kə-lyg'ra-fərz): creators of beautiful, elaborate handwriting.

3. **fleeting**: passing swiftly; soon gone.



# Fireflies *in the* Garden

Robert Frost

Here come real stars to fill the upper skies,  
And here on earth come emulating<sup>1</sup> flies,  
That though they never equal stars in size,  
(And they were never really stars at heart)  
5 Achieve at times a very star-like start.  
Only of course they can't sustain<sup>2</sup> the part. **E**

**E SYMBOL AND THEME**

Reread the poem and think about what the fireflies might symbolize.

---

1. **emulating:** imitating.  
2. **sustain:** keep up; prolong.





**R.3.4 Identify and analyze** recurring themes across works (e.g., the value of bravery, loyalty, and friendship; the effects of loneliness).

## Comprehension

- 1. Recall** In the first haiku, what does the rising sun reveal? In the second haiku, where does the crow settle?
- 2. Clarify** In “Fireflies,” what is the “ink” the fireflies use?
- 3. Summarize** In what ways are the fireflies in “Fireflies in the Garden” unlike the stars they try to copy?

## Literary Analysis

- 4. Visualize** Look back at the list of sensory details that helped you visualize. For each poem, choose the details that most helped you visualize an image from that poem. Sketch one of these images.
- 5. Examine Haiku** Which haiku gives you a more hopeful feeling? Explain.
- 6. Evaluate Sound Devices** In “Fireflies,” Fleischman repeats many words and phrases. What are the words he repeats the most? What other example of **repetition** do you notice? Tell how this repetition reflects the subject of the poem.
- 7. Analyze Symbol and Theme** In “Fireflies in the Garden,” Robert Frost contrasts the stars in the “upper skies” with the fireflies “here on earth.” Use a chart like the one shown to explore the comparison more closely. What theme or larger idea about life might Frost be trying to express by using the fireflies as a symbol?

<i>Details About the Fireflies</i>	<i>My Thoughts</i>
<i>The flies copy the stars.</i>	
<i>The stars are in the sky, and the flies are on earth.</i>	
<i>The flies were “never really stars at heart.”</i>	
<i>The flies can shine like stars, but they “can’t sustain the part.”</i>	

## Extension and Challenge

- 8. Speaking and Listening** “Fireflies” is written for two voices. Work with a partner and prepare an oral reading of the poem. One of you should read the words in the left column at the same time the other reads the words in the right. Perform your reading for the class. What images in the poem does reading aloud help to reinforce?
- 9. Creative Project: Writing** Write a traditional haiku. Pick one **season** and try to express how it affects you. (You might look back at the words and phrases you collected in the survey on page 574 for ideas.)

# Stars with Wings

Science Article

## What's the Connection?

The more you know about fireflies, the more easily you can spot the clever ways poet Paul Fleischman has imitated them in his poem “Fireflies.” Take the time to learn more about these creatures by reading the science article “Stars with Wings.”

## Skill Focus: Use Text Features

Think about how all of the signs you see each day, even signs such as Do Not Walk on the Grass, communicate important information.

**Text features** are like signs. They help you see the structure and purpose of an article, and they tell you what is especially important to know. For example, consider what these text features reveal:

- A **title** identifies the text and its topic.
- An **introductory question** following the title may reveal the writer’s focus or main idea.
- A **subheading**, which is a heading within the text, signals the start of a new topic or section and identifies what it will be about
- **Graphic aids**—such as illustrations, maps, and diagrams—help you visualize people, places, things, and ideas.

As you read the science article that follows, examine its structure. Look for these text features, and notice what you learn from them. Use two-column notes, such as the ones started here, to record what you learn from each text feature.

<i>Text Feature</i>	<i>What I Learn or Infer</i>
<i>Title and art: “Stars with Wings” with a picture of a firefly</i>	<i>The article will be about fireflies.</i>
<i>Introductory question:</i>	
<i>Subheadings:</i> 1. <i>A Beetle, Actually</i> 2. 3.	<i>1. Fireflies are not bugs or flies. They are beetles.</i> 2. 3.
<i>Graphic aids:</i>	



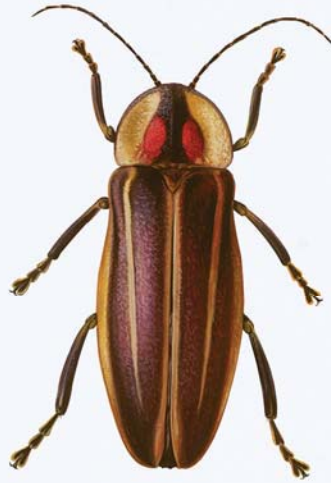
Use with “Fireflies,” page 577.



**R2.1 Understand and analyze the differences in structure and purpose between various categories of informational materials** (e.g., textbooks, newspapers, instructional manuals, signs).

# Stars with Wings

by Therese Ciesinski



Text not available.

Please refer to the text in the textbook.

**F**OCUS ON FORM  
A **science article** is a short piece of nonfiction writing on a scientific subject. The **author's purpose** for writing a science article is usually to inform or explain. Science articles often use **text features** to present information clearly.

Text not available.

Please refer to the text in the textbook.

- C SCIENCE ARTICLE**  
What do you think the **author's purpose** was for writing this article?



**R2.1 Understand and analyze the differences in structure and purpose** between various categories of **informational materials** (e.g., textbooks, newspapers, instructional manuals, signs).

## Comprehension

- 1. Recall** What causes fireflies to light up?
- 2. Clarify** Why is neither *firefly* nor *lightning bug* an accurate name?

## Critical Analysis

- 3. Identify Characteristics of a Science Article** What are three characteristics of a science article? Give an example of each one from “Stars with Wings.”
- 4. Analyze Text Features** Review the chart you completed while reading this science article. Did the text features make it easy for you to understand the article’s purpose and ideas? Explain your answer and include supporting examples from the article.

## Read for Information: Connect Nonfiction and Poetry

### WRITING PROMPT

When poets write about the natural world in their poems, they sometimes relate scientifically accurate details. However, poets might also decide to use imaginative details to create images and express ideas that get at a less literal truth. Explain which poem, “Fireflies” or “Fireflies in the Garden,” uses more accurate details.

To answer this prompt, follow these steps:

- 1.** Reread “Fireflies” and “Fireflies in the Garden.” Note which lines appear to relate scientifically accurate details.
- 2.** Review “Stars with Wings” and your notes on the article to find out whether the details are accurate. Note passages from the article that support or contradict the lines from the poems.
- 3.** Write a paragraph explaining which poem is more accurate and a paragraph explaining which poem takes more liberties with the facts. Use quotations from the poems as well as the article to support your explanation.

#### “FIREFLIES” LINES

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_



#### ACCURATE?

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

#### “FIREFLIES IN THE GARDEN” LINES

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_



## Jabberwocky

Poem by Lewis Carroll

## Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out

Poem by Shel Silverstein

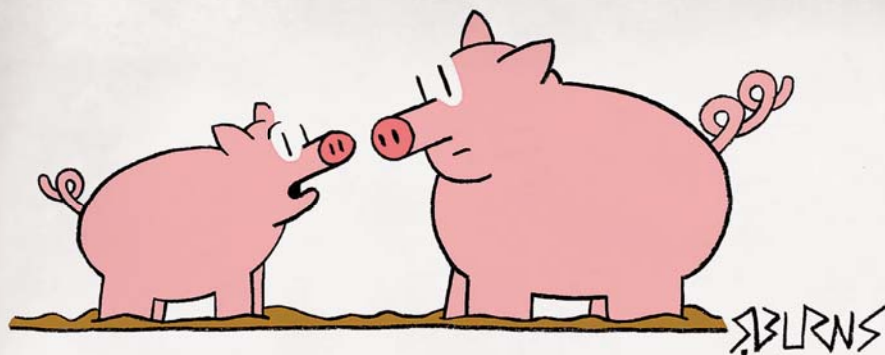
## Two Limericks

Poems by Edward Lear

# *When does* **NONSENSE** *make sense?*

**KEY IDEA** Is there a strong feeling that you just can't put into words or a hilarious sight that is impossible to describe? What if you could invent a new word that would capture the idea exactly? A **nonsense** word, like some of those used in the poems that follow, might be just what you need.

**BRAINSTORM** With a partner, think of something you've never been able to describe clearly. It might be the bouncy movement a squirrel uses when it hops along a fence or the emotion you feel when a bully gets suspended. Invent a nonsense word that captures the idea perfectly, and then write a sentence that uses that word. Share your sentence with the rest of the class, and see if others can guess what it means.



"Ommymay, why do we alktay so unnyfay?"

## ● POETIC FORM: HUMOROUS POETRY

The selections you are about to read are examples of **humorous poetry**. This type of poetry is often written for young people and may contain the following:

- sound devices that make the poems fun to read aloud
- descriptions that are exaggerated for comic effect
- elements of fantasy that sweep readers into another world

## ● LITERARY ANALYSIS: SOUND DEVICES

Poets use **sound devices** to make their poems both musical and memorable. As you read these poems, be on the lookout for the following sound devices:

- **Rhyme** is the repetition of the sounds at the end of words. (*baloney* and *macaroni*)
- **Repetition** is the use of a word or phrase more than once.
- **Onomatopoeia** is the use of words that sound like their meanings. (*buzz*, *whisper*, *squish*)
- **Alliteration** is the repetition of consonant sounds at the beginning of words. (*twenty tame tigers*)

Think about what these devices add to the poems.

## ● READING STRATEGY: MONITOR

As you read these humorous poems, pause regularly to check, or **monitor**, how well you are understanding them.

- Try rereading confusing lines silently or aloud and discussing your ideas with classmates.
- If you get stuck on an unfamiliar or made-up word, use **context clues**, or information in the surrounding lines, to help you guess the word's meaning.
- As you read each poem, use a chart like the one shown to record notes about language or ideas you clarify.

"Jabberwocky"	
Lines from Poem	My Notes
"'Twas brillig, and the slithy toves..." (line 1)	"Brillig" might describe a time of day or the weather. "Slithy" reminds me of "slimy." "Toves" sounds like "toads".

### Lewis Carroll: Math Magician

Lewis Carroll was an Oxford University mathematician when he began making up children's stories. Before Carroll published his books *Alice's Adventures in Wonderland* and *Through the Looking Glass*, people believed children's books should instruct, not entertain. Carroll, however, offers readers pure delight.



Lewis Carroll  
1832–1898

### Shel Silverstein: Cartoonist and Poet

Shel Silverstein began his artistic career as a child. "I would much rather have been a good baseball player," he says. "But I couldn't play ball... So I started to draw and write."



Shel Silverstein  
1932–1999

### Edward Lear: Limerick Master

The limerick is a type of poem that first appeared in England in the mid-1700s. Edward Lear became a master of the form and helped make limericks popular.



Edward Lear  
1812–1888



#### MORE ABOUT THE AUTHOR

For more on these poets, visit the Literature Center at [ClassZone.com](http://ClassZone.com).

# JABBERWOCKY

LEWIS CARROLL

'Twas brillig, and the slithy toves  
Did gyre<sup>1</sup> and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outgrabe.

5 “Beware the Jabberwock, my son!  
The jaws that bite, the claws that catch! **A**  
Beware the Jubjub bird, and shun  
The frumious Bandersnatch!”

He took his vorpal sword in hand:  
10 Long time the manxome foe he sought—  
So rested he by the Tumtum tree,  
And stood awhile in thought.

And, as in uffish thought he stood,  
The Jabberwock, with eyes of flame,  
15 Came whiffing through the tulgey wood,  
And burbled as it came! **B**

One, two! One, two! And through and through  
The vorpal blade went snicker-snack!  
He left it dead, and with its head  
20 He went galumphing back.

“And hast thou slain the Jabberwock?  
Come to my arms, my beamish boy!  
O frabjous day! Callooh! Callay!”  
He chortled in his joy.

25 'Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe:  
All mimsy were the borogoves,  
And the mome raths outgrabe.

## **A** MONITOR

What do lines 5–6 tell you about the Jabberwock? Using **context clues**, explain what you think a Jabberwock is.

## **B** SOUND DEVICES

Which word in line 16 is an example of **onomatopoeia**? Say the word aloud.

## **ANALYZE VISUALS**

What three **adjectives** best describe the beast on page 587?

---

1. **gyre** (jīr): whirl.







SARAH CYNTHIA  
SYLVIA STOUT  
WOULD NOT  
TAKE THE  
GARBAGE OUT  
SHEL SILVERSTEIN

Sarah Cynthia Sylvia Stout  
Would not take the garbage out!  
She'd scour the pots and scrape the pans,  
Candy the yams and spice the hams,  
5 And though her daddy would scream and shout,  
She simply would not take the garbage out.  
And so it piled up to the ceilings:  
Coffee grounds, potato peelings,  
Brown bananas, rotten peas,  
10 Chunks of sour cottage cheese. **C**  
It filled the can, it covered the floor,  
It cracked the window and blocked the door

**C SOUND DEVICES**  
Find two examples  
of **alliteration** in lines  
1–10. What do you  
think the alliteration  
adds to this disgusting  
description?

With bacon rinds and chicken bones,  
Drippy ends of ice cream cones,  
15 Prune pits, peach pits, orange peel,  
Gloppy glumps of cold oatmeal,  
Pizza crusts and withered greens,  
Soggy beans and tangerines,  
Crusts of black burned buttered toast,  
20 Gristly bits of beefy roasts . . .  
The garbage rolled on down the hall,  
It raised the roof, it broke the wall . . .  
Greasy napkins, cookie crumbs,  
Globs of gooey bubble gum,  
25 Cellophane from green baloney,  
Rubbery blubbery macaroni,  
Peanut butter, caked and dry,  
Curdled milk and crusts of pie,  
Moldy melons, dried-up mustard,  
30 Eggshells mixed with lemon custard,  
Cold french fries and rancid meat,  
Yellow lumps of Cream of Wheat. **D**  
At last the garbage reached so high  
That finally it touched the sky.  
35 And all the neighbors moved away,  
And none of her friends would come to play.  
And finally Sarah Cynthia Stout said,  
“OK, I’ll take the garbage out!” **E**  
But then, of course, it was too late . . .  
40 The garbage reached across the state,  
From New York to the Golden Gate.  
And there, in the garbage she did hate,  
Poor Sarah met an awful fate,  
That I cannot right now relate  
45 Because the hour is much too late.  
But children, remember Sarah Stout  
And always take the garbage out!

**D HUMOROUS POETRY**

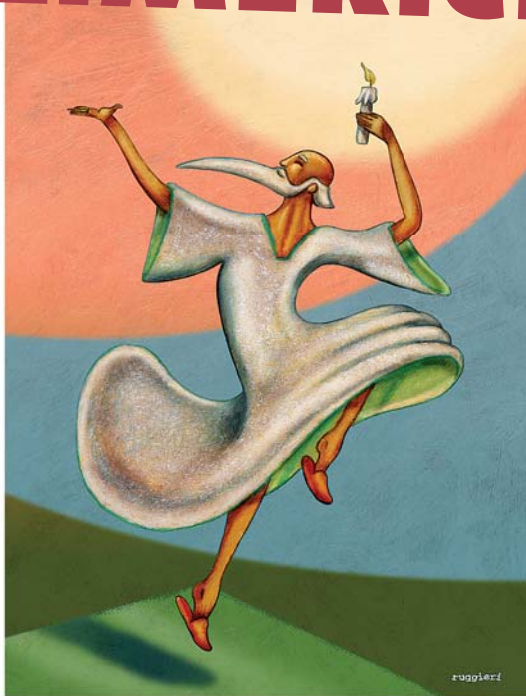
Silverstein lists 33 types of garbage in this poem. How does this add to the humor of the poem?

**E MONITOR**

Reread lines 33–38. Why does Sarah finally take the garbage out?

# TWO LIMERICKS

EDWARD LEAR



*Old Man.* Illustration by Alberto Ruggieri.

There was an old man with a light,  
Who was dressed in a garment of white;  
He held a small candle,  
With never a handle,  
5 And danced all the merry long night.

There was an old man who made bold,  
To affirm<sup>1</sup> that the weather was cold;  
So he ran up and down,  
In his grandmother's gown,  
5 Which was woollen, and not very old. **F**

**F SOUND DEVICES**  
All true limericks have the same **rhyme scheme**, or pattern of rhyming words. What is the pattern?

1. **affirm** (ə-fûrm'): to declare or prove true.

## Comprehension

1. **Recall** How does the Jabberwock die?
2. **Recall** What happens when Sarah finally agrees to take the garbage out?
3. **Recall** In the second limerick, why does the old man run around in his “grandmother’s gown”?

## Literary Analysis

4. **Monitor** Review the information you recorded as you read “Jabberwocky.” Does *frabjous* (line 23) mean “good” or “bad”? How can you tell?
5. **Identify Sensory Details** Silverstein uses sensory details—details that appeal to the five senses—to make you see, smell, and even feel the heaping mass of foul garbage in Sarah’s house. Find four sensory details in the poem and explain which sense each appeals to.
6. **Analyze a Limerick** Limericks usually have a specific **rhythm**, or pattern of stressed and unstressed syllables. Reread the first limerick aloud. How many stressed syllables are in each line? Now read the second limerick. How similar is the rhythm to that in the first poem?

7. **Analyze Sound Devices** Reread “Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out.” As you read, look for several examples of rhyme, repetition, onomatopoeia, and alliteration. Create a chart like the one shown to record what you find. In your opinion which device most adds to the humor of the piece?

Sound Devices in “Sarah Cynthia . . .”			
Rhyme	Repetition	Onomatopoeia	Alliteration
“Rubbery blubbery (line 26)			

8. **Evaluate Humorous Poetry** Pick the poem you thought was funniest. Review the characteristics of humorous poetry listed on page 585. Which characteristics helped to make your favorite poem so funny? Give examples to support your answer.

## Extension and Challenge

9. **Big Question Activity** Try writing your own **nonsense** poem. Think back to the activity on page 584 and the nonsense word you made up. Write a short, funny poem that explains what your word means.
10. **Inquiry and Research** The word *chortle* didn’t exist until Carroll included it in “Jabberwocky.” Using a dictionary or the Internet, find this word’s definition. Do you think this former nonsense word makes sense?

## The Delight Song of Tsoai-Talee

Poem by N. Scott Momaday

## Four Skinny Trees

Vignette by Sandra Cisneros

# How would you DESCRIBE yourself?

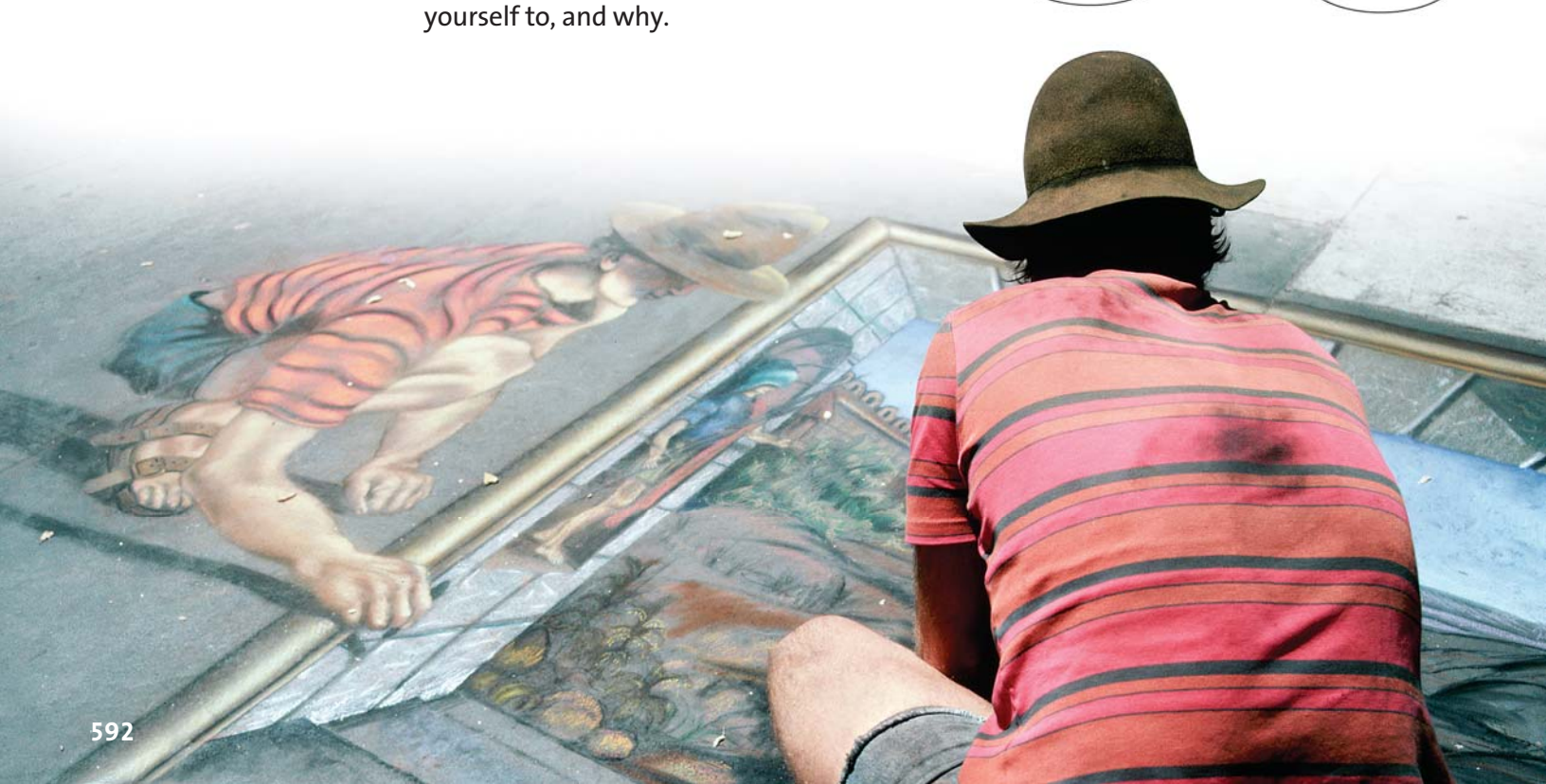
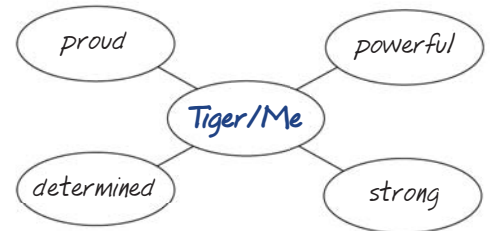


**R1.1** Identify idioms, analogies, metaphors, and similes in prose and poetry.

Also included in this lesson: **W2.2abc** (p. 599)

**KEY IDEA** If someone were to ask you to describe yourself, what would you say? Often, we describe ourselves in **comparison** to something or someone. In the selections you're about to read, people compare themselves to the natural world.

**WEB IT** Comparing yourself to an element in nature, such as a blooming sunflower or a powerful tiger, can convey a vivid sense of who you are. Create a word web like the one shown. In it show what in nature you would compare yourself to, and why.





## LITERARY ANALYSIS: MOOD AND FIGURATIVE LANGUAGE

Have you ever described a story with a word like *mysterious*, *creepy*, *joyful*, or *cheerful*? Then you've described the **mood**, or the feeling that a writer creates for the reader. One way writers create mood is through **figurative language**, which is language used in imaginative ways to express ideas that are not literally true.

- A **metaphor** is a comparison between two unlike things. It does not use the word *like* or *as*. (*I am an antelope.*)
- **Personification** is a comparison that gives human qualities to an object, animal, or idea. (*My shoes punished the pavement.*)

In "The Delight Song of Tsoai-Talee," N. Scott Momaday uses metaphors; in "Four Skinny Trees," Sandra Cisneros uses personification. As you read, notice how the figurative language helps to set the mood of each piece.

**Review:** Repetition

## READING STRATEGY: SET A PURPOSE FOR READING

Every time you read something, you read with a purpose. Sometimes that purpose might be just to have fun. Other times it might be to learn specific information.

In this lesson, your **purpose for reading** is to compare the moods of two pieces. To help you do this, look closely at the figurative language in each poem.

After you read "The Delight Song of Tsoai-Talee" and "Four Skinny Trees," read the selections again. You will then be asked to fill in a chart like the one shown.

<i>Figurative Language in "The Delight Song of Tsoai-Talee"</i> (metaphors)	<i>Figurative Language in "Four Skinny Trees"</i> (personification)
• • •	• • •
↓	↓
<i>Mood:</i>	<i>Mood:</i>

### N. Scott Momaday:

**Rock Tree Boy**  
Pulitzer Prize-winning poet N. Scott Momaday was born to Kiowa and Cherokee parents. He spent his childhood on Native American reservations throughout the Southwest. Momaday's Kiowa name, Tsoai-Talee, means "Rock Tree Boy" and refers to an 865-foot volcanic butte that is sacred to the Kiowa people.



N. Scott Momaday  
born 1934

### Sandra Cisneros:

#### Writer on the Move

Sandra Cisneros grew up as the only daughter in a large Mexican-American family. The family frequently moved back and forth between the United States and Mexico. "I didn't like school because we moved so much," she says. Despite her awkwardness in class, Cisneros read and wrote a great deal on her own. Around the time she published her first novel, *The House on Mango Street*, she was also teaching and counseling high-school dropouts. The stories her students told her about their lives greatly influenced her writing.



Sandra Cisneros  
born 1954



#### MORE ABOUT THE AUTHOR

For more on N. Scott Momaday and Sandra Cisneros, visit the **Literature Center** at [ClassZone.com](http://ClassZone.com).

# THE DELIGHT SONG OF TSOAI-TALEE

N. Scott Momaday

I am a feather on the bright sky  
I am the blue horse that runs in the plain  
I am the fish that rolls, shining, in the water  
I am the shadow that follows a child  
5 I am the evening light, the lustre of meadows  
I am an eagle playing with the wind **A**  
I am a cluster of bright beads  
I am the farthest star  
I am the cold of the dawn  
10 I am the roaring of the rain  
I am the glitter on the crust of the snow  
I am the long track of the moon in a lake  
I am a flame of four colors  
I am a deer standing away in the dusk  
15 I am a field of sumac and the pomme blanche<sup>1</sup>  
I am an angle of geese in the winter sky  
I am the hunger of a young wolf  
I am the whole dream of these things

You see, I am alive, I am alive  
20 I stand in good relation to the earth  
I stand in good relation to the gods  
I stand in good relation to all that is beautiful  
I stand in good relation to the daughter of Tsen-tainte<sup>2</sup>  
You see, I am alive, I am alive **B**

## ANALYZE VISUALS

List the **images** you see in this collage. Which images portray aspects of nature?

## **A** MOOD AND FIGURATIVE LANGUAGE

Reread lines 1–6. Note the first several things that the poet compares himself to. What mood do these **metaphors** create?

## **B** REPETITION

Reread lines 19–24. Notice the **repetition** of certain phrases, such as “I stand” and “I am alive.” What effect does this repetition create?

1. **pomme blanche** (pôm blänsh): a plant with heavy edible roots, also known as breadroot.

2. **Tsen-tainte**: a heroic and respected 19th-century Kiowa chief known for his bold raids on both white and Native American settlements.





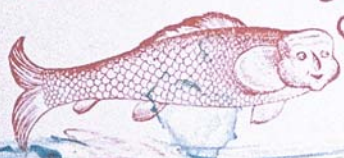
NEQAT

DO NOT WORRY

DO NOT WORRY  
FOR ADVICE CALL 1-800-800-8000

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Camas

Batteries not included



# Four Skinny Trees

Sandra Cisneros

They are the only ones who understand me. I am the only one who understands them. Four skinny trees with skinny necks and pointy elbows like mine. Four who do not belong here but are here. Four raggedy excuses planted by the city. From our room we can hear them, but Nenny just sleeps and doesn't appreciate these things.

Their strength is secret. They send ferocious roots beneath the ground. They grow up and they grow down and grab the earth between their hairy toes and bite the sky with violent teeth and never quit their anger. This is how they keep. **C**

10 Let one forget his reason for being, they'd all droop like tulips in a glass, each with their arms around the other. Keep, keep, keep, trees say when I sleep. They teach.

When I am too sad and too skinny to keep keeping, when I am a tiny thing against so many bricks, then it is I look at trees. When there is nothing left to look at on this street. Four who grew despite concrete. Four who reach and do not forget to reach. Four whose only reason is to be and be. **D**

## **C** MOOD AND FIGURATIVE LANGUAGE

Reread lines 1–9. What human qualities do the trees have? What emotion is **personified**?

## **D** MOOD AND FIGURATIVE LANGUAGE

Reread lines 13–17. What words and phrases stand out to you? Consider the **mood** and meaning these words and phrases create.

## **ANALYZE VISUALS**

What feeling or emotion do the colors of this image suggest to you?





**R1.1** Identify idioms, analogies, metaphors, and similes in prose and poetry.

## Comprehension

- 1. Recall** In “The Delight Song of Tsoai-Talee,” what animals does Tsoai-Talee compare himself to?
- 2. Recall** In “Four Skinny Trees,” when does the narrator look at the trees?
- 3. Represent** What does the narrator’s street look like? Make a sketch illustrating the scene.

## Literary Analysis

- 4. Analyze Figurative Language** In “The Delight Song of Tsoai-Talee,” what three **metaphors** are especially vivid or imaginative? Explain the feeling you think each metaphor creates.
- 5. Interpret Meaning** Reread “The Delight Song of Tsoai-Talee,” N. Scott Momaday’s biography on page 593, and footnote 2 on page 594. On the basis of this information, how do you interpret the meaning of lines 23–24?
- 6. Make Inferences** In “Four Skinny Trees,” which details about the trees could also be used to describe the narrator? Explain why the narrator might respond to the trees as she does.
- 7. Analyze Mood** Is the overall mood of “Four Skinny Trees” sad, determined, hopeful, or something in between? Explain your opinion by citing three examples of **personification** that contribute to the mood.

## Comparing Mood

Now that you’ve read both selections and answered some questions about them, fill in a chart like the one shown.

<i>Figurative Language in “The Delight Song of Tsoai-Talee” (metaphors)</i>	<i>Figurative Language in “Four Skinny Trees” (personification)</i>
<ul style="list-style-type: none"> <li>• “I am a feather on the bright sky”</li> <li>•</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>
↓	↓
<i>Mood: joyful</i>	<i>Mood:</i>



## Writing for Assessment

### 1. READ THE PROMPT

In writing assessments, you will often be asked to explore how writers use language to create a mood. In this essay, you will focus on figurative language.

#### PROMPT

The poem “Tsoai-Talee” and the vignette “Four Skinny Trees” convey two very different **moods**. In four or five paragraphs, contrast the moods and explore how each author uses **figurative language** to help create that feeling. Support your ideas with **details** from both selections.

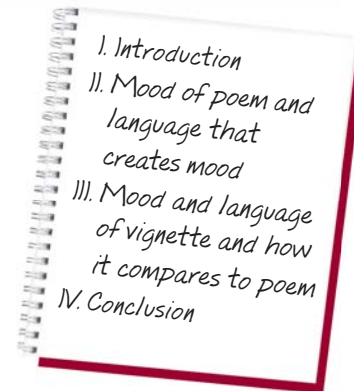
#### STRATEGY

1. I have to describe the **feeling** each selection creates.
2. I need to tell the similarities and differences between the feelings.
3. I should **give examples** of the **figurative language** that create the different moods.

### 2. PLAN YOUR WRITING

Referring to your chart, note the figurative language and mood you identified for each selection. Then follow these steps.

- Write a statement that identifies the moods and describes the kinds of figurative language used to create each one.
- Use your chart to collect evidence to support your statement.
- Decide on a logical way to present your ideas, then make an outline. One example of how you might organize your paragraphs is shown here.



### 3. DRAFT YOUR RESPONSE

**Introduction** Introduce the selections and tell why you are comparing them. Include your statement of your main idea.

**Body** If you’re using an outline similar to the one shown, explain how the language of the first selection creates a specific mood. Then start a new paragraph by telling how the second selection is similar or different.

**Conclusion** Leave your reader with a final thought about the way each author uses figurative language to create a specific mood.

**Revision** Make sure that the paragraphs after your introduction support the main idea you stated. If they don’t, make changes to one or the other.

## Response to a Poem

When you respond to a poem, you think about its meaning, but your focus is personal. You discuss your own reactions, feelings, or experiences as well as the language and style of the poem. The **Writer's Road Map** will show you how.

### WRITER'S ROAD MAP

#### Response to a Poem

##### WRITING PROMPT 1

**Writing from Literature** Choose a poem that caused strong feelings in you. Write a personal response that explains why the poem made you feel the way you did. Briefly describe the poem so that readers unfamiliar with it can understand your response.

##### Poems to Consider

- "The Highwayman"
- "Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out"

##### WRITING PROMPT 2

**Writing for the Real World** Write an essay for a music magazine that describes your response to a song or a type of music. Give readers specific examples to help them understand why the song or type of music is important to you.

##### Types of Music to Explore

- rap or hip-hop
- rock
- country



##### WRITING TOOLS

For prewriting, revision, and editing tools, visit the **Writing Center** at [ClassZone.com](http://ClassZone.com).



##### KEY TRAITS

##### 1. IDEAS

- Clearly presents an **overall response** to the work
- Supports key points with **details and quotations**

##### 2. ORGANIZATION

- Identifies the title and author of the work in the **introduction**
- Gives enough **information about the work** for readers to understand the response
- Includes **transitional words and phrases**
- Summarizes the response in a **conclusion**

##### 3. VOICE

- **Tone** is honest and engaging

##### 4. WORD CHOICE

- Uses **literary terms** when describing the work

##### 5. SENTENCE FLUENCY

- Varies **sentence openings**

##### 6. CONVENTIONS

- Uses **correct grammar, spelling, and punctuation**

# Part 1: Analyze a Student Model



Included in this lesson: R1.1, W1.3, W2.2abc, LC1.1 (p. 606), LS1.6 (p. 607)

Online

INTERACTIVE MODEL  
CLASSZONE.COM

Kenetha Smithson  
Lewiston Middle School

## “Sleeping in the Forest”

Some people can't live for even a single night without the Internet or TV. Camping is definitely not for them. For me, though, nothing beats a night outside under the stars. That's why I knew what Mary Oliver was talking about when I read “Sleeping in the Forest.” When I go camping, I have some of the same feelings and experiences as the speaker in the poem, even though I don't talk about them in the same way.

Mary Oliver begins her poem by showing the speaker already on the ground, or earth, in the forest. She writes, “I thought the earth / remembered me, she / took me back so tenderly.” To Oliver, the earth is a woman with “dark skirts” and pockets full of moss and seeds. Using personification, which means giving human qualities to something that isn't human, Oliver makes the earth seem like an old friend. When I sleep out on the ground, it sometimes feels as if I belong there. Familiar and soft, the earth does feel like a friend.

The speaker says that while sleeping in the forest, there is “nothing / between me and the white fire of the stars / but my thoughts.” That's how it is when I'm out in the wilderness. I can think better because there are no interruptions from other people and no music or TVs. The speaker uses the simile “light as moths” to show how thoughts float away. This tells exactly how my own thoughts seem to float away or take off into the air because I feel so calm and peaceful.

### KEY TRAITS IN ACTION

**Introduction** identifies the title and author and clearly presents an **overall response** to the poem.

Gives **information about the work** so readers can understand the response. Varied **sentence openings** add sophistication.

Uses **literary terms** when describing the work. A simile is a comparison that uses *like* or *as*.

Another great thing about camping is how quiet it is. In the poem, the speaker hears “the small kingdoms breathing / around me.” I believe the speaker is describing all of the new worlds that a camper experiences. Campers hear the little sounds that are hard to hear indoors, such as rustling leaves and hooting owls—“the birds / who do their work in the darkness.”

**Transitional phrase** helps the reader understand how the response is organized.

**Details and quotations** explain and support the response.

In the last lines of the poem, I think the speaker is talking about dreams or a really deep, great sleep. The poem mentions vanishing “into something better.” Maybe the “something better” is a good dream. When I’m camping, I think I sleep more deeply in the fresh air. In the morning, I remember many dreams. Sleeping in the forest is like vanishing into a better place.

The writer’s **tone** is straightforward and thoughtful throughout the essay.

I believe that people who don’t like camping should read this poem. It can help them understand what it feels like to be outside in nature at night. The poem might even convince some people to go camping. Then maybe they could also sleep “as never before,” as Oliver says, and get rid of their worries for a little while. Maybe they could even vanish “into something better.”

The writer summarizes the response in a satisfying **conclusion**.



## Part 2: Apply the Writing Process

### PREWRITING

#### What Should I Do?

##### 1. Create a reading log.

Read the poem carefully at least three times. Then make a two-column chart. On one side, list words, phrases, images, or ideas from the work that caught your attention. On the other side, write your reactions, comments, or questions. When you are finished, **circle** the responses that seem most important to you.

#### What Does It Look Like?

Words/Phrases	My Response
"she / took me back"	I belong there. <b>The earth is like a friend that takes me back.</b>
sleep like "a stone"	When I go camping, I sleep really well.
"floated / light as moths"	What does this mean?
"something better"	<b>Sleep is different outside.</b> It's better & deeper, & I have good dreams.

##### 2. Write down your overall response.

Use your circled comments and questions to develop a sentence or two that explains how the work made you feel and why it made you feel that way.

**TIP** Your response statement doesn't have to be perfect. You can change it when you draft and revise.

#### Working Response:

I know what Mary Oliver is saying in her poem because I know what it's like to sleep on the ground and dream.

##### 3. Find support for your insights.

Find more words and phrases that affected your response. Examine the poem for images that helped you see or hear what the poet is describing, unusual word choices, or phrases that made you smile or wonder.

#### Images:

"nothing / between me and the white fire of the stars / but my thoughts": It's so quiet in the forest—no TVs, no music.

"small kingdoms": I hear the insects and little animals, and I know there are other worlds out there.

## DRAFTING

### What Should I Do?

#### 1. Develop an informal outline.

Making an outline can help you organize your ideas. This writer organized her response from the beginning to the end of the poem. You can organize your response from the most important idea to the least important idea. You can also briefly summarize the work and then explain your reaction to it. To learn more about outlining, see page R4.

### What Does It Look Like?

#### I. Lines 1–5

A. The earth “took me back so tenderly.”

B. The earth seems like an old friend to me, too.

#### II. Lines 5–11

A. The speaker describes “the white fire of the stars.”

B. I think the wilderness is calm, peaceful, and beautiful.

#### III. Lines 10–14

A. The speaker hears “small kingdoms breathing.”

B. I hear sounds of nature when camping.

#### IV. Lines 14–18

A. The speaker vanishes “into something better.”

B. I can sleep well in the fresh air.

#### 2. Make a fresh beginning!

Draw your reader in by starting out with a surprising or dramatic statement, an interesting or startling fact, a little bit of humor, or a question.

#### A dramatic statement

*Some people can't live for even a single night without the Internet or TV. Camping is definitely not for them.*

#### A question

*Have you ever slept under the stars?*

#### 3. Clearly explain your response.

Don't just say, “I liked this” or “I liked that.” Explain your responses. The writer of this essay described the memories the poem triggered in her.

**TIP** Before you revise, look back at the key traits on page 600 and at the criteria and peer-reader questions on page 606.

*Maybe the “something better” is a good dream.*

*When I'm camping, I think I sleep more deeply in the fresh air. In the morning, I remember many dreams. Sleeping in the forest is like vanishing into a better place.*

} *Writer's response*

} *Reasons for response*

REVISING AND EDITING

What Should I Do?

1. Be sure to give enough information.

- Can your reader understand your reaction to the work? Ask a peer reader to **underline** parts of your response that lack background information.
- Add **details and quotations** that tell about the work.

See page 606: Ask a Peer Reader

2. Be precise: use literary terms.

- **Circle** literary terms, such as *personification*, *simile*, and *speaker*.
- If you have few or no circles, revise to make your response **more specific**.

3. Use different sentence openings.

- Draw a **box** around words you have repeated at the beginnings of sentences.
- Combine, break up, or rewrite these sentences to **change the way they start**.

4. Show how your response is organized.

- **Highlight** transitional words, phrases, or sentences in your response.
- If you have few or no highlights, add **transitions**. These help your reader by specifying which part of the poem you are discussing or by explaining that you are introducing a new idea.

What Does It Look Like?

*"the breathing /around me."  
The speaker hears small kingdoms I believe the  
all of the  
speaker is describing new worlds, that a camper  
experiences. Campers hear the little sounds that  
are hard to hear indoors, such as rustling leaves  
and hooting owls.*

*Using personification, which means giving human  
qualities to something that isn't human, Oliver  
makes the earth seem  
The earth seems like an old friend.*

*In I think, I think the speaker is talking  
I think the last two lines of the poem talk  
about dreams or a really deep, great sleep.  
The poem mentions  
I think that's what vanishing "into something  
better" means. I think "something better" is a  
good dream.*

*begins her poem by showing  
Mary Oliver shows the speaker  
already on the ground ...* } *Tells which  
part of  
the poem*

*Another great thing about  
camping is how quiet it is. In the  
poem, the speaker hears ...* } *Introduces  
new idea*

# Preparing to Publish



## Response to a Poem

### Consider the Criteria

Use this checklist to make sure your response is on track.

#### Ideas

- ✓ presents a clear overall response
- ✓ supports key points with details and quotations

#### Organization

- ✓ identifies the work's title and author in the introduction
- ✓ gives information about the work so readers can understand the response
- ✓ includes transitions
- ✓ concludes with a summary of the response

#### Voice

- ✓ has an honest, engaging tone

#### Word Choice

- ✓ uses literary terms

#### Sentence Fluency

- ✓ varies sentence openings

#### Conventions

- ✓ uses correct grammar, spelling, and punctuation

### Ask a Peer Reader

- Do parts of my response need more background information?
- How could I make my overall response to the poem clearer?
- Where do I need more quotations?

### Check Your Grammar

- Avoid dangling modifiers. Make sure that every modifier you use relates to a word in the sentence.

This phrase dangles. The sentence is missing the word that the phrase should modify.

*Using personification, the earth seems like an old friend.*

This sentence tells who is using personification.

*Using personification, Oliver makes the earth seem like an old friend.*

See page R59: Dangling Modifiers

- Correct fragments—groups of words that are punctuated like sentences but are missing a subject, are missing a predicate, or fail to express complete thought.

*A familiar feeling, like an old friend.  
It feels familiar, like an old friend.*

See page R64: Correcting Fragments

## Writing Online



### PUBLISHING OPTIONS

For publishing options, visit the **Writing Center at ClassZone.com**.

### ASSESSMENT PREPARATION

For writing and grammar assessment practice, go to the **Assessment Center at ClassZone.com**.

## SPEAKING AND LISTENING



## Oral Interpretation of a Poem

Now that you've written about a poem in your own voice, you can perform one in your own voice too.

### Planning the Oral Interpretation

1. **Read the poem aloud.** Listen for places to shout or whisper, mourn or celebrate. Decide when the poem should race or crawl. Think about where you can add body language.
2. **Create your own reading guide.** Use capital letters for words you want to say loudly. Underline words you want to say softly. Add slashes for pauses and hyphens to link words that you plan to run together. You might also try stretching out syllables. Add notes for gestures and facial expressions too.

*I slept /  
 as NEVER before, / a stone / (never: shake head)  
 on the riverbed, /  
nothing-between-me /  
 and the WHITE FIRE of the stars / (white fire: look up)  
 but my thoughts, /  
 and they FLOOATED light as moths (floated: gently wave arm)*

3. **Practice to make it perfect.** Read the poem aloud several times. Then practice your performance for a classmate. Get feedback, adjust, and practice some more.

### Performing the Oral Interpretation

1. **Don't be nervous!** Instead, think like an actor and get into your performance. If you're nervous about your classmates' reactions, look just over the tops of their heads.
2. **Find out how you did.** Ask a few classmates for feedback on your performance. Were your volume, pacing, and gestures effective? Think about what you might do differently next time.

See page R8o: Evaluate an Oral Interpretation

## Assessment Practice

# Reading Comprehension

### ASSESS

The practice test items on the next few pages match skills listed on the Unit Goals page (page 533) and addressed throughout this unit. Taking this practice test will help you assess your knowledge of these skills and determine your readiness for the Unit Test.

### REVIEW

After you take the practice test, your teacher can help you identify any skills you need to review.

- Imagery
- Figurative Language
- Sound Devices
- Make Inferences
- Connotation
- Sentence Types
- Active Voice

**DIRECTIONS** *Read these poems and answer the questions that follow.*

## Ode to enchanted light

Pablo Neruda

Under the trees light  
has dropped from the top of the sky,  
light  
like a green  
5 latticework of branches,  
shining  
on every leaf,  
drifting down like clean  
white sand.

10 A cicada sends  
its sawing song  
high into the empty air.

The world is  
a glass overflowing  
15 with water.



For more assessment practice and test-taking tips, go to the **Assessment Center** at **ClassZone.com**.

# Snow in the Suburbs

Thomas Hardy

Every branch big with it,  
Bent every twig with it;  
Every fork like a white web-foot;  
Every street and pavement mute:  
5 Some flakes have lost their way, and grope back upward, when  
Meeting those meandering down they turn and descend again.  
The palings are glued together like a wall,  
And there is no waft of wind with the fleecy fall.

10 A sparrow enters the tree,  
Whereon immediately  
A snow-lump thrice his own slight size  
Descends on him and showers his head and eyes,  
And overturns him,  
And near inurns him,  
15 And lights on a nether twig, when its brush  
Starts off a volley of other lodging lumps with a rush.

The steps are a blanched slope,  
Up which, with feeble hope,  
A black cat comes, wide-eyed and thin;  
20 And we take him in.



## Comprehension

**DIRECTIONS** Answer these questions about “Ode to enchanted light.”

- The imagery in Neruda’s poem appeals primarily to the senses of
  - taste and sight
  - touch and taste
  - sight and hearing
  - smell and touch
- Which one of the following lines contains alliteration?
  - “latticework of branches” (line 5)
  - “drifting down like clean” (line 8)
  - “high into the empty air” (line 12)
  - “a glass overflowing” (line 14)
- Which one of the following images is an example of a simile?
  - “light / has dropped from the top of the sky” (lines 1–2)
  - “light / like a green / latticework of branches” (lines 3–5)
  - “its sawing song” (line 11)
  - “The world is / a glass overflowing / with water.” (lines 13–15)
- The image of the light “drifting down like clean / white sand” appeals to the sense of
  - hearing
  - smell
  - sight
  - taste
- Which type of figurative language does the author use in lines 13–15?
  - simile
  - metaphor
  - personification
  - onomatopoeia
- The image in lines 13–15 suggests that the speaker is responding to the world with
  - disappointment
  - confusion
  - wonder
  - fear

**DIRECTIONS** Answer these questions about “Snow in the Suburbs.”

- The fork in the simile in line 3 represents
  - a spider’s web
  - an eating utensil
  - streets and pavements
  - a snow-covered tree branch
- In line 4, personification is used to create an image of a
  - strong wind
  - snow-covered tree
  - beautiful snowdrift
  - quiet setting



9. The alliteration in line 8 emphasizes
- A speed
  - B softness
  - C coldness
  - D danger
10. Which of the following is a simile that describes a fence covered with snow?
- A “Every branch big with it” (line 1)
  - B “The palings are glued together like a wall” (line 7)
  - C “A snow-lump thrice his own slight size” (line 11)
  - D “its brush / Starts off a volley of other lodging lumps with a rush” (lines 15–16)
11. Which statement describes the pattern of rhyme in this poem?
- A Only the first four lines rhyme.
  - B Every other line rhymes.
  - C Every pair of lines rhymes.
  - D Many lines do not rhyme.
12. Which expression is an example of personification?
- A “Some flakes have lost their way” (line 5)
  - B “A sparrow enters the tree” (line 9)
  - C “The steps are a blanched slope” (line 17)
  - D “A black cat comes, wide-eyed and thin” (line 19)

**DIRECTIONS** Answer this question about both poems.

13. The two poems suggest that natural elements such as light and snow can
- A flood natural habitats
  - B destroy animals’ food sources
  - C comfort people who are sad
  - D transform a landscape

## Written Response

**SHORT RESPONSE** Write two or three sentences to answer each question.

14. What can you infer that Neruda is saying about light in “Ode to enchanted light”? Select images from the poem to support your answer.
15. Identify the repetition in lines 13–14 of “Snow in the Suburbs.” What is the effect of this repetition?

**EXTENDED RESPONSE** Write a short paragraph to answer this question.

16. What inference can you make about each poet’s response to nature in these poems? Support your answer with details from the poems.

## Vocabulary

**DIRECTIONS** Use context clues and your knowledge of connotation to answer the following questions.

- The word *enchanted* in the title of Neruda's poem suggests that the light is
  - brilliant
  - sinister
  - magical
  - romantic
- The word *latticework* in line 5 of "Ode to enchanted light" has a connotation of
  - delicacy
  - privacy
  - sturdiness
  - transparency
- The word *sawing* in line 11 of "Ode to enchanted light" suggests a sound that is
  - loud
  - scratchy
  - soothing
  - musical
- The word *mute* in line 4 of "Snow in the Suburbs" has a connotation of
  - illness
  - darkness
  - stillness
  - coldness
- The word *grope* in line 5 of "Snow in the Suburbs" has a connotation of
  - clumsiness
  - certainty
  - elegance
  - aggression
- The word *meandering* in line 6 of "Snow in the Suburbs" has a connotation of
  - aimlessness
  - orderliness
  - hastiness
  - rashness
- The word *feeble* in line 18 of "Snow in the Suburbs" has a connotation of
  - sadness
  - oldness
  - sickness
  - weakness

## Writing & Grammar

**DIRECTIONS** Read this passage and answer the questions that follow.

(1) The Declaration of Independence forever changed American history. (2) Did you know the colonists listed their complaints against King George in this important document? (3) Freedom from British rule was declared by them. (4) One year earlier, the colonists had tried to make peace with the king. (5) They outlined their specific pleas in a document known as the Olive Branch Petition. (6) The king's approval of this document was sought by Congress. (7) After he rejected the petition, the king declared the colonists rebels.

1. How might you revise sentence 2 to make it declarative?
  - A The colonists listed their complaints against King George in this important document.
  - B The colonists listed their complaints against King George in this important document!
  - C Read this important document to find out how the colonists listed their complaints against King George.
  - D Didn't the colonists list their complaints against King George in this important document?
  
2. Choose the correct way to rewrite sentence 3 by using the active voice.
  - A They declared freedom from British rule.
  - B Freedom from British rule was sought by the colonists.
  - C To gain freedom from British rule was desired by the colonists.
  - D Freedom from British rule was what was declared by them.
  
3. Choose the correct way to rewrite sentence 6 by using the active voice.
  - A Getting this document approved by the king was wanted by Congress.
  - B An attempt to get this document approved was made by Congress.
  - C Getting approval of this document by the king was attempted by Congress.
  - D Congress sought the king's approval of this document.
  
4. How might you revise sentence 7 to make it exclamatory?
  - A Did you know that after the king rejected the petition, he declared the colonists rebels?
  - B After he rejected the petition, the king declared the colonists rebels!
  - C The king rejected the petition and declared the colonists rebels.
  - D Find out how the king rejected the petition and declared the colonists rebels.



## Ideas for Independent Reading

Which questions from Unit 5 made an impression on you? Continue exploring them with these books.

### Why do we need memorials?

#### The Glory Field

by Walter Dean Myers

*The Glory Field* chronicles milestones in African-American history from the 1700s to the present day through five generations of the Lewis family. Each generation draws strength from the Glory Field, a hallowed plot of land that represents their cherished heritage.

#### Bull Run

by Paul Fleischman

In this story, characters memorialize the first battle of the Civil War from 16 different perspectives. Together they add an intimate dimension to our nation's bloodiest conflict.

#### The Monument

by Gary Paulsen

Can the artist behind a monument change you more than the monument itself? When an artist comes to design a war memorial in Rocky's small Kansas town, he becomes Rocky's mentor and opens her eyes to broader horizons.

### Whom do you feel closest to?

#### Our Only May Amelia

by Jennifer L. Holm

Can time and place have an effect on the strength of family ties? You will enjoy reading 12-year-old May Amelia's diary as she gives a candid account of the joys and pains of pioneer life in the late 1800s.

#### Pink and Say

by Patricia Polacco

Patricia Polacco tells the story of her great-grandfather during the Civil War. Learn why the friendship of an Ohio farm boy and a freed slave has become a story retold through three generations.

#### Heaven

by Angela Johnson

When deception backfires, who gets hurt? Fourteen-year-old Marley lives in Heaven, Ohio—a perfect, loving community. Then she learns that her parents are not her real parents and that all her life she's lived with deception.

### How would you describe yourself?

#### Rules of the Road

by Joan Bauer

What measurements could you use to describe your character? *Rules of the Road* follows the independent Jenna Boller as she learns what's important in life.

#### Buddy Love: Now on Video

by Ilene Cooper

When 13-year-old Buddy Love views his life through a camcorder lens, he gains insight into the lives of his family and friends and into his own character. To his delight, he finds his life is infinitely exciting.

#### The Crane Wife

by Odds Bodkin

Why do people describe themselves in a certain way, hoping to impress others? In this tale of a poor sail maker who saves the life of a beautiful white crane, greed overcomes virtue, and the sail maker must learn a harsh lesson.