



Lesson Plan Guide

"A Poison Tree" by William Blake

Level: 11th & 12th Grades
Standards: Common Core

Unit#: PRS-LGA-0001-11/12-CC

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Poetry Rocks Schools lesson plans can be implemented in both middle school and high school. These lessons are created to offer instructors a variety of approaches when employing poetry and prose as a reading/writing prompt, a general lesson, a cross-curricular exercise, a diversion from a standard approach, or even as an ACT/ SAT preparation exercise.

Our plans are created to meet the Common Core State Standards that involve **Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation**. The objectives and concepts to be addressed are determined and developed by the instructor as he/she selects approaches that comply and/or compliment required material. Because our credibility lies in the uniqueness and personality of the instructor, our approach to making poetry rock facilitates many grade levels, subjects, and learning potentials of the students in the classroom.

This lesson plan guide includes:



Prompts



Lyrics



Play video
Play mp3



Historical
Background



Poem



Literary
Analysis



State
Standards



Cross
Curriculum

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Standards and Objectives applied by
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Title: “A Poison Tree”

by William Blake

Themes: Suppression of anger leads to cultivation of anger; indignation; revenge; consequences; friendship; foes; failure to communicate; masking; the fallen state of mankind

Musical Genres: Classic rock, hard rock, fast rock & roll

Grade Level/s: 11th and 12th grades

Standards: Common Core Standards



Play PRS Video or Song: Reduce lights and play video or mp3 and consider providing students with the song lyrics.

Play video
Play mp3



Prompts

Opening Prompts: In-class Prompt/Discussion

Standards: CCSS.ELA.RI.11-12.1; CCSS.ELA.RI.11-12.7; CCSS.ELA.W.11-12.2; CCSS.ELA.W.11-12.3; CCSS.ELA.W.11-12.4; CCSS.ELA.W.11-12.5; CCSS.ELA.W.11-12.6; CCSS.ELA.W.11-12.7; CCSS.ELA.RI.11-12.8; CCSS.ELA.W.11-12.9; CCSS.ELA.SL.11-12.1; CCSS.ELA.SL.11-12.2; CCSS.ELA.SL.11-12.5; CCSS.ELA.SL.11-12.6

Assign research on author **William Blake**:

Students should perform self-directed research, referencing at least two high-quality textual sources and at least one multimedia resource, in order to learn about William Blake.

Afterwards, students should write a two-part essay of a teacher-determined length:

Part I: Biographical Information

During this section of the essay, students should organize information about William Blake's life and work in their own words, using what they learned from their research. Any direct quotations from sources should be properly cited with internal citations. Content should be organized in a logical fashion (outlines may be provided), and students should write with grade-level appropriate proficiency and use a formal style.

Part II: Resource Analysis

On the second main section of their essays, students should evaluate the resources which they chose. Students will determine the strengths and weaknesses of their resources, including areas in which resources lacked information or were unclear.

In addition to Part I and Part II, essays should also include clear introductions and conclusions, as well as properly formed bibliographies.

Select one of the following topics to encourage dialogue:

1. In the past 5 years, what event or individual has concerned or influenced you? Did the individual or event change your attitude toward life?
2. What makes you angry? What measures do you take to deal with this anger? Are you always able to resolve your anger?

After receiving the prompt, students should produce a brief reflection, using appropriate details and a logical structure.

Next, each student should share a digital copy of his or her reflection via email, Dropbox, Google Drive, etc.

Partners will respond to one another with feedback about how essays can be improved in terms of grammar, structure, etc.

After receiving feedback, each partner will revise his or her essay.



Poem

"A Poison Tree" – Poem by William Blake

I was angry with my friend:
I told my wrath, my wrath did end. (*repetition*)
I was angry with my foe:
I told it not, my wrath did grow. (*personification*)

And I watered it in fears,
Night and morning with my tears;
And I sunned it with smiles, (*alliteration*)
And with soft deceitful wiles.

And it grew both day and night, (*antithesis/opposites*)
Till it bore an apple bright. (*metaphor*)
And my foe beheld it shine. (*personification*)
And he knew that it was mine,

And into my garden stole
When the night had veiled the pole; (*imagery, metaphor*)
In the morning glad I see
My foe outstretched beneath the tree.
(*imagery, understatement?*)



Lyrics

"A Poison Tree" – song by Poetry Rocks Schools

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I watered it in fears,
Night and morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine.
And he knew that it was mine,

And into my garden stole
When the night had veiled the pole;
In the morning glad I see
My foe outstretched beneath the tree.



Objectives:

Major standards are in parentheses. Supplementary standards can include Writing or Language (for written prompts) and Speaking and Language (for discussion-based prompts).

1. I can conduct self-directed research on the poet William Blake and synthesize information from multiple sources, including multimedia sources, in order to create a logically organized and formally written essay at a grade-level appropriate level. (CCSS.ELA.RI.11-12.1; CCSS.ELA.RI.11-12.7; CCSS.ELA.W.11-12.2; CCSS.ELA.W.11-12.4; CCSS.ELA.W.11-12.7; CCSS.ELA.W.11-12.9)
2. I can evaluate and integrate nonfiction resources about William Blake and assess whether texts leave details uncertain. (CCSS.ELA.RI.11-12.1; CCSS.ELA.RI.11-12.8)
3. I can work collaboratively with a peer in order to perform research on William Blake. I can present the information that my partner and I find and use relevant multimedia products which I create with my partner to enhance the presentation. (CCSS.ELA.RI.11-12.1; CCSS.ELA.SL.11-12.1; CCSS.ELA.SL.11-12.5; CCSS.ELA.SL.11-12.6; CCSS.ELA.W.11-12.6)
4. I can produce a reflection which uses appropriate details and a logical structure to share my thoughts and experiences with regard to emotion and attitude. (CCSS.ELA.W.11-12.3; CCSS.ELA.W.11-12.4)
5. I can digitally share my reflection about emotions and attitudes with a partner and implement my partner's feedback in order to revise my reflection. (CCSS.ELA.W.11-12.5)
6. I can perform research on the Romantic Age and add to my understanding of the era via information presented in both textual and multimedia formats. (CCSS.ELA.RI.11-12.7)
7. After performing research on the Romantic Age, I can come prepared to a classroom discussion about the topic and share my own information, as well as build upon the ideas of my classmates. (CCSS.ELA.SL.11-12.1; CCSS.ELA.SL.11-12.2)
8. I can describe how elements of a related video (i.e. - speaker's tone, background music, images) contribute to the audience's interpretation of "A Poison Tree." (CCSS.ELA.RL.11-12.7)
9. I can argue the theme of "A Poison Tree" and use textual evidence in order to support my stance. (CCSS.ELA.RL.11-12.1; CCSS.ELA.RL.11-12.2)
10. I can understand the literal and figurative meanings of the words in "A Poison Tree," as well as impact how the repetition of certain words affects the poem. (CCSS.ELA.RL.11-12.4)
11. I can analyze how the settings (spatial and temporal) affect the plot and affect or reveal aspects of the narrator. (CCSS.ELA.RL.11-12.3)
12. I can work with peers to determine the structure of "A Poison Tree" and discuss the purpose of each stanza, as well as what effect each stanza has upon the reader. (CCSS.ELA.RL.11-12.5)
13. I can use what you I learn about Blake and the Romantic Area, as well as what I know about fiction and nonfiction, to consider how "A Poison Tree" might be different if Blake had written a nonfiction passage about his experiences and emotions. I can use logical



William Blake

(November 28, 1757 – August 12, 1827)

Know the artist...know the work!



Historical
Background

- 18th-century British engraver, artist, poet, and visionary
- Educated at the Royal Academy of the Arts
- Best recognized as the earliest and most original poet of the Romantic Age
- Known for lyrical poems from *Songs of Innocence* and *Songs of Experience*
- Saw visions, which caused some individuals to consider him "mad"
- Married to Catherine Boucher, whom aided him with his work despite her illiteracy
- Charged with sedition
- Influenced by French Revolution and Thomas Paine
- Spiritual, but uncommitted to organized religion
- Recognized as a non-conformist



Historical Background

Historical Background:

The Romantic Age

- Artistic, literary, and intellectual movement that originated in Europe toward the end of the 18th century (1800-1850)
- Favored individualism, reverence for the natural world, idealism, physical and emotional passion, and interest in the mystic and supernatural.
- Poets and artists set themselves in opposition to the orderly philosophies of classical and neo-classical artists
- Centered primarily on poetry
- Emergence of the professional literary critic
- References: Norton Anthology, www.britanica.com

Students should spend some time researching the Romantic Age. Links may be provided, or students may choose their own resource, but students must watch at least one multimedia resource about the Romantic Age (as a group or independently).

Example multimedia resources:

<https://www.youtube.com/watch?v=OiRWBI0JTYQ>

https://www.youtube.com/watch?v=XV_q45Otdic

<https://www.open.edu/openlearn/history-the-arts/the-romantics>

During their research, students should take notes about significant and interesting facts that they learn, as well as any relevant questions brought about by the research.

After the research project is complete, students should engage in a class discussion, during which they share information about the Romantic Age, ask questions, and build upon one another's ideas.

After completing research, students may write a brief essay relaying what they learned about the Romantic Age. Students should correctly cite 4-6 sources in their essays, while avoiding plagiarism.



Prompts

Prompt 2:

Standards: CCSS.ELA.RL.11-12.1; CCSS.ELA.RL.11-12.2; CCSS.ELA.RL.11-12.3; CCSS.ELA.RL.11-12.4; CCSS.ELA.RL.11-12.5; CCSS.ELA.RL.11-12.7; CCSS.ELA.RL.11-12.9

MUSIC:

Provide students with the poem and the song lyrics before they listen to the song.

1. Students may listen to the song or watch the video as a class.
2. Students may take notes on words or phrases that are memorable.

Lead students in a group discussion:

- How does watching the video compare to reading the poem and/or the song lyrics?
- How do the elements of the video (i.e. – speaker’s tone, background music, images) contribute to the audience’s interpretation of “A Poison Tree”?
- Ask students to share opinions about what they believe the theme of “A Poison Tree” to be. Students should refer to the text in order to support their opinions.



Literary Analysis



Literary Analysis of a Poem

Title: The **title** of this poem reveals the central metaphor of the work. The poem is called "**A Poison Tree**," and at the end a "foe" lies "outstretched beneath a **tree**" (16) after eating the (possibly **poisoned**) apple that grows on the tree. The **poison tree** can be seen as a metaphor for what happens when you stay angry for too long.

Structure: **Lyric Poem** – The poem is narrated from the first point of view and the narrator is nameless. Does the narrator change over the course of the poem? Does he become more or less emotional? How do you know?

Terms and Phrases:

foe – enemy, adversary

wiles –a crafty, cunning, or **deceitful** trick.

veiled the pole – *pole* refers to the top of the earth, as in the "north **pole**," but it can also mean the *pole* star, also known as the North star, also known as Polaris.

outstretched – At the end, the speaker states that "In the morning glad I see;/ **My foe outstretched beneath the tree**," which seems to indicate that the foe has partaken of this poisoned apple, and has died.

One interpretation of this poem is that the **foe** who is "outstretched" beneath the **tree** is actually **dead**. The speaker revels in the **death** of an **enemy**. However, if you want to take the word "outstretched" literally, then the **foe** isn't **dead** at all. In that case, it is only the friendship that is **poisoned**.

The teacher should lead a group discussion about the poet's choice of words. How do specific words in the poem help the reader to understand the meaning of the poem? How do these word choices develop the tone of the poem?



Notice:

- Use of "I" – Is "I" repeated for a reason? What does the poet's use of "I" tell you about the point of view from which the story is written?
- Use of "it" – Why is a common noun not used instead?
- Repetition of "and" – Does the repetition of "and" indicate a mood or emotional state?
- Elimination of "I" in line 13 – Why is the word not used there?
- Outstretched – Does this indicate an understatement?
- My "foe" (no name) – Is the effect of the use of the word "foe" different from the effect of the use of the word "enemy"?

Literary Devices: Terminology

Allusion: a reference to a person, place, or thing. Allusions are usually biblical, mythological, literary, or historical. "**The Poison Tree**" contains an **allusion** to the **Bible** because of how Eve took the forbidden fruit and suffered "a spiritual death". The theme in Blake's "**The Poison Tree**" is best expressed by the poem's tone, symbolism, and **biblical allusion**.

Personification – giving human qualities to non-living thing

Hyperbole – the use of extreme exaggeration.

Metaphor – a comparison without the words *like* or *as*. Examples: "watered it in fears;" "sunned it with smiles;" "the night had veiled the pole"

Antithesis – the use of opposites. Examples: day and night; friend and foe.

Understatement – the presentation of something as being smaller, or less important than it actually is. (*outstretched* vs. *dead*)

Inversion – the inverted placement of word. Examples: "I told it not;" "In the morning glad, I see;" "an apple bright"

Litotes – an affirmative is expressed by the negative of its contrary. Example: "I told it not, rather than I remained silent"



Note: The speaker talks about how his anger grows. Using figurative language, the speaker treats his anger very much like a plant. A plant needs water and sun in order to grow, and so apparently does anger.

- He watered it with his “fears” and his “tears” and made sure it got plenty of sunshine.
- Now, we know that the speaker didn’t give his anger-plant real sunshine. Instead, he gave it “smiles” and “deceitful wiles.” These are more like “fake” sunshine.
- This “fake sunshine” helps the plant to grow—like real sunshine helps a real plant to grow.

Symbolism – The **apple** represents anger which is not resolved and grows into something that causes death. Eating fruit from a **poisonous tree** is a famous theme in literature, including fairy tales.

Structure and Style: Terminology

Genre: Lyric poem form a collection of *Songs of Experience*
4 Stanzas
4 Quatrains: each quatrain has 2 couplets (refer to Sound (below))

Suggested activity: Students work in small groups and evaluate the purpose of each stanza. Why might Blake have chosen to structure the poem the way in which he did? What is the purpose of each stanza? What effect does each of the 4 stanzas have upon the reader.

Meter (rhythm): the rhythm is largely trochaic. A trochee is a pattern of a stressed or long syllable followed by an **unstressed** or short syllable.



Setting:

Consider the setting of the poem.

How is the garden in the poem similar to or different from how gardens are usually portrayed?

Why is the shift from night to morning included?

How does the setting (spatial and temporal) affect the plot? How does the setting affect or reveal aspects about the narrator?

Speaker:

Author, William Blake/Unknown

Rhythm/Sound Techniques:

Rhythm: Pace, pause, meter – Is it consistent, or does it vary?

Rhyme Scheme:

AABB CCDD EEGG HHII (rhyming couplets)

Assonance – (repetition of internal vowel sounds)

(*beneath the tree*) long e sound

Alliteration – (repetition of initial consonant sounds)
– *sunned it with smiles*

Theme/Meaning: The principal **theme** of “**A Poison Tree**” is not anger itself but how the suppression of anger leads to the cultivation of anger. Burying anger rather than exposing it and acknowledging it, according to “**A Poison Tree**,” turns anger into a seed that will germinate.

(<https://www.enotes.com> › Homework Help › A Poison Tree)

A Poison Tree is a **poem** that focuses on the emotion of anger and the consequences for our relationships should that anger be suppressed. It deals with the darker side of the human psyche. The enemy or foe ends up under the **tree**, destroyed by the speaker’s pent up anger.



Repeat Song at end of Lesson: Repeat song after the analysis; pass out lyrics to students.

Play video
Play mp3



Cross
Curriculum

Cross Curricular Perspectives

"Here Goes . . ."

Cross-curricular instruction is defined as "a conscious effort to apply knowledge, principles, and/or values to more than one academic discipline simultaneously. The disciplines may be related through a central theme, issue, problem, process, topic, or experience." The following suggestions may be used for prompts, discussions, writing assignments, research, group projects, artistic endeavors, or other projects.

English/Drama:

1. Why does this poem belong to the *Songs of Experience*?
2. Knowing Blake's background, who might this poem be directed toward?
3. Take a recent incident that occurred in the news involving repressed anger. Using the facts and outcome, create a 4-stanza poem/lyrics to memorialize the situation.
4. You are a counselor advising a student about a bully, a thief, a gossip, or a supposed "friend," that has offended you in some way. Role play.
5. Re-create the poem using 5 words from each stanza
6. Consider the use of punctuation (semi-colon, colon, period, comma, hyphen, etc.) How does Blake's placement determine the rhythm or dramatic effect?
7. If you could write a refrain for "A Poison Tree," what would it be? What thought might you like to add, stress, or intensify?
8. Define the word *poison*. Now that you understand the literal meaning, figuratively expand upon the concept of poison to your community or the world. Identify the "poisons" that presently exist. What caused their existence, to what extent have they influenced or destroyed something, and what steps are individuals taking to find an "antidote or antivenin" to assuage or alleviate problem?



Communications/Business:

1. If you were a revolutionary today and had the opportunity to express yourself in art, poetry, song, etc., what might your cause be?
2. How does personality/credibility affect one's success? (Reflect upon author's biography.)
3. What is the difference between being *unique* and being *strange*?
4. When is being *strange* acceptable? When is *strangeness* rejected?
5. Does spirituality ever "turn people off" today? Why?
6. In spite of Blake's beliefs and convictions, why has this author's works remained popular within the curriculum today?
7. Blake believed in two states of the soul: **innocence and experience**. When does innocence end and experience begin in today's world?
8. What responsibility does **experience** place upon an individual?
9. Write a 30-second public service announcement that advises people to confront their issues.

Science/Health/Psychology:

1. Why might Blake hesitate to confront his foe despite revealing his anger to the audience?
2. What behaviors result from such unresolved anger?
3. Recall a time when you "held back" your anger. Why did you avoid resolving the problem immediately? Was the outcome good or bad?
4. What responsibility does **experience** place on the individual?
5. What characteristics do lyric poetry/song lyrics and music possess to influence our mindset and our behaviors?
6. Consider circumstances in life when individuals suppress their anger and then "snap." What examples can you think of in communities around the country?
7. Why can **masking** be so harmful? Does **masking** ever have benefits?



History/Government:

1. What issues create anger in our society? What has been done to resolve or minimize the problems?
2. What leaders are responsible for aiding the process of conflict resolution? Provide examples of both conflicts and attempts to resolve them. (Think about presidents and other people in power.)
3. Romantic artists changed mindsets, especially in defiance of the industrial revolution and how it was exploiting the individual. What movement has inspired or changed our society today? (Research project)
4. How does suppressed anger relate to the “Me Too Movement?” What factors influenced victims to speak out years later? What other societal injustices have been addressed throughout history? Have the issues been confronted peacefully or violently? Who or what determined the cause?

Blake was an English author living in the Romantic Age. Using what you have learned about Blake and the Romantic Area, as well as what you know about fiction and nonfiction, consider how the poem might be different if Blake had written a nonfiction passage about his experiences and emotions. How might the passage be similar to or different from the published poem?

Art:

1. Draw a tree to represent the “Songs of Innocence” and a tree to represent the “Songs of Experience.” Consider size, shape, color, and style.
2. Design a logo that might follow a public service announcement that encourages people to confront their feelings.
3. You are a marketing agent. Select a 21st-century company or create the name of one. Draw a logo that can later be engraved. You may also select the surface that best accommodates the logo. Now, while displaying your “art” to the owner and CEO (Chief Executive Officer) sell your idea in a hundred words or less to his company!



Music:

1. Turn each stanza into another style of music - (rap, jazz, R&B, etc.)
2. Tap out the trochee rhythm of this poem.
3. Vocally interpret each stanza. At the end of each stanza add a musical refrain. Refrains may vary as the progression of anger does.
4. Create the melody for the third item on this list and use the fifth item on this list.
 1. Is music therapeutic?
 2. What responsibilities does a musical artist have?
 3. Establish a rhythm for number 7
 4. What modern singers/ groups have made profound positive cultural influences or changes with their music?

Evaluations:

- Discussion
- Persuasive speaking
- Writing prompts
- Analysis
- Group Work
- Note-taking
- Role Playing
- Creating/writing music
- Research
- Public Service Announcement
- Artwork

Extended Study:

- Anger management
- Sedition
- Hatred
- Repression/suppression
- Suppressed anger
- A Visionary
- Romantic Age
- Industrial Revolution
- Thomas Paine
- The art of engraving, its importance, its use in the 21st century
- Nature's influence
- Masking



Quiz

Name _____ Date _____

1. **William Blake was a(n) _____ poet.**
 - A. American
 - B. French
 - C. British
 - D. German

2. **William Blake's work is an example of the type of poetry typically associated with**
 - A. the Romantic Age
 - B. the Renaissance
 - C. humanism
 - D. modernism

3. **In *A Poison Tree*, the tree is a symbol as well as _____.**
 - A. a simile comparing human life to a tree
 - B. a biblical allusion
 - C. an example of hyperbole
 - D. an understatement

4. ***A Poison Tree* is an example of**
 - A. iambic pentameter
 - B. a lyric poem
 - C. pastoral poetry
 - D. an elegy

5. **_____ is a synonym for "deceitful."**
 - A. "Dishonest"
 - B. "Pretentious"
 - C. "Respectful"
 - D. "Notorious"



6. Which line from *A Poison Tree* contains an understatement?
- A. "I told my wrath, my wrath did end"
 - B. "And it grew both day and night"
 - C. "And I watered it in fears"
 - D. "My foe outstretched beneath the tree"
7. *A Poison Tree* consists of _____.
- A. 16 blank verses
 - B. four cinquains
 - C. unrhymed tercets
 - D. four quatrains
8. Which line tells you that the narrator of *A Poison Tree* is struggling with anger?
- A. "And it grew both day and night"
 - B. "And into my garden stole"
 - C. "I told it not, my wrath did grow"
 - D. "When the night had veiled the pole"
9. In *A Poison Tree*, the speaker's anger is treated as though it is _____.
- A. a song
 - B. a plant
 - C. sunshine
 - D. a garden
10. Which of the following words means the opposite of "foe"?
- A. Enemy
 - B. Ally
 - C. Peer
 - D. Outsider



Answer Key & Standards

Question Number	Correct Answer	Standard
1	C	CCSS.ELA-LITERACY.RI.11-12.1
2	A	CCSS.ELA-LITERACY.RI.11-12.2
3	B	CCSS.ELA-LITERACY.RL.11-12.4
4	B	CCSS.ELA-LITERACY.RL.11-12.5
5	A	CCSS.ELA-LITERACY.RL.11-12.4
6	D	CCSS.ELA-LITERACY.RL.11-12.6
7	D	CCSS.ELA-LITERACY.RL.11-12.5
8	C	CCSS.ELA-LITERACY.RI.11-12.1
9	B	CCSS.ELA-LITERACY.RI.11-12.2
10	B	CCSS.ELA-LITERACY.RL.11-12.4

Note: The online version of this quiz is automatically graded and assigned at www.poetryrocksschools.com



State Standards

Common Core Standards

READING LITERATURE:

CCSS.ELA-LITERACY.RL.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RL.11-12.2

Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.11-12.3

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Craft and Structure:

CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.6

Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.RL.11-12.7

Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

CCSS.ELA-LITERACY.RL.11-12.8

(RL.11-12.8 not applicable to literature)

CCSS.ELA-LITERACY.RL.11-12.9

Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

Range of Reading and Level of Text Complexity:

CCSS.ELA-LITERACY.RL.11-12.10

By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.

WRITING:

Text Types and Purposes

CCSS.ELA-LITERACY.W.11-12.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.



CCSS.ELA-LITERACY.W.11-12.1.A

Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence.

CCSS.ELA-LITERACY.W.11-12.1.B

Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

CCSS.ELA-LITERACY.W.11-12.1.C

Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

CCSS.ELA-LITERACY.W.11-12.1.D

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

CCSS.ELA-LITERACY.W.11-12.1.E

Provide a concluding statement or section that follows from and supports the argument presented.

CCSS.ELA-LITERACY.W.11-12.2

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.W.11-12.2.A

Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

CCSS.ELA-LITERACY.W.11-12.2.B

Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

CCSS.ELA-LITERACY.W.11-12.2.C

Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

CCSS.ELA-LITERACY.W.11-12.2.D

Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

CCSS.ELA-LITERACY.W.11-12.2.E

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

CCSS.ELA-LITERACY.W.11-12.2.F

Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

CCSS.ELA-LITERACY.W.11-12.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.11-12.3.A

Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

CCSS.ELA-LITERACY.W.11-12.3.B

Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

CCSS.ELA-LITERACY.W.11-12.3.C

Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).



CCSS.ELA-LITERACY.W.11-12.3.D

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

CCSS.ELA-LITERACY.W.11-12.3.E

Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Production and Distribution of Writing:

CCSS.ELA-LITERACY.W.11-12.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

CCSS.ELA-LITERACY.W.11-12.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)

CCSS.ELA-LITERACY.W.11-12.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Research to Build and Present Knowledge:

CCSS.ELA-LITERACY.W.11-12.7

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.W.11-12.8

Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

CCSS.ELA-LITERACY.W.11-12.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.W.11-12.9.A

Apply grades 11-12 Reading standards to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").

CCSS.ELA-LITERACY.W.11-12.9.B

Apply grades 11-12 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]").

Range of Writing:

CCSS.ELA-LITERACY.W.11-12.10

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

SPEAKING AND LISTENING:

Comprehension and Collaboration:

CCSS.ELA-LITERACY.SL.11-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.



CCSS.ELA-LITERACY.SL.11-12.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.11-12.1.B

Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

CCSS.ELA-LITERACY.SL.11-12.1.C

Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.SL.11-12.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Presentation of Knowledge and Ideas:

CCSS.ELA-LITERACY.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-LITERACY.SL.11-12.5

Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

CCSS.ELA-LITERACY.SL.11-12.6

Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11-12 Language standards 1 and 3 here for specific expectations.)

READING INFORMATIONAL TEXTS:

Key Ideas and Details:

CCSS.ELA-LITERACY.RI.11-12.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

CCSS.ELA-LITERACY.RI.11-12.2

Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.11-12.3

Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Craft and Structure:

CCSS.ELA-LITERACY.RI.11-12.4

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).



CCSS.ELA-LITERACY.RI.11-12.5

Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CCSS.ELA-LITERACY.RI.11-12.6

Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.RI.11-12.7

Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

CCSS.ELA-LITERACY.RI.11-12.8

Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., The Federalist, presidential addresses).

CCSS.ELA-LITERACY.RI.11-12.9

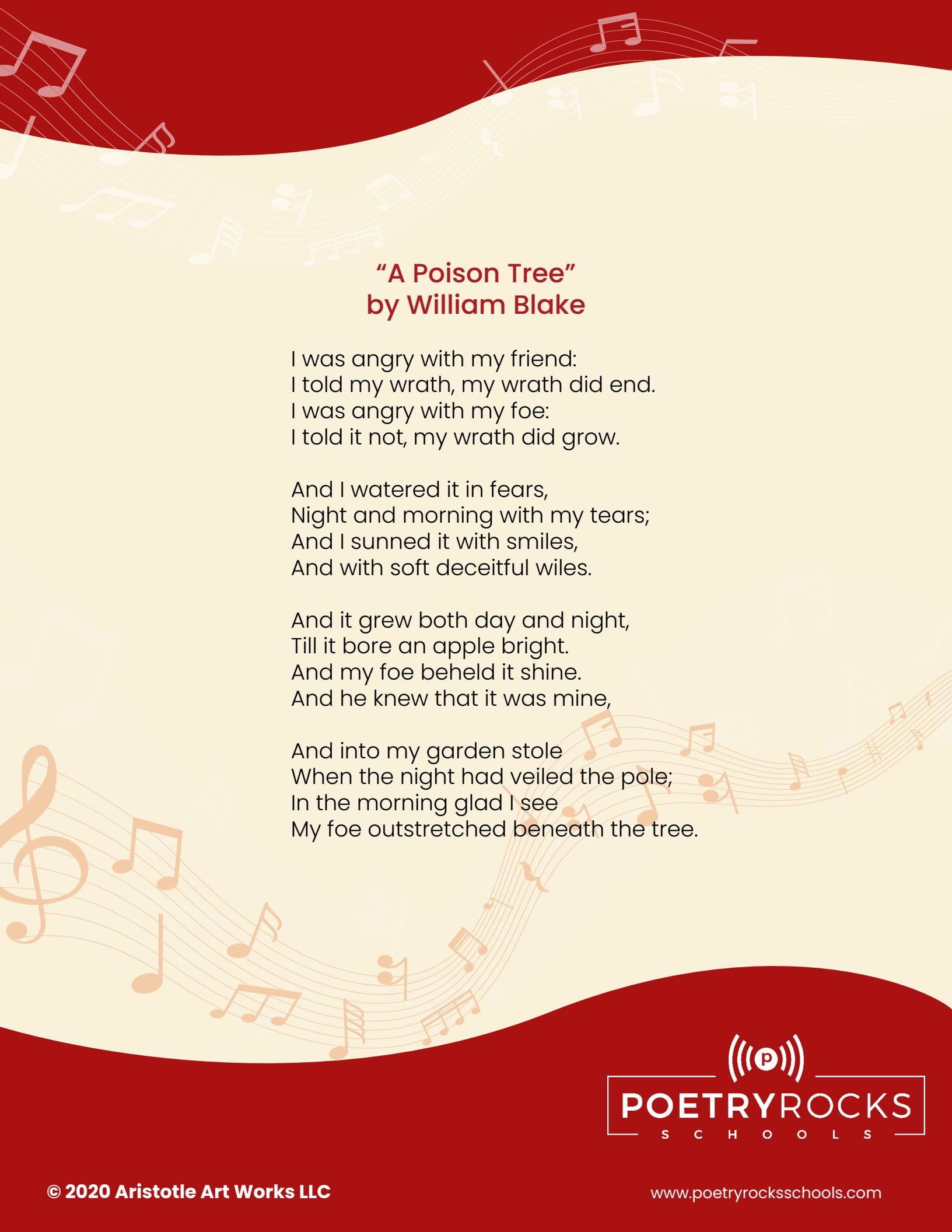
Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance (including The Declaration of Independence, the Preamble to the Constitution, the Bill of Rights, and Lincoln's Second Inaugural Address) for their themes, purposes, and rhetorical features.

Range of Reading and Level of Text Complexity:

CCSS.ELA-LITERACY.RI.11-12.10

By the end of grade 11, read and comprehend literary nonfiction in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

The background of the page is a vibrant red. It is decorated with several wavy, horizontal lines in a light cream color. These lines are adorned with various musical notes, including eighth, quarter, and half notes, as well as treble and bass clefs. The notes and lines are scattered across the page, creating a musical theme. The title and author information are centered in the upper half of the page.

"A Poison Tree" **by William Blake**

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I watered it in fears,
Night and morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright.
And my foe beheld it shine.
And he knew that it was mine,

And into my garden stole
When the night had veiled the pole;
In the morning glad I see
My foe outstretched beneath the tree.