

10.1.1 **Unit Overview**

“We cannot go to the country / for the country will bring us / no peace”

Texts	Unit 1: “The Passionate Shepherd to His Love” by Christopher Marlowe, “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh, and “Raleigh Was Right” by William Carlos Williams.
Number of Lessons in Unit	7

Introduction

In the first unit of Module 10.1, students are introduced to many of the foundational skills, practices, and routines that they build upon and strengthen throughout the unit: close reading, annotating text, and evidence-based discussion and writing. Students make connections across three texts as they explore how authors draw upon and transform source material in the development of central ideas.

Students analyze how authors shape, refine, and transform shared central ideas as they read three thematically related poems: Christopher Marlowe’s iconic poem “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s critical reply “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s contemporary contribution “Raleigh Was Right.” This unit introduces students to poets in conversation and encourages students to make connections across all three texts. Students consider the choices each author makes, with a focus on how each author shapes and refines central ideas shared in all three texts. As students read, discuss, and write about all three poems, they examine how poets structure a text, the effects of specific word choice on meaning and tone, and how point of view shapes content and style. Students learn to incorporate poetry specific vocabulary in their verbal and written responses.

Students are assessed formally in the End-of-Unit Assessment. At the end of the unit, students craft a multi-paragraph response analyzing how Williams draws upon and transforms a central idea established by Marlowe and Raleigh (RL.9-10.2, RL.9-10.9, W.9-10.2.d, W.9-10.9, SL.9-10.1).

Note: This unit continues Accountable Independent Reading (AIR). See Prefatory Material for Grades 9–12 English Language Arts for more information about AIR.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about text
- Collect and organize evidence from texts to support analysis in writing
- Make claims about and across texts using specific textual evidence
- Develop and incorporate domain-specific vocabulary in written and verbal responses

Standards for This Unit

CCS Anchor Standards: Reading	
CCRA.R.5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions, of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
CCS Standards: Reading – Literature	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
CCS Standards: Writing	
W.9-10.2.b, d	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. Develop the topic with well-chosen, relevant, and sufficient facts, extended

	<p>definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</p>
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
CCS Standards: Speaking & Listening	
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.
CCS Standards: Language	
L.9-10.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Note: Bold text indicates the targeted standards assessed in this unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.9-10.1, RL.9-10.2, RL.9-10.4, RL.9-10.9, CCRA.R.5, W.9-10.2
Description of Assessment	Varies by lesson but may include responses to questions focused on structural choices, central idea development, and how authors draw upon and transform source material, through discussion, tools, and informal writing prompts.

End-of-Unit Assessment	
Standards Assessed	RL.9-10.9, W.9-10.2.d
Description of Assessment	Students use the skills and habits they have been building throughout the unit to craft a multi-paragraph response to the End-of-Unit Assessment prompt: How does Williams draw upon and transform a central idea established by Marlowe and Raleigh? Students cite evidence from each of the three texts in this unit to support their response to this assessment.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	“The Passionate Shepherd” (stanzas 1–2)	Students begin their exploration of Christopher Marlowe’s iconic pastoral poem “The Passionate Shepherd to His Love,” in which a Shepherd invites his love to come live with him in the bucolic countryside. Because this is the first lesson of the module, students receive an introduction to the skills and protocols that they establish throughout the module, including Accountable Independent Reading and annotation.
2	“The Passionate Shepherd” (stanzas 3–)	Students engage in a collaborative analysis of the speaker’s promises, with a focus on Marlowe’s pastoral imagery and the

Lesson	Text	Learning Outcomes/Goals
	6)	cumulative impact of specific word choices on meaning and tone. Students establish a foundational understanding of the conventions of pastoral poetry, as well as practice their annotation skills.
3	"The Nymph's Reply" (full text)	Students explore the development of central ideas in Sir Walter Raleigh's "The Nymph's Reply to the Shepherd." Questions focus on helping students understand the parallels between Marlowe's and Raleigh's poems, without yet explicitly addressing them. Students are introduced to and practice the norms and protocols of collaborative discussion using the Speaking and Listening Rubric.
4	"The Passionate Shepherd" and "The Nymph's Reply" (full texts)	Students explore how Raleigh draws upon and transforms Marlowe's poem through explicit comparison of the two texts. Students' analysis focuses on structural choices, to develop an essential understanding of the conversant central ideas of these two poems. Students continue to build skills around making intertextual connections in preparation for the End-of-Unit Assessment.
5	"Raleigh Was Right" (full text)	Students analyze William Carlos Williams's poem "Raleigh Was Right" and explore how this contemporary voice transforms the conversation begun by Marlowe and Raleigh. Students establish a framework to scaffold to an exploration of intertextuality between Marlowe, Raleigh, and Williams in the End-of-Unit Assessment. Students reflect on their speaking and listening skills using the Speaking and Listening Rubric.
6	"The Passionate Shepherd," "The Nymph's Reply," and "Raleigh Was Right" (full texts)	Students collect and analyze evidence from each of the three poems in this unit. Students work in groups to complete an Evidence Collection Tool in order to gather evidence about how Williams draws upon and transforms a central idea established by Marlowe and Raleigh. This analysis prepares students to develop their End-of-Unit Assessment.
7	"The Passionate	Students participate in a collaborative brainstorm in preparation

Lesson	Text	Learning Outcomes/Goals
	Shepherd," "The Nymph's Reply," and "Raleigh Was Right" (full texts)	for their independent written response, practicing the speaking and listening skills they acquired in this unit. Students make connections across all three texts in this unit as they craft a multi-paragraph essay in response to the End-of-Unit Assessment prompt.

Preparation, Materials, and Resources

Preparation

- Read and annotate "The Passionate Shepherd to His Love" by Christopher Marlowe, "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh, and "Raleigh Was Right" by William Carlos Williams.
- Review the Text Analysis Rubric and Checklist.
- Review all unit standards and post in the classroom.
- Consider creating a word wall of the vocabulary provided in all lessons.

Materials/Resources

- Chart paper
- Copies of the texts "The Passionate Shepherd to His Love" by Christopher Marlowe, "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh, and "Raleigh Was Right" by William Carlos Williams.
- Masterful recordings of both "The Passionate Shepherd to His Love" by Christopher Marlowe and "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh. (optional: see Lessons 1 and 3)
- Self-stick notes for students
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 10.1 Common Core Learning Standards Tool
- Copies of the Text Analysis Rubric and Checklist
- Copies of the Short Response Rubric and Checklist
- Copies of the Speaking and Listening Rubric and Checklist

10.1.1

Lesson 1

Introduction

In the first module of Grade 10, students begin to work on standards associated with drawing evidence to analyze both fiction and non-fiction texts. Module 10.1 introduces students to many of the foundational skills, practices, and routines they will build upon and strengthen throughout the year: close reading, annotating text, and evidence-based discussion and writing.

In this lesson, students begin this exploration by reading Christopher Marlowe’s iconic pastoral poem, “The Passionate Shepherd to His Love,” in which a Shepherd invites his love to come live with him in the beautiful countryside.

Students work towards an understanding of Marlowe’s vision of life and love in the country. This establishes a context for their unit-long exploration of the dialogue between Marlowe and two poets who wrote responses to his work: Sir Walter Raleigh and William Carlos Williams. Through a series of annotation activities and related questions, students develop their close reading skills as they examine how Marlowe uses the repetition of sound to shape and refine the central ideas of his poem. Students begin accumulating poetry-specific vocabulary to strengthen their written and verbal analyses throughout this unit. Students complete this lesson with a Quick Write to the following prompt: How does the structure of Marlowe’s poem develop a central idea of the text?

This lesson includes direct instruction on annotation, establishing skills and protocols that students continue to practice throughout Unit 10.1.1. This lesson introduces students to Accountable Independent Reading (AIR), a homework activity that continues throughout the module. For homework, students begin selecting texts for AIR. Because this is the first lesson of the module, students are introduced to AIR and assigned the homework task of selecting a text.

Standards

Assessed Standard(s)	
CCRA.R.5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions, of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

Addressed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 9–10 reading and content</i> , choosing flexibly from a range of strategies. <ol style="list-style-type: none"> a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How does the structure of Marlowe’s poem develop a central idea of the text? <p> Throughout this unit, Quick Writes will be evaluated using the Short Response Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify Marlowe’s use of alliteration, specifically the repetition of the “L” sound, as a structural choice that Marlowe makes in his poem. Explain how Marlowe’s alliteration develops a central idea of the poem by linking the concepts of living and loving with the “delights” of the natural world.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> prove (v.) – to learn or find out by experience (archaic) steepy (adj.) – steep (archaic) yields (v.) – gives up or surrenders line (n.) – a single row of words in a poem stanza (n.) – a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose

- couplet (n.) – two lines of poetry, one after the other, that rhyme and are of the same length and rhythm
- rhyme (n.) – having the same sound at the end of two or more words
- end rhyme (n.) – rhyming words at the ends of the lines of a poem
- rhyme scheme (n.) – the pattern of end rhymes in a poem
- alliteration (n.) – repeating the consonant sounds at the beginnings of and within nearby words

Vocabulary to teach (may include direct word work and/or questions)

- melodious (adj.) – having a pleasing melody (a sweet or agreeable arrangement of sounds)
- madrigals (n.) – lyrical poems, or a form of chamber music, or unaccompanied vocal pieces

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> • Standards: CCRA.R.5, RL.9-10.2, RL.9-10.4, L.9-10.4.a • Text: “The Passionate Shepherd to His Love” (stanzas one and two) by Christopher Marlowe <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Module and Lesson Agenda 2. Annotation and Masterful Reading 3. Stanzas 1–2 Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 20% 3. 55% 4. 10% 5. 5%

Materials

- Copies of the 10.1 Common Core Learning Standards Tool for each student
- Copies of the Short Response Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Module and Lesson Agenda

10%

Begin by outlining the goals for this module and unit. Explain to students that the first module of the year focuses on developing their ability to read closely and to use evidence from what they read in their writing and discussions. The focus of this unit is to introduce these skills.

Review the agenda and assessed standards for this lesson: CCRA.R.5 and RL.9-10.2. In this lesson, students build upon their close reading skills as they encounter Christopher Marlowe’s iconic poem “The Passionate Shepherd to His Love” for the first time. Students consider how Marlowe’s structural choices develop central ideas in the poem, and complete the lesson with a Quick Write. Additionally, students will practice the close reading skill of annotation, as well as build Domain-specific vocabulary.

ⓘ Since this is the first day of the unit, there are some formalities that may need to be addressed directly with students, such as establishing school year procedures and protocols. This first module establishes some expectations regarding routines such as pair work, group work, and evidence-based discussion. It is important to take time to set up these routines.

Distribute copies of the 10.1 Common Core Learning Standards Tool. Explain that students will be working on mastering the skills described in the Common Core State Standards (CCSS) throughout the year. Introduce the assessed standards for this lesson: CCRA.R.5 and RL.9-10.2. Inform students that they will also be working with standards RL.9-10.4 and L.9-10.4.a. Instruct students to find these standards on their tool and to follow along as you read them aloud.

- ▶ Students follow along, reading silently as standards RL.9-10.2, CCRA.R.5, RL.9-10.4, and L.9-10.4.a are read aloud.

Ask the following questions for class discussion of each standard:

What do you notice about this standard?

What is it asking you to be able to do?

What questions does this standard raise for you?

Ask students to jot their ideas down. Lead a brief class discussion about CCRA.R.5, RL.9-10.2, RL.9-10.4, and L.9-10.4.a.

🗨 Student responses may include the following:

- CCRA.R.5:
 - The focus of CCRA.R.5 is on the structure of the text.
 - CCRA.R.5 asks us to understand how pieces of the text are structured, and how these smaller pieces relate to each other and how they contribute to the structure of the entire text.
 - Can structure be broken down to the word level? Or is the sentence level the smallest building block of structure?
- RL.9-10.2:
 - The focus of RL.9-10.2 is the development of central ideas or themes.
 - RL.9-10.2 is asking us to analyze how specific details in the text shape a central idea.
 - RL.9-10.2 requires that I be able to summarize the text.
 - What does it mean for a summary to be objective?
- RL.9-10.4
 - The focus of RL.9-10.4 is word choice.
 - This standard is asking us to think about how words work together to create meaning and tone.
 - What is a connotative meaning?
- L.9-10.4 and L.9-10.4.a
 - The focus of L.9-10.4 is figuring out what words mean.
 - L.9-10.4.a is asking us to define words without using a dictionary.
 - L.9-10.4.a requires that I use context clues to come up with the meaning of unknown words.

① It may be helpful here to explain to students that they will be returning to the standards at the beginning of each lesson. Whenever a new standard is introduced, students will use their 10.1 Common Core Learning Standards Tool to read, paraphrase, and assess their familiarity with and mastery of the new standard. Since the standards are learning objectives for each lesson, it is important for students to understand and own the standards. They may not grasp all of the nuances of each standard. Consider letting them know that this is okay and that they will get to talk more about these standards as the year progresses. It may also be helpful to explain to them that part of the work they will do this year is to develop the skills to unlock the meaning of sentences like these.

- ① When discussing RL.9-10.2, teachers may want to review central idea before moving forward with this lesson. Central ideas were discussed in Unit 9.1.2. If students would benefit from a review, ask students to consider the phrase “central idea” and share what they think it means.
 - 🗨 Student responses may include the following:
 - The main ideas of a text; the main topics; ideas that repeat
- ① If students say “theme,” explain that theme can be what a piece of literature is about or what a text says about a subject. In this case, students will only be using the word “central idea” to describe the overarching ideas of the text.
 - ▶ Students listen and examine their 10.1 Common Core Learning Standards Tool.
- ① Because the grade-specific RL.9-10.5 standard includes analyzing how structures create effects such as mystery, tension, or surprise, the anchor standard (CCRA.R.5) is used in this unit.

Activity 2: Annotation and Masterful Reading

20%

Introduce the Quick Write assessment (How does the structure of Marlowe’s poem develop a central idea of the text?). Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment prompt and listen.
- ① Display the Quick Write assessment prompt for students to see.

Distribute copies of “The Passionate Shepherd to His Love.”

Introduce students to the concept of annotation as a process of making notes or commentary on a text in order to make meaning.

Explain that one annotation strategy is to mark the text with symbols that signify certain types of observations. Begin by offering students annotation codes and symbols:

1. Put a question mark next to a section you’re questioning (?).
2. Write in the margin at the top or bottom of the page to record questions (and perhaps answers) that a passage raises in your mind.
3. Use an exclamation point for areas that remind you of another text, strike you in some way, or surprise you (!).
4. Star ideas that seem important, or may support your thesis writing later (*).
5. Box or circle words and phrases that you do not know or that you find confusing. Rewrite a word or phrase you might have figured out.

6. Add an arrow to make connections between points (→).

Inform students that they will listen to a masterful reading of Marlowe’s poem and annotate their text according to the protocols established above. Ask students to identify at least one of each of the observations from the list above, and annotate their text accordingly.

Have students listen to a masterful reading of “The Passionate Shepherd to His Love.”

Provide definitions for the following vocabulary as they appear in the masterful reading: *prove*, *steepy*, and *yields*.

① Audio Resource: <http://librivox.org/the-passionate-shepherd-to-his-love-by-christopher-marlowe-2/>

▶ Students listen to a masterful reading of “The Passionate Shepherd to His Love,” reading along silently and noting their observations with the four symbols established above.

🗨 Student annotations may include the following:

- “we will all the pleasures prove” (line 12) ?
- Why does the shepherd need to persuade his love so much?
- “A cap of flowers and a kirtle” (line 11)!
- “Come live with me and be my love” (line 1) *
- Circle unknown vocabulary like myrtle (line 12) and kirtle (line 11)
- A connecting arrow between “Come live with me and be my love” (line 1), “Come live with me, and be my love” (line 20) and “then live with me, and be my love” (line 24).

① This masterful reading of “The Passionate Shepherd to His Love” is important to allow students access to the meter and pacing of the poem, as well as clarify syntax choices and archaic language. Consider having students listen to two masterful readings of the poem, once before they annotate, to give students time to orient themselves to the text.

Lead a brief class discussion of student annotations to ensure basic comprehension, and to deepen understanding.

Inform students that poetry as a genre has its own Domain-specific vocabulary. For poetry, many of these words are used to describe structural choices that an author makes.

① If students are unfamiliar with this term, explain that *Domain-specific vocabulary* means “words that may be particular to, or characteristic of, the domain of a specific topic or genre that students are working with.” For example, *cerebellum*, *psychosomatic*, and *neurological* are words one might encounter in a science article, but these words would most likely not appear in a fictional play like *Romeo and Juliet*.

Review the following basic structural building blocks of poetry with students:

- line (n.) – a single row of words in a poem
- stanza (n.) – a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose
- couplet (n.) – two lines of poetry, one after the other, that rhyme and are of the same length and rhythm
- rhyme (n.) – having the same sound at the end of two or more words
- end rhyme (n.) – rhyming words at the ends of the lines of a poem
- rhyme scheme (n.) – the pattern of end rhymes in a poem
- alliteration (n.) – the repetition of consonant sounds at the beginnings of and within nearby words

Consider providing examples from Marlowe’s poem to illustrate these structural elements or asking students to volunteer examples from the poem. Display these terms and their definitions for students to reference throughout the unit. Inform students that they will work on incorporating this structural terminology in their discussions, as well as written responses.

- ① Directly introducing poetry-specific vocabulary enables students to engage rigorously with the text, and equips students to integrate domain-specific language in their writing and speaking in order to make their analyses clearer and more concise. The terms above as well as more examples of Domain-specific vocabulary can be found through the online resource Poetry Dictionary for Kids (<http://www.poetry4kids.com/blog/lessons/poetry-dictionary-for-kids/>).

Activity 3: Stanzas 1–2 Reading and Discussion

55%

Inform students that during this discussion they will work slowly and deliberately through the first two stanzas of the poem to lay the groundwork for their exploration of the full text in subsequent lessons. Inform students that they should be individually noting down their observations during these discussions. Students will call upon their notes, as well as their annotations, in their response to the Quick Write.

Direct students towards the title of Marlowe’s poem and pose the following question for full class discussion:

From whose point of view is this poem being told? Who is the intended audience?

- Student responses should identify the “Shepherd” as the speaker of this poem, and the Shepherd’s “love” as the intended audience.

- ① The process of answering this initial question as a class ensures that all students have a shared understanding of the basic construct of Marlowe’s invitational poem.
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Have students break into pairs. They will remain in these pairs for the duration of the lesson.

Inform students that they will begin their analysis by exploring the structural element of alliteration in Marlowe’s poem. Provide students with the following annotation activities to complete in their pairs:

1. Read line 1 aloud to your classmate; then listen as your classmate reads line 1 aloud to you. Annotate your text with connecting arrows for examples of alliteration at the beginning of words.
2. Read line 2 aloud to your classmate; then listen as your classmate reads line 2 aloud to you. Annotate your text with connecting arrows for examples of alliteration at the beginning of words.

- ① **Differentiation Consideration:** If students struggle to work with this new terminology, consider reframing the activity so that alliteration is explicitly defined. For example, draw lines to connect pairs of words in line 1 that share a common beginning sound.

- ☛ Student annotations should identify the alliteration by linking “me” with “my,” and “live” with “love” (line 1), and “we” with “will” and “pleasures” with “prove” (line 2).

Lead a brief recap of student annotations.

- ① The goal is for students to think about the sound and rhythm of Marlowe’s language, to build a foundation for further exploration of how Marlowe links the meanings of words through their sounds. This connection will be more explicitly addressed later in the learning sequence and in the final Quick Write.
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Display the following questions for students to discuss in their pairs:

What is the speaker inviting the listener to do? Underline the keywords in the text that tell you so.

- ☛ Students should underline “live with me and be my love” (line 1).

What does the speaker promise the listener in return? Underline one or two words in the text that tell you.

- ☛ Students may underline “pleasures” or “pleasures prove” (line 2).

How can the title of this poem develop your understanding of the central ideas of Marlowe’s first stanza?

● The Shepherd is described as “passionate” in the title of Marlowe’s poem. This description develops the idea that the Shepherd is speaking to someone he is in love with, and is desperately trying to convince his love to “live” with him.

- ① The goal of these initial questions is to work students towards an understanding of the central idea of the first stanza of Marlowe’s poem. With a good grasp of this central idea, students are prepared to begin the process of exploring how Marlowe’s structural choices (the alliteration they explored in the first part of this lesson) contributes to the development of these central ideas.

Look back at the words you linked in the alliteration activity. Now that you identified a central idea of the first stanza, why might Marlowe use alliteration to connect the words you identified?

● Marlowe uses repeating sounds to make a connection between the words that are central to the meaning of this passage (what the speaker invites the listener to do: “live” and “love” and what the speaker promises the listener in return: “pleasures” and “prove”). The repetition of sounds draws attention to these words and phrases, emphasizing their importance as central ideas in this stanza.

- ① This question prompts students to begin to make connections between Marlowe’s structural choices and the central ideas of the poem. Students should observe that the arrows they made connecting words in the initial alliteration activity coincide with the underlining they have done to identify key details that develop the central ideas of Marlowe’s first stanza. Students continue to build upon this exploration throughout this lesson, and elaborate on their initial analysis in the final Quick Write.
- ① Consider taking the time to review the kinds of structural choices authors might make. Remind students that the structure of a text includes organizational elements and patterns like sentence and paragraph length, repetition, and punctuation. Point out that many of the terms that students have just reviewed while learning Domain-specific vocabulary are structural elements of poetry, such as rhyme scheme, alliteration, and the length (lines) and number of stanzas.

Instruct students to read lines 2–8. Guide students through the following questions.

- ① The goal of this series of questions is to move students towards a more complex understanding of the central ideas that Marlowe develops in the first two stanzas of his poem.

According to the Shepherd, if his love agrees, what pleasures will await them?

● They “will sit upon the rocks” (line 5), listening “melodious birds sing madrigals” (line 8), and “seeing the shepherds feed their flocks” (line 6).

- ① If students struggle with the unfamiliar word “madrigals,” inform them that they will be working to come to an understanding of this word in the homework assignment for this lesson.

Where will all the pleasures come from? What do all of these places have in common?

- Students should identify “valleys,” “groves,” “hills,” “field,” “woods,” and “mountains” (lines 3–4), and make the connection that all of these places are outside; they are all part of nature.

What relationship is Marlowe developing between love and nature?

- For the speaker, living and loving is connected with the pleasures of the natural world that he describes. All of the pleasures the Shepherd promises his love come from nature. Marlowe is developing an interdependent relationship, or a harmonious relationship, between nature and love.

Instruct students to reread lines 2–8 aloud in their pairs. This time students should annotate for the structural element of alliteration within words (rather than at the beginning of words).

- Students reread lines 2–8 aloud in pairs, and annotate for alliteration within words.

- Differentiation Consideration:** If students struggle with this new terminology, consider reframing the activity to include a definition of alliteration. For example, students should listen for repeating sound within the words (rather than at the beginning of words).

Lead a full-class discussion of student observations guided by the following questions:

Which sound do you hear repeatedly? Where have you heard this sound repeated strategically before? Hint: look back at your previous annotations.

- The “L” sound, often represented by an “LL” often repeats within the words. Student responses should connect the internal repeating “L” sound in lines 2–8 with the alliteration that they originally identified at the beginning of the words “live” and “love” in line 1.

- Differentiation Consideration:** If students struggle with this activity, consider proposing the following differentiation considerations:

- say the words repeatedly
- look on the page and see what letter appears a lot

Lead a recap of student observations to ensure comprehension by asking students to volunteer the words they identified. List all of the “L” words on the board for easy reference.

- Student words may include the following: “live,” “love,” “will,” “pleasures,” “valleys,” “hills,” “fields,” “yields,” “flocks,” “shallow,” “falls,” “melodious,” “madrigals.”

How do the words you identified in this list relate to each other? Use the poetry-specific words *alliteration*, *line*, and *stanza* in your response.

- ① This prompt encourages students to practice incorporating the Domain-specific vocabulary they encountered at the beginning of this lesson, while simultaneously guiding students to broaden their structural analysis to consider how Marlowe’s alliteration creates larger structural patterns within the text.
- 🗨 The “L” links many of the nature terms Marlowe describes. The repetition of the “L” sound also links key details that develop the central ideas of the Shepherd’s invitation: living, loving, and pleasures. Students should broaden their structural analysis to include how Marlowe connects lines and stanzas through alliteration. For example, students may trace a connection between the alliteration at the beginning of the words “live” and “love” in the first stanza, and the alliteration within the nature terms in both the first and second stanzas.
- ① The goal of this exercise is to broaden student understanding of the domain-specific term *alliteration* (alliteration can happen at the beginning of words, as well as in the middle of words), as well as guide students towards an understanding of how the structural patterns they identified earlier in the lesson relate to larger structural patterns within the first two stanzas. The link students forge between the structural patterns in stanzas 1 and 2 prepares them to consider how these structural patterns shape and develop the central ideas in both stanzas in the final Quick Write.

Activity 4: Quick Write

10%

Explain that the goal of this Quick Write is for students to forge connections between their analysis of Marlowe’s structural choices, and the understanding they have developed of the poem’s central ideas, in order to explore how Marlowe’s structure shapes and refines the central ideas of “The Passionate Shepherd to His Love.”

Instruct students to briefly respond in writing to the following Quick Write prompt:

How does the structure of Marlowe’s poem develop a central idea of the text?

Distribute the Short Response Checklist and Rubric. Remind students to look at their text and notes to find evidence, and to use the Short Response Checklist and Rubric to guide their written responses.

- ① Consider reading aloud and discussing the expectations on the Short Response Checklist and Rubric. Encourage students to share how they might use these tools before and after completing a Quick Write.
- ① Display the prompt for students to see, or provide the prompt in hard copy.
- ▶ Students independently answer the prompt using evidence from the text.
- 🗨 See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute homework assignment. Explain that part of the daily homework expectation is to read outside of class. AIR is an expectation that all students find, read, and respond to reading material written at their independent reading level. The purpose of AIR is to have students practice reading outside of the classroom and stimulate an interest and enjoyment of reading.

- ① AIR is an expectation for all students at all grade levels. AIR asks students to find, read, and respond to reading material written at their independent reading level. This text should be high interest but also a text that students can easily decode and comprehend. This is a multiple-day proposition to give students the time and space to find the correct text. There needs to be time, however, for students to discuss and write about these texts.

For homework, instruct student to find an appropriate AIR text. Provide different places where students can look for texts. This includes, but is not limited to, the local or school library, electronic books, classroom library, or home library. As the year progresses, students will be held accountable for their reading in a variety of ways.

Additionally, for homework, instruct students to respond in writing to the following question: What context clues in line 8 can help you to determine what *madrigals* means? Students should be prepared to share their response in the next lesson.

- ▶ Students follow along.

- ① In addition to class discussions about AIR texts, consider other methods of holding students accountable.

Homework

Select an appropriate text to read for Accountable Independent Reading. In addition, respond in writing to the following question: What context clues in line 8 can help you to determine what *madrigals* means?

10.1 Common Core Learning Standards Tool

Name:		Class:		Date:	
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CCL Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.			
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.			

CCL Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RL.9-10.3	Analyze how complex characters (e.g. those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.			
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).			
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).			

CCL Standards: Reading—Informational		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RI.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.			
RI.9-10.2	Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.			
RI.9-10.3	Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.			
RI.9-10.6	Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.			

CCL Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.9-10.2	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.			
W.9-10.2.b	Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.			
W.9-10.2.d	Use precise language and domain-specific vocabulary to manage the complexity of the topic.			
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.			

CCL Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.			

CCL Standards: Speaking & Listening		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.			
SL.9-10.1.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.			

CCL Standards: Speaking & Listening		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
SL.9-10.1.c	Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.			
SL.10.1e	Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.			
SL.9-10.4	Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.			

CCL Standards: Language		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
L.9-10.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
L.9-10.1.a	Use parallel structure.			
L.9-10.1.b	Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.			
L.9-10.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			
L.9-10.2.a	Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.			

CCL Standards: Language		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
L.9-10.2.c	Spell correctly.			
L.9-10.4.a	Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.			
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.			

CCL Standards: College and Career Readiness Anchor Standards for Reading		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
CCRA.R.5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions, of the text (e.g., a section, chapter, scene or stanza) relate to each other and the whole.			
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.			

Short Response Rubric

Name:		Class:		Date:	
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Assessed Standard(s): _____

	2-Point Response	1-Point response	0-Point Response
Inferences/Claims	Includes valid inferences or claims from the text. Fully and directly responds to the prompt.	Includes inferences or claims that are loosely based on the text. Responds partially to the prompt or does not address all elements of the prompt.	Does not address any of the requirements of the prompt or is totally inaccurate.
Analysis	Includes evidence of reflection and analysis of the text.	A mostly literal recounting of events or details from the text(s).	The response is blank.
Evidence	Includes relevant and sufficient textual evidence to develop response according to the requirements of the Quick Write.	Includes some relevant facts, definitions, concrete details, or other information from the text(s) to develop an analysis of the text according to the requirements of the Quick Write.	The response includes no evidence from the text.
Conventions	Uses complete sentences where errors do not impact readability.	Includes incomplete sentences or bullets.	The response is unintelligible or indecipherable.

Short Response Checklist

Assessed Standard(s): _____

Does my writing...	Did I...	✓
Include valid inferences and/or claims from the text(s)?	Closely read the prompt and address the whole prompt in my response?	<input type="checkbox"/>
	Clearly state a text-based claim I want the reader to consider?	<input type="checkbox"/>
	Confirm that my claim is directly supported by what I read in the text?	<input type="checkbox"/>
Develop an analysis of the text(s)?	Did I consider the author’s choices, impact of word choices, the text’s central ideas, etc.?	<input type="checkbox"/>
Include evidence from the text(s)?	Directly quote or paraphrase evidence from the text?	<input type="checkbox"/>
	Arrange my evidence in an order that makes sense and supports my claim?	<input type="checkbox"/>
	Reflect on the text to ensure the evidence I used is the best evidence to support my claim?	<input type="checkbox"/>
Use complete sentences, correct punctuation, and spelling?	Reread my writing to ensure it means exactly what I want it to mean?	<input type="checkbox"/>
	Review my writing for correct grammar, spelling, and punctuation?	<input type="checkbox"/>

10.1.1

Lesson 2

Introduction

In this lesson, students continue their exploration of Marlowe’s “The Passionate Shepherd to His Love.” Students perform a close reading of stanzas 3–6, in which the speaker tries to convince the listener to accept his initial invitation.

Students engage in a collaborative analysis of the speaker’s promises, with a focus on Marlowe’s pastoral imagery and the cumulative impact of specific word choices on meaning and tone. Guided by a set of questions and a related tool, students establish a foundational understanding of the conventions of pastoral poetry. Students demonstrate their learning in a Quick Write to the following prompt: How does the language of Marlowe’s poem evoke a sense of time and place? How does this time and place develop a central idea of the text? Students build upon the annotation skills introduced in the previous lesson.

For homework, students respond to a reflective writing prompt that asks them to consider how specific word choice cumulatively impacts the tone of Marlowe’s poem.

- ① Avoid providing direct context about the pastoral genre before students begin their analysis of Marlowe’s imagery. Throughout this lesson, students build an understanding of the genre through their exploration of Marlowe’s subject matter and tone. Depending on the strengths and interests of students, consider offering access to resources on the history and conventions of pastoral poetry at the close of this lesson. The following resource provides a brief explanation of the pastoral tradition: <http://www.poetryfoundation.org/learning/glossary-term/Pastoral>

Standards

Assessed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
Addressed Standard(s)	
CCRA.R.5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions, of the text (e.g., a section, chapter, scene or stanza) relate to each other and

	the whole.
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
L.9-10.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> How does the language of Marlowe’s poem evoke a sense of time and place? How does this time and place develop a central idea of the text? <p>i An analysis of the time and place that Marlowe constructs through his language introduces students to the basic conventions of pastoral poetry. This understanding is essential for student analysis of the central ideas of “The Nymph’s Reply to the Shepherd” in Lesson 3 and their comparison of Marlowe and Raleigh’s texts in Lesson 4.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify the Shepherd’s gifts and the adjectives that Marlowe uses to describe them as evoking a sense of time and place in the poem. Consider the cumulative impact of these key words in their analysis of how Marlowe’s meaning and tone create the sense of an idealized and beautiful countryside. Consider how the time and place Marlowe establishes further develops a central idea in the poem (such as the harmonious relationship between humans and nature).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> kirtle (n.) – a woman’s dress or outer petticoat swains (n.) – country peasants, or male admirers
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> myrtle (n.) – an evergreen shrub with fragrant white or red flowers and black berries

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.9-10.4, CCRA.R.5, RL.9-10.1, RL.9-10.2, L.9-10.4.a, L.9-10.5 Text: “The Passionate Shepherd to His Love” 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading and Annotation Practice Evidence-Based Discussion Pleasures and Materials Tool Activity Quick Write Closing 	<ol style="list-style-type: none"> 10% 10% 10% 25% 30% 10% 5%

Materials

- Student copies of the 10.1 Common Core Learning Tool (refer to 10.1.1 Lesson 1)
- Copies of the Pleasures and Materials Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by introducing the agenda for this lesson. Students continue to build upon their close reading skills as they explore stanzas 3–6 of “The Passionate Shepherd to His Love.” Students work in groups to consider the cumulative impact of specific word choices on the meaning and tone of Marlowe’s poem. Students then complete a tool that prompts them to make connections between specific details in the text in order to shape and refine their developing understanding of the central ideas of Marlowe’s poem.

Explain to students that they are assessed on standard RL.9-10.4 in this lesson.

Inform students that in this lesson they are working with three new standards RL.9-10.1, L.9-10.5, and CCRA.R.5

Instruct students to return to the Common Core Learning Standards Tool.

Instruct students to find RL.9-10.1, L.9-10.5, and CCRA.R.5 on their tool and to follow along as they are read aloud.

Pose the following questions for class discussion:

What do you notice about this standard?

What is it asking you to be able to do?

What questions does this standard raise for you?

Ask students to write their ideas down. Lead a brief class discussion about standards RL.9-10.1, L.9-10.5, and CCRA.R.5.

- ▶ Students follow along, reading silently as standards RL.9-10.1, L.9-10.5, and CCRA.R.5 are read aloud.
- 🗨 Student responses may include the following:
 - CCRA.R.5 asks students to consider how smaller parts of a text influence the whole.
 - CCRA.R.5 asks students to connect structural choices with the effects that these choices produce.
 - RL.9-10.1 asks students to draw inferences from evidence.
 - RL.9-10.1 asks students to cite quotes and textual details to support analysis.
 - L.9-10.5 asks students to think about the multiple and complex meanings of words.
 - L.9-10.5 asks students to think about figurative connotations of certain word choices.

Activity 2: Homework Accountability

10%

Remind students about the Accountable Independent Reading (AIR) requirement. Students should continue to find an appropriate text to read outside of class.

- ▶ Students provide an update on their progress on finding an AIR text.

Instruct students to talk in pairs about their responses to the Lesson 1 homework question:

What context clues in line 8 can help you to determine what madrigals means?

- ▶ Student pairs share their responses to the homework question.
- 🗨 Student responses should identify the context clues “melodious,” “birds,” and “sings” to understand that “madrigals” is a type of song (line 8).

Activity 3: Masterful Reading and Annotation Practice

10%

Introduce the Quick Write assessment (How does the language of Marlowe’s poem evoke a sense of time and place? How does this time and place develop a central idea of the text?) Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment prompt and listen.

📄 Display the Quick Write assessment prompt for students to see.

Explain to students that annotation is a multifaceted tool. Sometimes annotation is used to record general observations, as in the guided symbol annotation. (Remind students of their work with

annotation in the previous lesson.) However, annotation can also be used as a strategy to identify and mark evidence to answer a specific question. This can either be a question given by a teacher or a question generated by a student.

- ① Practicing various note taking strategies encourages students to understand that annotation is a multifaceted tool that can adapt to fit the needs of individual minds and circumstances. In 10.1.1 Lesson 1, students learned how to use annotation symbols to mark general observations on their text. In this lesson, students broaden their note taking skills as they select and mark key details in response to a focusing prompt.

Inform students that they will listen to a masterful reading of the text and annotate for a focusing question. Students can mark the evidence in their text by underlining or circling key words and phrases that help them to answer the focusing question. Students may also jot specific thoughts in the margins. Provide the following question to focus student annotation:

How are the lines of each stanza organized? Consider: How does the text look on the page? How does it sound when you read it aloud?

- ① Consider displaying the list of poetry terminology from Lesson 1 throughout the unit to remind students of their work with this terminology and to encourage students to incorporate domain specific language in their verbal and written analysis.
 - ▶ Students listen to a masterful reading of the text, and annotate to answer the focusing question.

Provide definitions for the following vocabulary as they appear in the masterful reading: *kirtle* and *swains*.

Ask students to share their individual observations with the class, clarifying as needed to solidify annotation skills and expectations. Remind students of their work with poetry specific language in the previous lesson and instruct students to incorporate these terms in their responses.

- ▶ Students share their annotations with the class.
- ☛ Student responses should address one or more of the following structural patterns, calling upon the domain specific language they reviewed in 10.1.1 Lesson 1:
 - Each stanza contains rhyming couplets.
 - Each stanza is composed of four lines.
 - Each line is of a similar length.
- ① The intention of this annotation exercise is to encourage students to practice domain specific vocabulary, as well as to continue to think deliberately about Marlowe’s structural choices as students further their analysis of the development of central ideas in the poem. Consider prompting students to make initial inferences about the effect created by this highly repetitive structure. For

example, some students might note that the poem seems very formal, while others might suggest that the consistent rhymes make it sound like a song. As students expand their comprehension of the poem's content, they will deepen their understanding of these structural inferences.

Activity 4: Evidence-Based Discussion

25%

Instruct students to form heterogeneous groups. Students remain in these discussion groups for the duration of the class.

Inform students that in the following activity they move from a consideration of Marlowe's structural choices to an analysis of word choice. Students analyze the cumulative impact of specific word choices on the meaning and tone of Marlowe's poem.

Display the following activity for students to complete in their groups: Reread Marlowe's poem in its entirety. Underline all repeating words or phrases.

- ▶ Students work in groups to reread the poem and underline repeating words or phrases.
- 🗨️ Students may underline one, or all, of the following repeating words and phrases:
 - come live with me and be my love, (lines 1, 20, 28) [slight variation then live with me and be my love]
 - we will (lines 2, 5,) [slight variation I will] (line 9)
 - pleasures (lines 2, 19)
 - sing (lines 8, 25)
 - move (lines 19, 27)
 - delight(s) (lines 26, 27)

- ① Students may also underline the repeating function words “and” “of” and “a,” however the following questions about the cumulative impact of Marlowe's repetition on meaning and tone will prompt students to focus their analysis on the more substantive repetitions in the text.

Display the following questions on the board. Ask groups to volunteer their observations in full class discussion.

What repeating words did you underline? What is the cumulative effect of this repetition on the tone of the speaker's invitation?

- 🗨️ Student responses should include *pleasures*, *move* and *sing*, and *delight(s)*. Students should infer that this repetition emphasizes the emotional and persuasive tone of the speaker's invitation – he wants to *move* his love with the *pleasures* and *delights* he has been describing.

What repeating phrases did you underline? How does this repetition inform your understanding of the nature of the speaker’s invitation?

- ☞ Student responses should identify *we will* (alternately *will I* in line 9) and *come live with me and be my love* (alternately *then live with me and me by Love* in line 28). Student responses should identify that the repetition of *we will* and *come live with me* emphasizes the insistent nature of the speaker’s invitation. Additionally, students may note that *live with me and be my love* appears in both the first and last lines of Marlowe’s poem, further strengthening the speaker’s insistence.

Lead a brief full class discussion of student observations.

- ① If students struggle to make a connection between the repetition of words and phrases and the speaker’s tone, consider asking students why someone might choose to repeat words and phrases. Students should understand that we repeat things that are important, things that we really want people to hear, or things that we want to emphasize.
- ① Consider encouraging students to connect their analysis of the cumulative impact of Marlowe’s repetition of language with the analysis of Marlowe’s structural patterns of repetition that they conducted at the start of this lesson.

Activity 5: Pleasures and Materials Tool Activity**30%**

Distribute copies of the Pleasures and Materials Tool. Inform students that they will work with this tool in order to continue their analysis of the cumulative impact of specific word choices on Marlowe’s meaning and tone.

Provide the following directions to guide student work with the Pleasures and Materials Tool:

1. Complete the first column of the tool by identifying and recording the gifts that the speaker promises the listener.
2. Complete the second column of the tool by identifying and recording the material(s) that each of these “delights” is made from.
3. Finally, respond to the questions on the bottom of your tool. These questions guide an analysis of the cumulative impact of Marlowe’s word choice on meaning and tone, and how the details identified in your tool shape and refine a central idea of Marlowe’s poem.

Instruct students to complete the tool in their groups. All students should be prepared to share their observations with the class.

- ☞ See the Model Pleasures and Materials Tool for sample student responses.

Circulate and assist as needed. Once students have completed the tool, lead a full class discussion of student observations.

- ① The Pleasures and Materials Tool functions as a formative aid to comprehension, and when completed, serves as notes that will benefit students in their End-of-Unit assessment.

Activity 6: Quick Write

10%

Instruct students to briefly respond in writing to the following Quick Write prompt:

How does the language of Marlowe’s poem evoke a sense of time and place? How does this time and place develop a central idea of the text?

Remind students to look at their text and notes to find evidence, and to use the Short Response Checklist and Rubric to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text.
- ☞ See the High Performance Response at the beginning of this lesson.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread “The Passionate Shepherd to His Love” in its entirety and briefly respond in writing to the following prompt:

How might your understanding of the speaker’s intent change if the word *will* is replaced with *might* in lines 2, 5, and 9? If *come* is replaced with *please* in lines 1 and 20?

Homework

Reread “The Passionate Shepherd” in its entirety and briefly respond in writing to the following prompt:

How might your understanding of the speaker’s intent change if the word *will* is replaced with *might* in lines 2, 5, and 9? If *come* is replaced with *please* in lines 1 and 20?

Pleasures and Materials Tool

Name:		Class:		Date:	
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Directions: Complete the first column of the tool by identifying and recording the gifts that the speaker promises the listener. Complete the second column of the tool by identifying and recording the material(s) that each of these “delights” is made from. Finally, discuss your observations to the questions on the bottom of your tool. Remember to use specific details from the text to complete the chart and to record your observations in the spaces provided.

Lines	What <i>pleasure(s)</i> is the speaker promising the listener?	What are these gifts created from?
9–10		
11		
12		
13–14		
15–16		
17–18		

1. What clues in lines 9–12 can help you to understand the meaning of the word *myrtle* in line 12?
2. Review column 1 of your table. What do all of these pleasures have in common?
3. Review column 2 of your table. What do all of these materials have in common?
4. What time of year do the pleasures the speaker describes occur?
5. What adjectives does Marlowe use to describe these materials? What sort of picture of the countryside is Marlowe painting through the cumulative impact of these descriptions?
6. Reread stanza 4. How do the details in stanza 4 connect to details in stanza 2? What relationship between animals, humans, and nature is the speaker suggesting?

Model Pleasures and Materials Tool

Name:	<i>Sample Student Response</i>	Class:		Date:	
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Directions: Complete the first column of the tool by identifying and recording the gifts that the speaker promises the listener. Complete the second column of the tool by identifying and recording the material(s) that each of these “delights” is made from. Finally, discuss your observations to the questions on the bottom of your tool. Remember to use specific details from the text to complete the chart and to record your observations in the spaces provided.

Lines	What <i>pleasure(s)</i> is the speaker promising the listener?	What are these gifts created from?
9–10	<i>Beds</i>	<i>Roses and fragrant Posies</i>
11	<i>Cap</i>	<i>Flowers</i>
12	<i>Kirtle</i>	<i>Leaves of Myrtle</i>
13–14	<i>Gown</i>	<i>Finest Wool from pretty lambs</i>
15–16	<i>Fair lined Slippers (with buckles)</i>	<i>Wool and purest Gold</i>
17–18	<i>Belt</i>	<i>Straw, Ivy, Coral, Amber</i>

1. What clues in lines 9-12 can help you to understand the meaning of the word *myrtle* in line 12?

- Student responses should point to the previous references to flowers as well as the *leaves* of the myrtle to infer that myrtle is a type of plant.

i This question prompts students to use context clues to make meaning of a word or phrase. It may be helpful to draw student attention to the fact that this question requires them to use context as a clue to make meaning of an unknown word (L.9-10.4.a).

2. Review column 1 of your table. What do all of these pleasures have in common?

- All the pleasures the speaker offers the listener are material possessions and adornments.

① This question prompts students to demonstrate an understanding of word relationships. It may be helpful to draw student attention to this during discussion as an example of students demonstrating the skills of L.9-10.5.

3. Review column 2 of your table. What do all these materials have in common?

☞ All of these materials are sourced from nature. Students might make this broad connection by first making more specific connections by grouping materials—many of the materials the speaker describes come from plants (*roses, posies, flowers, myrtle, ivy, straw*), others come from animals (*wool*), still others come from the earth (*amber and gold*) and from the sea (*coral*).

4. What time of year do the pleasures the speaker describes occur?

☞ The pleasures the speaker describes are made of materials that are only accessible in the springtime (“lamb” are born only in spring, and flowers and buds generally bloom in the warmer months).

5. What adjectives does Marlowe use to describe these materials? What sort of picture of the countryside is Marlowe painting through the cumulative impact of these descriptions?

☞ Marlowe uses romantic and flowery adjectives to describe the materials, emphasizing how valuable and important the Shepherd’s gifts are, and how beautiful and perfect the countryside is.

① This series of questions encourages students to begin to establish an understanding of the basic setting that characterizes all pastoral poetry—an eternal spring in idealized and beautiful countryside.

6. Reread stanza 4. How do the details in stanza 4 connect to details in stanza 2? What relationship between animals, humans, and nature is the speaker suggesting?

☞ Student responses should make a connection between the flocks tended by the shepherds in stanza 2, and the lambs from which the wool is sourced in stanza 4. Student inferences about the relationship between animals, humans, and nature may vary. Some students might suggest that the speaker understands the purpose of animals and nature as existing to fulfill human needs—in this case, a natural material derived from an animal (wool) is ultimately fashioned into human luxuries (gown and slippers). Others might infer that the speaker is suggesting that the relationship between animals, humans, and nature is a harmonious cycle of protection and mutual care—shepherds watch over flocks of sheep, sheep give birth to lambs, then humans use the wool from the lambs to make clothes and slippers that keep them safe and warm in the winter.

① This question prompts students to forge connections between the details in stanza 4 and the details in stanza 2 in order to broaden their analysis from Lesson 1 of how Marlowe shapes and refines a central idea of his text.

10.1.1

Lesson 3

Introduction

In this lesson, students explore the development of central ideas in Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” which is a response to Marlowe’s “The Passionate Shepherd to His Love.” Discussion questions focus on helping students understand the parallels between Marlowe’s and Raleigh’s poems, without yet explicitly addressing them. Students might start to make connections between structures of the Raleigh and the Marlowe poems during this lesson, but will delve more thoroughly into this understanding in the next lesson, when they will explicitly compare the two poems. At the end of this lesson, students demonstrate their learning in a Quick Write that requires them to consider the development of central ideas in Raleigh’s poem.

In this lesson, students shall be introduced to the Speaking and Listening Rubric. Through a series of activities, this lesson encourages students to rely on each other and their collaborative conversations to build understanding. Students establish groups of four that they will maintain throughout the remainder of this unit, working to build skills around collaborative conversation and learning how to leverage peer conversations into a deeper and more complex understanding of text. Students continue to practice the annotation skills they have been developing throughout this unit.

For homework, students respond in writing to a reflective prompt that asks them to consider the impact of word choice on meaning and tone.

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
Addressed Standard(s)	
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> ,

	building on others' ideas and expressing their own clearly and persuasively.
L.9-10.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing keywords and phrases) completed in the lesson.</p> <ul style="list-style-type: none"> • How does Raleigh develop a central idea of his poem?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Make a connection between a central idea (the relationship between time and youth for example) and Raleigh's structural choices and key details.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • flocks (n.) – large groups of animals of one kind (i.e., sheep) • Philomel (n.) – mythical woman who was turned into a nightingale • dumb (adj.) – silent • wanton (adj.) – unrestrained, carelessly extravagant, lustful • wayward (adj.) – changeable, unpredictable • reckoning (n.) – judgment • gall (n.) – bitterness of spirit • kirtle (n.) – a woman's dress or outer petticoat (archaic) • folly (n.) – stupidity • breed (v.) – to reproduce • nymph (n.) – a beautiful or graceful young woman

Vocabulary to teach (may include direct word work and/or questions)

Domain-specific vocabulary (introduced in Lesson 1):

- line (n.) – a single row of words in a poem
- stanza (n.) – a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose
- couplet (n.) – two lines of poetry, one after the other, that rhyme and are of the same length and rhythm
- rhyme (n.) – having the same sound at the end of two or more words
- end rhyme (n.) – rhyming words at the ends of the lines of a poem
- rhyme scheme (n.) – the pattern of end rhymes in a poem
- alliteration (n.) – the repetition of consonant sounds at the beginnings of and within nearby words

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> • Standards: RL.9-10.2, RL.9-10.4, SL.9-10.1, L.9-10.5 • Text: “The Nymph’s Reply to the Shepherd” 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Evidence-Based Discussion	4. 55%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh—Full Text with Vocabulary for each student
- Copies of “The Nymph’s Reply” Tool for each student
- Copies of the Speaking and Listening Rubric and Checklist for each student

- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by briefly reviewing the agenda for this lesson. In this lesson students read “The Nymph’s Reply to the Shepherd” for the first time, and consider how key details and specific word choice work to develop a central idea.

Explain to students that they will be assessed on standard RL.9-10.2 in this lesson.

Inform students that in this lesson they will be working with a new standard, SL.9-10.1. Instruct students to return to their 10.1 Common Core Learning Standards Tool and review this standard. Instruct students to talk in pairs about what they think this standard is asking them to do. Inform students that they will return to this standard in more detail later in this lesson.

What do you notice about this standard?

What is this asking you to be able to do?

What questions does this standard raise for you?

- ▶ Students review standard SL.9-10.1 in their 10.1 Common Core Learning Standards Tool. Students talk in pairs about what they think this standard is asking them to do.
- ☞ Student responses may include:
 - This standard is asking students to talk to each other.
 - This standard is asking students to talk to a lot of different people.
 - This standard is asking students to use conversations as a way to learn more about the text.

Activity 2: Homework Accountability

10%

Lead a brief class discussion of student responses to the Lesson 2 reflective writing prompt: How might your understanding of the speaker’s intent change if the word “will” is replaced with “might” in lines 2, 5, and 9? And if “come” is replaced with “please” in lines 1 and 20?

- ▶ Students briefly discuss their responses to the Lesson 2 reflective writing prompt.
- 🗨 Student responses should indicate that the substitution of the word “will” with “might” in lines 2, 5, and 9 and “come” with “please” in lines 1 and 20 highlights the commanding form of the passionate Shepherd’s request and the forceful intent behind the speaker’s invitation.

Collect written responses for student accountability.

Activity 3: Masterful Reading

10%

Introduce the Quick Write assessment (How does Raleigh develop a central idea of his poem?) Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment prompt and listen.

① Display the Quick Write assessment prompt for students to see.

Distribute copies of “The Nymph’s Reply to the Shepherd.” Have students listen to a masterful reading of “The Nymph’s Reply to the Shepherd.” As they listen, ask students to identify at least one of each of the following, and annotate their text accordingly:

- Put a question mark (?) next to a section you’re questioning.
- Write in the margin at the top or bottom of the page to record questions (and perhaps answers) that a passage raises in your mind.
- Use an exclamation point (!) for areas that remind you of another text, strike you in some way, or surprise you.
- Star (*) ideas that seem important, or may support your thesis writing later.
- Box or circle words and phrases that you do not know or that you find confusing. Rewrite a word or phrase you might have figured out.
- Add an arrow (→) to make connections between points.
 - ▶ Students listen to a masterful reading of “The Nymph’s Reply to the Shepherd” and follow along in their texts, annotating according to the instructions given.

- ① This masterful reading of “The Nymph’s Reply to the Shepherd” is important to allow students access to the meter and pacing of the poem, as well as clarify syntax choices and archaic language. Students were introduced to this type of annotation in 10.1.1 Lesson 1. Consider having students listen to two masterful readings of the poem, once before they annotate, to give them time to orient themselves to the text.

Audio Resource: http://www.dailymotion.com/video/xewqnk_the-nymph-s-reply-to-the-shepherd-s_creation#.UeHk823klc8

Provide or post definitions for the following words: *flocks*, *Philomel*, *dumb*, *wanton*, *wayward*, *reckoning*, *gall*, *kirtle*, *folly*, *breed*, and *nymph*.

Instruct students to reread the poem and annotate to identify structural elements, repeating words or phrases, and moments in the text that they identify as important for the class to notice.

- ① Consider posting the list of Domain-specific vocabulary introduced in Lesson 1 (*stanza*, *line*, *couplet*, *rhyme*, *rhyme scheme*, *end rhyme*) to encourage students to use this structural terminology when they describe elements of the poem that they identified.

- ▶ Students reread and prepare significant annotations to share with the class.

If students struggle with this annotation exercise, suggest that they reflect on the work they have done with Marlowe’s poem in the previous two lessons. Prompt student reflection by asking questions like “What structural elements did we look at in the previous two lessons?” or “What moments were important in the text? How did you know?”

Lead a full-class share out of student observations. Remind students to pay attention to details that have already been shared and take care not to repeat their classmate’s observations.

☛ Student responses may include:

- Structure:
 - Rhyming couplets (or end rhymes every two lines)
 - Four lines per stanza
 - Lines all of similar length
 - Every stanza is one complete sentence
- Content:
 - Students may identify the presence of the central ideas of “love,” “truth,” and “time”
 - The lists of objects in stanzas 4 and 5
 - The repetition of images of fading/rotting
 - Time of year as winter/autumn

- The repetition of “soon” in stanza 4
- ① Students should make connections during the full class share out between similarities across all stanzas in structure, word choice and imagery. Students are likely to make similar observations about all six stanzas, underscoring the idea that these stanzas share unified structure and content.

Activity 4: Evidence-Based Discussion

55%

Instruct students to break into pre-established heterogeneous groups of four. Inform students that they will be working in these groups for the remainder of this unit, aside from independent writing work, building skills in close reading and collaborative conversation.

- ▶ Students form pre-established groups.
- ① Establish these groups ahead of time to ensure diverse skill levels in each group, and for ease of transition. Diverse skill levels in groups will ensure that students have the opportunity to support each other through this analysis and collaborate with a large range and variety of classmates, building on others’ ideas and expressing their own clearly and persuasively (SL.9-10.1). Additionally, pre-establishing groups is a more efficient way to move students into activities with the least amount of time and confusion. Since this unit is only four more lessons, having students return to the same groups in subsequent lessons will allow for the continuation of conversations across lessons, as well as speed up transitions between activities.

Distribute “The Nymph’s Reply” Tool to student groups. Instruct students to work through the series of text-dependent questions on the tool together in their groups of four, but each student will be responsible to hand in this sheet at the end of class for accountability.

- ▶ Students work on “The Nymph’s Reply” Tool in groups.
- 🗨 See Model “The Nymph’s Reply” Tool for High Performance Response examples.

Consider circulating amongst groups to provide necessary support while students work with this complex tool.

Distribute and display the Speaking and Listening Rubric and review norms and expectations for collaborative discussion (SL.9-10.1). Ask students to practice these skills in their group discussions, as well as during the follow-up full class discussion. Consider displaying and referring back to the Speaking and Listening Rubric throughout the duration of the class to constructively guide student conversation.

- ▶ Students review the Speaking and Listening Rubric.

Instruct student groups to pair with another group to share and discuss the observations they generated through the tool, using the norms and protocols they have just reviewed on the Speaking and Listening Rubric. Encourage students to share their most significant ideas, and take care not to repeat what someone else has already reported.

① The Speaking and Listening Rubric is introduced in the transition between small-group text analysis and group-to-group discussions in order to guide student movement from the more familiar skills involved in small group analysis to the more complex share out between two groups.

▶ Student groups share their observations.

① Movement from small group work to large group work allows students opportunity to engage in a range of discussions, as well as provides opportunity for accountability and to ensure student engagement. It is important for students to develop skills around listening to each other and responding thoughtfully, not only as an interpersonal skill, but as an intellectual tool that can enrich their own understanding of a text through conversation.

Transition students to a full-class discussion, in which students discuss the relationship between love and youth in the poem.

① Act as a facilitator to keep the discussion focused, but avoid providing observations for students. Encourage participation from all students. Students should be actively engaged through note-taking, offering observations, and responding to observations.

What argument is the speaker making about the relationship between youth and love?

🗨 Student responses should indicate an understanding of love and youth as being inter-dependent in the poem. “Love were young” (line 1), in the last stanza “joys” have a “date” and “age” has a “need.” Youth, and the love youth can “breed” but cannot last because everything ages.

① **Differentiation Consideration:** If students struggle with this discussion question, consider leading them through the following question sequence in order to help them make inferences around the central idea of the decaying effect of time and how it makes love, as described by the Shepherd, ultimately pointless. Direct students to the first line in the second stanza.

What other words or phrases in the poem indicate the presence of “time”? What function does “time” serve in the poem?

🗨 Time is a force of decay, death, and decomposition in the poem. Time makes things “grow cold” or “fade” or “becometh dumb”—time changes things, and it does so quickly, as demonstrated by the repetition of “soon” in stanza 4.

What relationship does the speaker establish between “time” and “youth”?

- Student responses should make a connection between the passing of time and the loss of youth and beauty. The speaker is arguing that time makes young love pointless because everything is going to get old and die anyway. The relationship between time and youth is a central idea of the text.

Activity 5: Quick Write

10%

Instruct students that they will now use the observations they generated through collaborative conversation to independently complete a Quick Write. Instruct students to briefly respond in writing to the following Quick Write prompt:

How does Raleigh develop a central idea of his poem?

Remind students to look at their text and notes to find evidence and to use the Short Response Rubric and Checklist to guide their written responses.

- Display the prompt for students to see, or provide the prompt in hard copy.
 - Students independently answer the prompt using evidence from the text.
 - See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute homework assignment. For homework, instruct students to respond in writing to the following prompt:

How might your understanding of the last two lines be different if “mind” was replaced with “heart”?

Remind students to be prepared to share their written observations in the next lesson.

- Students follow along.

Homework

Respond in writing to the following reflective writing prompt:

How might your understanding of the last two lines be different if “mind” was replaced with “heart”?

Be prepared to share your written observations in the next lesson.

“The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh

If all the world and love were young,
And truth in every Shepherd’s tongue,
These pretty pleasures might me move,
To live with thee, and be thy love.

Time drives the **flocks** from field to fold,
When rivers rage and rocks grow cold;
And **Philomel** becometh **dumb**;
The rest complain of cares to come.

The flowers do fade and **wanton** fields
To **wayward** winter **reckoning** yields;
A honey tongue, a heart of **gall**,
Is fancy’s spring, but sorrow’s fall.

Thy gowns, thy shoes, thy bed of roses,
Thy cap, thy **kirtle**, and thy posies,
Soon break, soon wither, soon forgotten,
In **folly** ripe, in reason rotten.

Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no **means** can move
To come to thee and be thy love.

But could youth last and love still **breed**,
Had joys no date nor age no need,
Then these delights my mind might move
To live with thee and be thy love.

flocks (n.) – large groups of animals of one kind (i.e. sheep)

Philomel (n.) – mythical woman who became a nightingale

dumb (adj.) – silent

wanton (adj.) – carelessly extravagant, lustful

wayward (adj.) – changeable, unpredictable

reckoning (n.) – judgment

gall (n.) – bitterness of spirit

kirtle (n.) – a woman’s dress or outer petticoat (archaic)

folly (n.) – stupidity

breed (v.) – to reproduce

“The Nymph’s Reply” Tool

Name:		Class:		Date:	
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Directions: Record answers to these questions on a separate sheet, or in your notebook.

1. What does the speaker’s use of *if* reveal in line 1? Summarize the argument the speaker establishes in stanza 1, using *if* and *might* to frame your answer.

2. What assertion (statement) does the speaker make in stanza 2? How does the language compare or contrast to the language from the first stanza? Include evidence.

3. What details, words or phrases repeat in stanzas 4 and 5? What pattern do you notice? What is the cumulative effect of the repetition and patterns that emerge in stanzas 4 and 5?

4. How does the speaker address the result of this cumulative effect in stanza 5? What words or phrases in stanza 1 can help support your understanding?

5. Consider the first and last stanzas of “The Nymph’s Reply to the Shepherd.” What repeating words or phrases do you notice? How do the repetitions compare or contrast?

6. How does the speaker’s use of *might* in the last stanza compare to the use in the first? Consider your understanding of *if* in the first stanza, as compared to the speaker’s use of *then* in the last stanza.

Model “The Nymph’s Reply” Tool

1. What does the speaker’s use of *if* reveal in line 1? Summarize the argument the speaker establishes in stanza 1, using *if* and *might* to frame your answer.

- ☛ The speaker is *replying* to something, so the *if* is the speaker’s connection to the thing they are replying to. The speaker is making an *if/then* statement to establish what they are replying to. The speaker is addressing the Shepherd. The speaker is saying that *if* it were true that love were young, then the speaker *might* be moved by the *pretty pleasures* that have been promised by the Shepherd.

2. What assertion (statement) does the speaker make in stanza 2? How does the language compare or contrast to the language from the first stanza? Include evidence.

- ☛ The speaker is asserting that *time* changes things, especially nature, in a negative way. Rocks become cold, sheep leave the field, and birds grow silent or complain. In the first stanza the speaker uses words like *love*, *pleasures*, *pretty*, and *truth*. In the second stanza the speaker uses words like *rage*, *cold*, *dumb*, and *complain*. The second stanza is more negative and sad than the first stanza.

3. What words or phrases repeat in stanzas 4 and 5? What pattern do you notice? What is the cumulative effect of the repetition and patterns that emerge in stanzas 4 and 5?

- ☛ The speaker repeats the word *thy* when listing objects and *soon* when listing the things that are going to happen to those objects over time. The events that will happen *soon*—*breaking*, *withering*, *being forgotten*—will happen to all *thy* things.
- ① Some students may make the connection between these lists of objects and the promises that the Shepherd makes in Marlowe’s poem. These connections should be encouraged, but will be explored in greater depth in Lesson 4.

- ☛ The effect is one of cumulative death or doom. Everything is going to *wither*, *break*, *rot*, and *die*.

4. How does the speaker address the result of this cumulative effect in stanza 5? What words or phrases in stanza 1 can help support your understanding?

- ☛ The speaker says that *all these* (the things in stanzas 4 and 5) will not move the speaker to go live with the Shepherd. *All these* are the *pretty pleasures* from the first stanza. In lines 3–4 the speaker says that the *pretty pleasures* might have moved her, but in stanza 5 the speaker confirms that they will not move her.

5. Consider the first and last stanzas of “The Nymph’s Reply to the Shepherd.” What repeating words or phrases do you notice? How do the repetitions compare or contrast?

- The repeating phrases are the parallel couplets “these pretty pleasures might me move/to live with thee, and be thy love” (lines 3–4) and then “these delights my mind might move/to live with thee, and be thy love” (lines 23–24). They are very similar, except the use of the word mind in the last stanza is different. The speaker is saying that her mind is unconvinced.

6. How does the speaker’s use of *might* in the last stanza compare to the use in the first? Consider your understanding of *if* in the first stanza, as compared to the speaker’s use of *then* in the last stanza.

- Student responses should identify that the repeating use of *might* in the first and last stanzas completes the if/then statement established in the first stanza. *Might* in the first stanza indicates a possibility; *might* in the last stanza indicates that the possibility is impossible, and only if the impossible thing could be changed then the speaker would live with and love the Shepherd.
- ① This question prompts students to demonstrate an understanding of word relationships and nuances in word meanings. Consider drawing student attention to this during discussion in order to demonstrate how students are building the skills of L.9-10.5.

Speaking and Listening Rubric

Addressed Standard: SL.9-10.1

Comprehension and Collaboration

	2-Point Participation	1-Point Participation	0-Point Participation
Preparation SL.9-10.1.a	Student demonstrates strong evidence of preparation; student draws on preparation by referring to strong and thorough evidence from text(s).	Student demonstrates some evidence of preparation; student refers to some evidence from text(s).	Student demonstrates no evidence of preparation; student does not refer to evidence from text(s).
Collaboration SL.9-10.1.b	Student collaborates well with peers to promote collegial discussions, often engaging in the following: helping set rules for discussion; engaging in decision-making; helping set goals and deadlines; assisting with defining roles as needed.	Student collaborates with peers, occasionally engaging in the following: rule-setting for discussion; decision-making; goal and deadline-setting; defining roles as needed.	Student does not collaborate with peers, rarely engaging in the following: rule-setting for discussion; decision-making; goal and deadline-setting; defining roles as needed.
Responsiveness to Others SL.9-10.1.c	Responds well to others by often engaging in the following: propelling conversation by relating discussion to broader ideas and themes; actively incorporating others; clarifying, verifying, or challenging ideas or conclusions.	Student responds to others, occasionally engaging in the following: propelling conversations by relating discussion to broader ideas and themes; incorporating others; clarifying, verifying, or challenging ideas or conclusions.	Student does not respond to others, rarely engaging in the following: propelling conversations; incorporating others; clarifying, verifying, or challenging ideas or conclusions.
Evidence of Understanding SL.9-10.1d	Student responds thoughtfully to diverse perspectives by often engaging in the following: summarizing points of agreement/disagreement; qualifying/justifying their own views; or making new connections in light of evidence presented.	Student responds to diverse perspectives, occasionally engaging in the following: summarizing points of agreement/disagreement; qualifying/justifying their own views; or making new connections in light of evidence presented.	Student does not respond to diverse perspectives, rarely engaging in the following: summarizing points of agreement/disagreement; qualifying/justifying their own views; or making new connections in light of evidence presented.

Speaking and Listening Checklist

Addressed Standard: SL.9-10.1

Comprehension and Collaboration

	Did I...	✓
Preparation	Prepare for the discussion by reading all the necessary material, annotating my text(s), and organizing my notes?	<input type="checkbox"/>
	Refer to strong evidence from my text(s) and notes during the discussion?	<input type="checkbox"/>
Collaboration	Collaborate with my peers in a thoughtful, respectful way?	<input type="checkbox"/>
	Discuss and make shared decisions with my peers?	<input type="checkbox"/>
Responsiveness to Others	Connect comments from the discussion to broader ideas and themes?	<input type="checkbox"/>
	Actively include others in the discussion?	<input type="checkbox"/>
	Clarify and/or respectfully challenge others' ideas?	<input type="checkbox"/>
Evidence of Understanding	Pause to summarize agreement and disagreement?	<input type="checkbox"/>
	Justify my own views? (or) Make new connections based on evidence from the discussion?	<input type="checkbox"/>

10.1.1

Lesson 4

Introduction

In this lesson, students consider the full text of both “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd.” Students engage in an evidence-based discussion as they explore how Raleigh draws upon and transforms Marlowe’s poem. Students focus on parallel structures and mirror images, developing essential understandings of the conversant central ideas of these two poems. Student analysis of the relationship between Marlowe and Raleigh’s works encourage students to continue to build skills around making connections between two texts, in preparation for the End-of-Unit Assessment.

Students continue to work in the groups of four that were established in Lesson 3, building on their speaking and listening skills in small groups and with the whole class. Students complete a brief written response to the following prompt: How does Raleigh draw upon or transform Marlowe’s poem?

For homework, students briefly respond in writing to a prompt that asks students to reflect on the how the experience of comparing these poems has developed their understanding.

Standards

Assessed Standard(s)	
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
Addressed Standard(s)	
CCRA.R.5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
RL.9-10.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place;

	how it sets a formal or informal tone).
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
<p>The learning in this lesson is captured through a Quick Write at the end of the lesson. Students answer the following prompt based on the reading (citing text evidence and analyzing key words and phrases) completed in the lesson. Student responses should be assessed using the Short Response Rubric and Checklist.</p> <ul style="list-style-type: none"> How does Raleigh draw upon or transform Marlowe's poem?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Explore how Raleigh draws upon and transforms Marlowe's poem. <p>For example, a student might analyze the transformation of a central idea or the use of similar objects and images that are transformed in Raleigh's poem.</p>

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<p>"The Passionate Shepherd to His Love":</p> <ul style="list-style-type: none"> kirtle (n.) – a woman's dress or outer petticoat (archaic) swains (n.) – country peasants or male admirers prove (v.) – to learn or find out by experience (archaic) steepy (adj.) – steep (archaic) yields (v.) – relinquishes one's possessions <p>"The Nymph's Reply to the Shepherd":</p> <ul style="list-style-type: none"> flocks (n.) – large groups of animals of one kind (i.e., sheep) philomel (n.) – mythical woman who was turned into a nightingale dumb (adj.) – silent wanton (adj.) – unrestrained, carelessly extravagant, lustful

- wayward (adj.) – changeable, unpredictable
- reckoning (n.) – judgment
- gall (n.) – bitterness of spirit
- kirtle (n.) – a woman’s dress or outer petticoat (archaic)
- folly (n.) – stupidity
- breed (v.) – to reproduce

Vocabulary to teach (may include direct word work and/or questions)

- romanticize (v.) – to think about or describe something as being better or more attractive or interesting than it really is

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Texts: <ul style="list-style-type: none"> • Standards: RL.9-10.9, CCRA.R.5, RL.9-10.2, RL.9-10.4, SL.9-10.1 • Texts: “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd” 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction to Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Evidence-Based Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 15% 4. 45% 5. 15% 6. 5%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of the Full Text Annotation Handout for each student
- Student copies of the Speaking and Listening Rubric (refer to 10.1.1 Lesson 3)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

10%

Begin by introducing the agenda and assessed standard for this lesson: RL.9-10.9. In this lesson, students consider the full text of both “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd.”

- ▶ Students look at the agenda.

Instruct students to return to the Common Core Learning Standards Tool.

Instruct students to find RL.9-10.9 on their tool and to follow along as they are read aloud.

Pose the following questions for class discussion:

What do you notice about this standard?

What is it asking you to be able to do?

What questions does this standard raise for you?

Ask students to write down their ideas. Lead a brief class discussion about RL.9-10.9.

- ☞ Student responses may include the following:
 - RL.9-10.9 asks students to think about multiple texts in relationship to each other.
 - RL.9-10.9 asks students to make comparisons between texts.

Activity 2: Homework Accountability

10%

Instruct students to form pairs and briefly discuss their responses to the Lesson 3 reflective writing homework prompt: How might your understanding of the last two lines be different if “mind” was replaced with “heart”?

- ▶ Student pairs discuss their responses to the Lesson 3 reflective writing prompt.
- 🗨 Student responses should reflect the understanding that if the line “then these delights my **mind** might move” (Raleigh line 23) was instead “then these delights my **heart** might move,” the poem would be about the Nymph’s lack of “love” for the Shepherd. But Raleigh’s use of “mind” leads to the inference that the Nymph is intellectually unconvinced, not only romantically unconvinced.

Activity 3: Masterful Reading

15%

Introduce the Quick Write assessment (How does Raleigh draw upon or transform Marlowe’s poem?). Explain to students that this is the lesson assessment and the focus for today’s reading.

- ▶ Students read the assessment prompt and listen.

① Display the Quick Write assessment prompt for students to see.

Distribute the Full Text Annotation Handout. Have students listen to a masterful reading of both poems, first the Marlowe, then the Raleigh.

- ▶ Students follow along on the Full Text Annotation Handout, reading silently.

① Audio resources:

- Marlowe:
http://ia700304.us.archive.org/25/items/romantic_poetry_001.poem/passionate_shepherd_marlowe_add_64kb.mp3
- Raleigh: http://www.dailymotion.com/video/xewqnk_the-nymph-s-reply-to-the-shepherds_creation#.UeHk823klc8

Instruct students to re-establish the dedicated groups established in the previous lesson. Remind students that they will be staying in these groups of four for the duration of the unit, aside from independent writing activities.

Instruct students to reread both texts aloud in their groups, first the Marlowe, then the Raleigh, and annotate for structural similarities between the two texts, including words and phrases that are present in both texts.

① It may be helpful to review the structural elements students analyzed in previous lessons, including stanzas, rhyme scheme, and line length.

Remind students to use the following annotation codes during this activity:

- Put a question mark (?) next to a section you're questioning.
- Write in the margin or at the top or bottom of the page to record questions (and perhaps answers) that a passage raises in your mind.
- Use an exclamation point (!) for areas that remind you of another text, strike you in some way, or surprise you.
- Add an arrow (-->) to make connections between points.
- Box or circle words and phrases that you do not know or that you find confusing. Rewrite a word or phrase you might have figured out.
- Star (*) ideas that seem important, or may support your thesis writing later.

① Encourage students to alternate reading stanzas, to give each student an opportunity to read a portion of each of the texts aloud. Students read the entirety of both texts aloud immediately after hearing both texts read aloud, to promote fluency and to underscore the connection between the two texts.

▶ Students read aloud and annotate on their Full Text Annotation Handout.

🗨 Student annotations should include some or all of the following observations:

- Both poems have six stanzas (connected with the code → and/or highlighted with the code *).
- Both poems have four-line stanzas (connected with the code → and/or highlighted with the code *).
- Both poems use rhyming couplets (connected with the code → and/or highlighted with the code *).
- The repeating phrase “live with [me/thee] and be [my/thy] love” in both poems (connected with the code → and/or highlighted with the code *).
 - The words or phrases present in both poems (connected with the code →):
 - “live with me/thee and be my/thy love” (Marlowe line 1 and line Raleigh 4)
 - “mind may/might move” (Marlowe line 27 and Raleigh line 23)
 - “flocks” (Marlowe line 6 and Raleigh line 5)
 - “fields” (Marlowe line 3 and Raleigh line 5)
 - “rocks” (Marlowe line 5 and Raleigh line 6)
 - “rivers” (Marlowe line 7 and Raleigh line 6)

- “Philomel/birds” (Marlowe line 8 and Raleigh 7)
- “bed of roses” (Marlowe line 9 and Raleigh line 13)
- “belt of straw” (Marlowe line 17 and Raleigh line 17)
- “amber studs” (Marlowe line 18 and Raleigh line 18)
- “ivy buds” (Marlowe line 17 and Raleigh line 17)
- “coral clasps” (Marlowe line 18 and Raleigh line 18)
- “cap” (Marlowe line 11 and Raleigh line 14)
- “kirtle” (Marlowe line 11 and Raleigh line 14)
- “posies” (Marlowe line 10 and Raleigh line 14)

① Students will be using these annotations during the evidence-based discussion to follow. It is not necessary for students to share out these annotations at this point.

Activity 4: Evidence-Based Discussion

45%

Transition students from the annotation activity to an evidence-based discussion. Students remain in their dedicated groups.

① Consider displaying and reviewing the Speaking and Listening Rubric and Checklist (refer to 10.1.1 Lesson 3). Remind students to practice using these speaking and listening skills during discussion.

Display or distribute the following questions for students to work through in their groups. Students should be individually noting their analysis.

What words or phrases that are present in both texts repeat in both texts?

- Student responses should identify words and phrases including:
 - “live with me/thee and be my/thy love” (Marlowe lines 1, 20, 28 and Raleigh lines 4, 24)
 - “live” (Marlowe lines 1, 20, 28 and Raleigh lines 4, 24)
 - “move” (Marlowe lines 19, 27 and Raleigh lines 3, 19, 23)
 - “love” (Marlowe lines 1, 20, 28 and Raleigh lines 1, 4, 20, 21, 24)

What words or phrases are used in “The Passionate Shepherd to His Love” to describe the natural world; what words or phrases are used in “The Nymph’s Reply to the Shepherd”?

- Student responses should identify that:
 - Marlowe uses words including: “steepy,” “melodious,” “fragrant,” “finest,” “fair,” “purest,” “pleasures,” and “delights.”
 - Raleigh uses words like: “rage,” “cold,” “dumb,” “complain,” “wayward,” “wanton,” “gall,” “sorrow,” “break,” “wither,” “forgotten,” and “rotten.”

How do the cumulative effects on tone created by these descriptions compare?

- The cumulative effect in Marlowe’s poem is one of beauty and happiness. The cumulative effect in Raleigh’s poem is one of decay and despair. Marlowe’s descriptions describe a perfect, beautiful natural world; Raleigh’s descriptions are the opposite, describing a dying one.

What key details or images does Raleigh use that are first established by Marlowe, and how does Raleigh’s description of these images compare?

- Raleigh uses key details like: the image of the fields, the “rocks,” the “rivers,” birds (“Philomel”), the “beds of roses,” the clothing (“cap,” “kirtle,” “gown,” etc.), “the posies” and “flowers,” etc. Raleigh dismisses the images saying they will all “break,” “wither,” and be “forgotten.”

What central idea does Raleigh develop that is not a central idea in Marlowe’s poem?

- Raleigh writes about “time” in the second stanza. “Time” is what “drives the flocks;” “time” is what makes the “rocks grow cold.”
- ① Students explored the development of central ideas in these two poems separately, so it may be helpful to refer students back to their notes and annotations from 10.1.1 Lessons 1–3 to support understanding of this question.

What is the Nymph’s reply to the Shepherd’s invitation?

- The Nymph rejects the Shepherd’s offers of love and life in the country. The Nymph states “all these in me no means can move / To come to thee and be thy love” (19–20). This means that the Shepherd’s invitation to come live in the country has not convinced the Nymph, and she says no.

Ask students to offer a definition of “romanticize.” If students struggle, offer students the definition for use in this conversation in order to allow students to use this domain-specific vocabulary to have a more rigorous and targeted conversation around these two poems.

How does the term “romanticize” apply to the conversation happening between these two texts?

- The Nymph’s response reveals just how “romanticized” the Shepherd’s invitation really is.

Circulate and assist as needed. After students have had time to discuss, lead a brief share out of student observations.

Transition students from group work into a full-class discussion. Pose the following question and allow a minute for students to jot down initial thoughts and reactions. Then, lead a full-class discussion. Remind students of their work with the Speaking and Listening Rubric in 10.1.1 Lesson 3, and instruct them to continue to practice the skills outlined on the rubric.

- ① If necessary, consider displaying and reviewing the Speaking and Listening Rubric and Checklist before students begin this discussion.
- ▶ Students briefly write responses to the following question then engage in full-class discussion.

What might the Nymph’s response reveal about the nature of the Shepherd’s invitation?

🗨️ The Nymph’s response reveals the commanding nature of the Shepherd’s request. The Nymph’s rejection shows that the Shepherd wasn’t asking so much as commanding or bribing the Nymph in the first poem. Student responses may call upon textual details including: The Nymph describes the Shepherd in terms of his “tongue.” In the first stanza, the Nymph wonders “if” there could be “truth in every shepherd’s tongue,” and then in the third stanza the Nymph refers to the Shepherd’s “honey tongue” in conjunction with a “heart of gall.” The inference is that there is “not” truth in the Shepherd’s “tongue” or promises. The Nymph does not trust what the Shepherd is saying, the sweet honey tongue of the Shepherd only covers up the truth of time and aging and decay.

- ① **Differentiation Consideration:** If students have made these understandings quickly, consider offering the following question as an extension to this discussion:

What does the Nymph find to be problematic about the Shepherd’s invitation?

🗨️ The Nymph finds the Shepherd’s lack of consideration for the passage of time to be a problem. Raleigh invokes “winter” and “fall,” describing the two seasons that Marlowe leaves out of his eternal springtime.

- ① **Differentiation Consideration:** Depending on the strength and interest of students, consider having a conversation around how Raleigh’s poem can also be read as a criticism of pastoral poetry in general. “The Nymph’s Reply to the Shepherd” can be read both literally and figuratively: in one sense the Nymph is actually rejecting the offers of love from a Shepherd; in another sense, the Shepherd is representative of the conventions of pastoral poetry, and the Nymph is a vessel through which Raleigh can respond to and critique the problems of pastoral poetry.

Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does Raleigh draw upon or transform Marlowe’s poem?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text.
- 🗨 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

How has your understanding of Marlowe and Raleigh’s poems developed through comparison of the two poems?

① It is important to make time for this reflection, particularly because of the brevity of this unit, to allow students the time to consider the course of their analysis.

Homework

Reflect on how your understanding of Marlowe and Raleigh’s poems has developed through comparison of the two poems.

Full Text Annotation Handout

“The Passionate Shepherd to His Love” Marlowe (1599)	“The Nymph’s Reply to the Shepherd” Raleigh (1600)
<p>Come live with me and be my love, And we will all the pleasures prove That hills and valleys, dale and field, And all the craggy mountains yield.</p> <p>There will we sit upon the rocks And see the shepherds feed their flocks, By shallow rivers, to whose falls Melodious birds sing madrigals.</p> <p>There will I make thee beds of roses And a thousand fragrant posies, A cap of flowers, and a kirtle Embroidered all with leaves of myrtle.</p> <p>A gown made of the finest wool Which from our pretty lambs we pull, Fair lined slippers for the cold, With buckles of the purest gold.</p> <p>A belt of straw and ivy buds With coral clasps and amber studs: And if these pleasures may thee move, Come live with me and be my love.</p> <p>The shepherd swains shall dance and sing For thy delight each May morning: If these delights thy mind may move, Then live with me and be my love.</p>	<p>If all the world and love were young, And truth in every Shepherd’s tongue, These pretty pleasures might me move, To live with thee, and be thy love.</p> <p>Time drives the flocks from field to fold, When rivers rage and rocks grow cold, And Philomel becometh dumb, The rest complains of cares to come.</p> <p>The flowers do fade, and wanton fields, To wayward winter reckoning yields, A honey tongue, a heart of gall, Is fancy’s spring, but sorrow’s fall.</p> <p>Thy gowns, thy shoes, thy beds of roses, Thy cap, thy kirtle, and thy posies Soon break, soon wither, soon forgotten: In folly ripe, in reason rotten.</p> <p>Thy belt of straw and ivy buds, The coral clasps and amber studs, All these in me no means can move To come to thee and be thy love.</p> <p>But could youth last, and love still breed, Had joys no date, nor age no need, Then these delights my mind might move To live with thee, and be thy love.</p>

10.1.1

Lesson 5

Introduction

In this lesson, students read and analyze William Carlos Williams’s poem “Raleigh Was Right” and explore how Williams’s contemporary voice enters and expands the iconic conversation begun by Marlowe and Raleigh. The goal of this analysis is to provide students with a framework to explore the intertextuality between Marlowe, Raleigh, and Williams. Additionally, Williams’s contemporary contribution to the classic dialogue prompts students to engage with how authorial point of view shapes the content and style of a text.

Students consider how Williams develops a central idea of his poem, and make connections to Raleigh and Marlowe. Students complete an independent Quick Write as their end of lesson assessment that asks them to consider the development of central ideas in both Williams’s and Raleigh’s texts: Which of Raleigh’s central ideas does Williams focus on and how does Williams develop this idea?

For homework, students will reflect on their mastery of speaking and listening skills using the Speaking and Listening Checklist. Additionally, students will read their Accountable Independent Reading (AIR) texts, this time using a focus standard to guide their reading.

- ① Avoid providing explicit context of Modernist poetry before students begin their analysis of William Carlos Williams’s poem. Throughout this lesson, students will build an understanding of Williams’s place in this iconic conversation through their exploration of the form and content of his poem. Depending on the strengths and interest of students, consider offering access to resources on the history and conventions of Modernist poetry at the close of this lesson. The following resource provides a brief explanation of Modernist poetry:
<http://www.poetryfoundation.org/learning/glossary-term/Modernism>

Standards

Assessed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
W.9-10.2.d	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. d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
Addressed Standard(s)	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 9–10 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
<p>The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson. Students will be assessed on their use of precise and domain-specific vocabulary.</p> <ul style="list-style-type: none"> Which of Raleigh’s central ideas does Williams focus on and how does Williams develop this idea? <p>i This prompt encourages students to consider how Williams develops and refines the central ideas of Raleigh’s poem.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea of Williams’s poem that is also present in Raleigh’s poem. Call upon key details of both texts to connect a central idea of Williams’s poem with the central criticism of Raleigh’s reply, citing evidence from both texts to support understanding. Use precise and domain-specific vocabulary.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • lance-shaped (adj.) – narrow, and tapering toward the apex or sometimes at the base, as a leaf • parched (v.) – to be made dry, hot, or thirsty
Vocabulary to teach (may include direct word work and/or questions)
<p>Domain specific vocabulary (introduced in 10.1.1 Lesson 1):</p> <ul style="list-style-type: none"> • line (n.) – a single row of words in a poem • stanza (n.) – a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose • couplet (n.) – two lines of poetry, one after the other, that rhyme and are of the same length and rhythm • rhyme (n.) – having the same sound at the end of two or more words • end rhyme (n.) – rhyming words at the ends of the lines of a poem

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> • Standards: RL.9-10.2, RL.9-10.9, W.9-10.2.d, CCRA.R.6, SL.9-10.1 • Text: “Raleigh Was Right” <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Evidence-Based Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 10% 4. 50% 5. 15% 6. 5%

Materials

- Copies of “Raleigh was Right” Annotation Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
- Student copies of the Module 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student copies of the Speaking and Listening Checklist (refer to 10.1.1 Lesson 3)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction to Lesson Agenda

10%

Begin by introducing the agenda and assessed standards for this lesson: RL.9-10.2, RL.9-10.9 and W.9-10.2d. In this lesson students read a contemporary response to Marlowe and Raleigh’s iconic conversation. Students consider how this additional poem expands and develops a central idea of the original dialogue between Marlowe and Raleigh’s poems.

Inform students that they will work with a new standard in this lesson: CCRA.R.6. Instruct students to return to their Common Core Learning Standards Tool and follow along as CCRA.R.6 is read aloud.

- ▶ Students review CCRA.R.6 on the Common Core Learning Standards Tool.

Ask students the following questions:

What is point of view?

- ☞ Point of view is the narrator or who is telling the story.

What are examples of text content?

- ☞ Student responses may include the following: characters, plot, theme, or setting.

What are examples of text style?

- Student responses may include the following: punctuation used, how the plot or action is ordered, the story's pacing, word choice.

Ask students to paraphrase standard CCRA.R.6.

- Student responses should paraphrase CCRA.R.6 and may include: how the author influences what is in the story and how it is written.

Activity 2: Homework Accountability

10%

Instruct students to briefly discuss in pairs their responses to the reflective writing homework prompt: How has your understanding of Marlowe and Raleigh's poems developed through comparison of the two poems? After students have had time to discuss, collect written responses for student accountability.

- ▶ Students discuss their responses to the homework prompt.
- Student responses should include some consideration of their analysis of the poems as individual texts, and how their understanding has been influenced by the experience of considering them jointly.

Activity 3: Masterful Reading

10%

Introduce the Quick Write assessment (Which of Raleigh's central ideas does Williams focus on and how does Williams develop this idea?). Explain to students that this is the lesson assessment and the focus for today's reading.

- ▶ Students read the assessment prompt and listen.

① Display the Quick Write assessment prompt for students to see.

Distribute the "Raleigh was Right" Annotation Tool and copies of "Raleigh was Right". Instruct students to listen to a masterful reading of "Raleigh Was Right."

- ▶ Students follow along, reading silently.

① Consider preparing several strong student readers to read this poem aloud, since the vocabulary and syntax are fairly accessible.

Provide definitions for the following vocabulary as they appear during the Masterful Reading: *lance-shaped* and *parched*.

Instruct student to reread the poem and be prepared to discuss the structural elements in this poem as they compare to the two other poems they have read in this unit. Remind students that they may use the protocols of annotation that were established earlier in this unit.

① Remind students to use the domain-specific vocabulary they have been using throughout this unit (line, stanza, rhyme, rhyme scheme, rhyming couplet, alliteration) when they share their observations.

☛ Student observations should apply the formal elements of structure that they have examined in Marlowe and Raleigh thus far to Williams's poem (rhyme scheme, number of lines in a stanza, number of stanzas, consistency of line length, alliteration). Student responses may include the following observations:

- Williams's poem is only three stanzas, while Marlowe and Raleigh's are six.
- Williams has no end rhymes (some students may notice the embedded rhymes ago/ plow / sow). Marlowe and Raleigh always have end rhymes (rhyming couplets).
- Williams's poem is varied line length; it does not seem to follow a formal pattern.
- Punctuation and capitalization are varied.
- First three lines and last three lines are repeated, mirroring the repetition in both Marlowe and Raleigh's poems.

Lead a class share out of student observations.

Activity 4: Evidence-Based Discussion

50%

Instruct students to form the dedicated groups established in Lesson 3. Remind students that they will be staying in these groups for the duration of the unit, aside from independent writing activities, to promote collaborative discussion and for ease of transition between activities.

Remind students to use precise language and domain-specific vocabulary during this discussion. Since students will be referencing multiple poems in this lesson, it is important for students to use the poetry-specific language they have been learning in this unit when responding to questions. Students have seen this work modeled through questions and have been prompted to use this language in conversations. Now they should pay special attention in this lesson and begin to purposefully use this language in their written responses. Inform students that they will be assessed on this skill in their Quick Write at the end of this lesson.

Instruct students to read “Raleigh Was Right” aloud in their groups, alternating readers at the punctuation marks that indicate the end of a sentence. Ask students to briefly jot down what they notice during this reading activity.

- ▶ Students read the poem aloud in their groups, alternating readers at the end of each sentence.
- 🗨 Student responses may note that the punctuation is irregular; it is not like the Raleigh or the Marlowe poems, which generally use full sentences. For example, Williams uses exclamation points (Long ago! / Long ago!) to make short sentences that stand out in the poem.

① The intention of this reading exercise is not for each student to read an equal amount. Asking students to pause at the punctuation marks encourages them to consider the intentional nature of Williams’s composition. It also encourages students to begin to develop an awareness of the relationship between a poem’s structure and nuances in meaning (in this instance, the irregular relationship between punctuation and line breaks).

Display the title of Williams’s poem “Raleigh Was Right” along with the year in which it was written (1940). Provide the following questions for students to discuss in their groups. Student groups should be prepared to offer their responses in the full class discussion that follows.

The inclusion of the year of publication is the only context students should be given for this poem at this point in instruction. This contextual detail encourages students to expand their understanding and scope of intertextuality (a conversation begun in the 17th century that continued into the 20th). However, avoid providing explicit background or context for William Carlos Williams at this point in instruction.

- ▶ Students discuss the following questions in groups, individually noting their responses in preparation for full class discussion.

What might the title reveal about how William Carlos Williams views the original conversation between Marlowe and Raleigh?

- 🗨 The title of Williams’s poem is asserting that Raleigh was right. Student responses may suggest that Williams views the two poems as a debate, and sees Raleigh as right and Marlowe as wrong.

What might you infer about the purpose of William Carlos Williams’s poem in the context of this conversation?

- 🗨 The identification of Raleigh as being *right* allows for the inference that Williams thinks Marlowe was *wrong*. The purpose of Williams’s text is to support and develop the central idea of Raleigh’s poem.

- ① This question prompts students to begin to analyze how the title of Williams’s poem reveals his purpose for writing. The framework of this question guides students to approach CCRA.R.6 (how purpose shapes the content and style of a text) from a different direction. Throughout the lesson students consider how this purpose is revealed through the content and style of Williams’s poem.
-

Instruct students to work in their groups to complete the Raleigh was Right Annotation Tool. After students have had time to work through these questions, lead a brief full class share out of student observations.

- ① Encourage students to brainstorm as many central ideas of the poem as they can. As students offer suggestions for central ideas of the poem (the fourth question on the tool), consider recording and displaying students’ ideas for reference during this lesson.

- ▶ Students complete the “Raleigh was Right” Annotation Tool in groups.

Direct students to the first stanza. Display the following questions for students to discuss in their groups.

- ① It may be helpful to display and review the Speaking and Listening Rubric that students have been using as a reference throughout this unit. You may choose to highlight one skill to focus student discussion in groups or with the whole class (i.e., students should give particular focus to referring to strong evidence in discussion, or students should give particular focus to clarifying and respectfully challenging their classmates’ ideas). If you have chosen to highlight a particular Speaking and Listening skill during this discussion, remind students of that instruction before they begin their group discussions.

- ▶ Students work through the following questions in their groups, noting their responses individually.

What does the opening statement in lines 1–3 suggest about the speaker’s position in relation to the country?

- 🗨 The speaker’s statement that “we cannot go to the country” implies that the speaker is not currently in the country. Some students may extend this observation to include the fact that the speaker is referring to him/herself as being part of a group (“we”) that does not live in the country.

- ① Although this concept may seem simplistic, the idea here is to begin to establish the concept of the “pastoral” country life seen from an urban view point.

What type of adjectives does Williams use to describe the “small violets” (line 4) and what is their effect?

- The adjectives Williams uses are “furry,” “lance-shaped,” “long,” and “small.” These adjectives are precise visual descriptions, but not necessarily attractive. The cumulative effect is like a science book or something similarly neutral—it is not an ugly description, but it is not really pretty either.

Return to “The Passionate Shepherd.” What adjectives does Marlowe use to describe nature? What can you infer from this comparison about how the speaker of Williams’s poem views the relationship between humans and nature?

- Marlowe uses the adjectives, “steepy,” “shallow,” “melodious,” “fragrant,” “finest,” “pretty,” “fair,” “pure[st].” The majority of Marlowe’s descriptive words impart positive value judgments, while Williams describes the flower as it is, and not as it is idealized. Marlowe’s adjectives suggest that nature is beautiful and pleasant and by extension humans enjoy nature, while Williams is establishing a description of nature that is more neutral.

How is Williams’s speaker’s claim about what cannot be found in the country a response to Marlowe’s vision of country life?

- According to Williams “peace” cannot be found in the country (line 3). This is a rejection of the idealization of rural life that inspires Marlowe’s poem. Some students might further infer that this is also a criticism of valuing nature purely in terms of the pleasure it provides humans.

Direct students to the second stanza of “Raleigh was Right.” Display the following questions for students to discuss in their groups.

According to the speaker, what quality of mind is being “prais[ed]” (line 8) by the “poets” (line 9)?

- The poets are praising the “loveliness” of country people, in times “long ago” (lines 10–11), and the ability for a mind to grow and develop and produce something beautiful.

① **Differentiation Consideration:** If students struggle with line 16, pose the following supporting question:

What is the effect of Williams’s use of “if” in line 16? Hint: consider what you know about Raleigh’s use of “if” in the first stanza of “The Nymph’s Reply.”

- Student responses should indicate that Williams’s use of “if” establishes doubt. He doubts the validity of the “poets” praise of the country people.

What “truth” does the speaker doubt (line 16)?

- The speaker doubts that the statements made by the poets were ever true, that country people were ever this way, even “long ago!” (line 11).

① As an extension, some students may connect this doubt to the if/then statement used by Raleigh, addressed in detail in Lesson 3.

Direct students to the third stanza of “Raleigh was Right.” Display the following question for students to discuss in their groups.

How does this poem’s response to the invitation of Marlowe’s poem compare to Raleigh’s reply?

- Raleigh’s poem is a refusal to the invitation, but Williams’s poem is like the opposite of Marlowe’s entire argument, that the central belief that frames Marlowe’s poem is completely wrong.

Instruct student groups to pair with another group to discuss the following question:

According to Williams, what was Raleigh right about?

- Student responses should connect the central theme of Williams’s poem with the central criticism of Raleigh’s reply, citing evidence from both texts to support understanding. For example: According to Williams, Raleigh was right to challenge Marlowe’s vision of pastoral life. Raleigh describes the natural wonders that Marlowe admires as “fade[ing]” (line 9), “forgotten” (line 15), and “rotten” (line 16). Williams backs Raleigh’s critique by calling in to question Marlowe’s romanticized version of the countryside. For Williams, the country offers “no peace” (line 3); it is a place where people have “empty pockets” (line 19), and the ground is “parched” (line 18).

Lead a brief full class share out of the observations students generated in their paired groups.

Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Which of Raleigh’s central ideas does Williams focus on and how does Williams develop this idea?

Instruct students to look at their text and notes to find evidence. Remind students that they will be assessed on their use of precise and domain-specific vocabulary in their response to the Quick Write prompt. Remind students to use the Short Response Checklist and Rubric to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent Quick Write.

- ▶ Students independently answer the prompt, using evidence from the text.
- 🗨️ See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute copies of the Speaking and Listening Checklist. For homework, instruct students to reflect on their speaking and listening skills using the Speaking and Listening Checklist. Students should consider their implementation of these skills throughout the unit.

Inform students that for homework they will also continue with their AIR, this time through the lens of a focus standard. Introduce Reading Standard 1 (RL.9-10.1 and RI.9-10.1) as a focus standard to guide students' AIR, then model what applying a focus standard looks like.

For example, reading the first standard for informational texts asks students to “cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.” Students who have read an article on performance enhancing drugs in sports might say, “The article talked about how substances are bad for baseball players as well as everyone else.” A strong and thorough piece of evidence students might use to support this is to say, “For example, they described how high school students are now using these substances and before this was unheard of—this was just seen in the pros.”

Students prepare for a brief 3–5-minute discussion that will ask them to apply the language of the standard to their reading.

- ▶ Students follow along reading their AIR text, focusing on standard RL.9-10.1 or RI.9-10.1.

Homework

Reflect on your mastery of speaking and listening skills using the Speaking and Listening Checklist.

Continue to read your AIR, this time using the language of the focus standard RL.9-10.1 or RI.9-10.1 to guide your reading. Students should come in prepared for a 3–5-minute discussion at the beginning of the next lesson based on their focus standard.

“Raleigh Was Right” Annotation Tool

Name:		Class:		Date:	
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1. Circle repeating word(s) in the first stanza. Why might Williams repeat this word?
2. Who is “us”? Who is “you”?
3. What is “it” in line 20, and what does “it” suggest about the circumstances of country life?
4. What might these details reveal about a central idea of the poem?

Model “Raleigh Was Right” Annotation Tool

Name:		Class:		Date:	
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1. Circle repeating word(s) in the first stanza. Why might Williams repeat this word?

- Students should circle the repetition of “country” in lines 1 and 2. This repetition establishes and emphasizes the central focus of his argument.

2. Who is “us”? Who is “you”?

- Students should infer that “us” is country people, referenced directly in line 13. Students should infer that “you” is Marlowe or any poet who “praise[s]” country people in this way (line 8).

3. What is “it” in line 20, and what does “it” suggest about the circumstances of country life?

- The speaker is suggesting that poverty or “empty pockets” (line 19) makes it hard for minds to grow and flourish, making “empty heads” (line 20). “It” is the poverty (“the parched ground,” “the empty pockets”) that the speaker has just described.

4. What might these details reveal about a central idea of the poem?

- Students responses may vary, but should include the central idea of the difficulty of country life and of the unrealistic representation of country life in poetry (like Marlowe’s poem).

10.1.1

Lesson 6

Introduction

In this lesson, students collect and analyze evidence from each of the three poems in this unit: “The Passionate Shepherd to His Love,” “The Nymph’s Reply to the Shepherd,” and “Raleigh Was Right.” Students work in groups to complete an Evidence Collection Tool in order to gather evidence about how Williams draws upon and transforms a central idea established by Marlowe and Raleigh. Students then participate in a full class evidence-based discussion, using the speaking and listening skills they have developed across this unit. Students discuss and evaluate how the evidence they have selected develops and supports the connections they have made across all three texts. This full-class exchange will prepare students to develop their End-of-Unit Assessment (Lesson 7) with well-chosen and relevant details and quotations (W.9-10.2.b).

This lesson scaffolds to the End-of-Unit Assessment in the following lesson, in which students write a multi-paragraph essay to the following prompt: How does Williams draw upon and transform a central idea established by Marlowe and Raleigh?

For homework, students practice writing skills by revising the connecting statement on their Evidence Collection Tool.

Standards

Assessed Standard(s)	
RL.9-10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
Addressed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
W.9-10.2.b	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and

	<p>analysis of content.</p> <p>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p>
SL.9-10.1.a	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>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.</p>

Assessment

Assessment(s)
<p>The learning in this lesson is captured on an Evidence Collection Tool that prompts students to cite strong and thorough textual evidence to support analysis of how an author draws on and transforms source material in a specific work.</p> <ul style="list-style-type: none"> Evidence Collection Tool Prompt: How does Williams draw upon and transform a central idea established by Marlowe and Raleigh? Cite evidence to support your response.
High Performance Response(s)
<ul style="list-style-type: none"> See the Model Evidence Collection Tool.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<p>“The Passionate Shepherd to His Love”:</p> <ul style="list-style-type: none"> kirtle (n.) – a woman’s dress or outer petticoat swains (n.) – country peasants or male admirers prove (v.) – to learn or find out by experience (archaic) steepy (adj.) – steep (archaic) yields (v.) – relinquishes one’s possessions <p>“The Nymph’s Reply to the Shepherd”:</p>

- flocks (n.) – large groups of animals of one kind (i.e. sheep)
- philomel (n.) – mythical woman who was turned into a nightingale
- dumb (adj.) – silent
- wanton (adj.) – unrestrained, carelessly extravagant, lustful
- wayward (adj.) – changeable, unpredictable
- reckoning (n.) – judgment
- gall (n.) – bitterness of spirit
- kirtle (n.) – archaic term for a woman’s dress
- folly (n.) – stupidity
- breed (v.) – to reproduce

“Raleigh Was Right”:

- lance-shaped (adj.) – shaped like a spear
- parched (adj.) – deprived of moisture

Vocabulary to teach (may include direct word work and/or questions)

Domain Specific Vocabulary (introduced in Lesson 1):

- line (n.) – a single row of words in a poem
- stanza (n.) – a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose
- couplet (n.) – two lines of poetry, one after the other, that rhyme and are of the same length and rhythm
- rhyme (n.) – having the same sound at the end of two or more words
- end rhyme (n.) – rhyming words at the ends of the lines of a poem
- romanticize (v.) – to think about or describe something as being better or more attractive or interesting than it really is

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RL.9-10.1, RL.9-10.9, RL.9-10.2, W.9-10.2.b, SL.9-10.1.a Text: “Raleigh Was Right,” “The Passionate Shepherd to His Love,” “The Nymph’s Reply to the Shepherd” <p>Learning Sequence:</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Evidence Collection Tool Group-to-Group Discussion Closing 	<ol style="list-style-type: none"> 10% 10% 35% 35% 10%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Student Copies of the Speaking and Listening Rubric (refer to 10.1.1 Lesson 1)
- Copies of the Evidence Collection Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.1 and RL.9-10.9. In this lesson, students prepare for their End-of-Unit Assessment by completing an Evidence Collection Tool and participating in a full class evidence-based discussion. Students will call upon their analysis of all three texts.

Inform students that in this lesson they will be assessed on RL.9-10.1 and RL.9-10.9. Inform students that they will be working with two new standards in this lesson: SL.9-10.1.a and W.9-10.2.b. Instruct students to review these standards on their 10.1 Common Core Learning Standards Tool and briefly discuss with a partner what they think these standards are asking them to do. Allow time for students to ask any questions they might have.

What do you notice about these standards?

What are they asking you to be able to do?

What questions do these standards raise for you?

- ▶ Students review standards SL.9-10.1.a and W.9-10.2.b on their 10.1 Common Core Learning Standards Tool and discuss these standards with a partner.
- Student responses may include:
 - SL.9-10.1.a is asking students to bring evidence to discussions.
 - SL.9-10.1.a is asking students to come to discussions prepared.
 - W.9-10.2.b is asking students to use evidence, quotes, and examples from the text in their writing.

Activity 2: Homework Accountability

10%

Instruct students to pair up and briefly discuss the reflection they did on their speaking and listening skills using the Speaking and Listening Rubric. Ask students to share one area they feel they have mastery in, and one area that may need improvement.

- ▶ Students discuss their self-assessment and reflection on their speaking and listening skills.

Instruct students to talk in pairs about how they can apply their focus standard to their AIR text. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied their focus standard to their AIR text.

- ▶ Students (or student pairs) discuss and then share how they applied their focus standard to their AIR text from the previous lesson's homework.

Activity 3: Evidence Collection Tool

35%

Instruct students to form their dedicated groups for this unit, established in Lesson 3, for ease of transition between activities and to encourage continued collaboration within groups by maintaining the same groupings throughout these discussions.

- ▶ Students re-form the groups established in 10.1.1 Lesson 3.

Distribute the Evidence Collection Tool. Since this is the first time students will be encountering this tool, briefly review the tool with students. Explain that this tool is a way for them to collect and analyze evidence in the text and draw connections between the evidence they collect. Instruct students that they will collect three pieces of textual evidence to answer a focus question (key details), briefly explain their reasoning behind choosing that evidence (analysis), and then write a connecting statement that consolidates their analysis of the textual evidence. This connecting statement will inform students' End-of-Unit Assessment. Instruct students to analyze all three texts for evidence.

Instruct students that the purpose of this activity is to analyze how an author draws on and transforms source material in a specific work (RL.9-10.9). Instruct students to fill out the “purpose” box on their tool with the text of this standard.

Inform students that this tool comprises their assessment for this lesson and that they will submit their tool at the close of this lesson. Inform students that the question they will be working with during this activity is their End-of-Unit Assessment question. Instruct students to fill out the “question” box on their tool with the following prompt:

How does Williams draw upon and transform a central idea established by Marlowe and Raleigh?

Explain to students that this is the lesson assessment and the focus for this lesson's activities.

① If necessary, consider modeling for students one example of a key detail and analysis before students begin working on this tool in their groups. It may also be helpful to display both the prompt and the purpose throughout this activity.

- ▶ Students fill out the “question” and “purpose” boxes on their Evidence Collection Tools, then work in pairs to select key details in order to answer the prompt.

🗨️ See the Model Evidence Collection Tool.

After students have had time to select and analyze evidence, prompt students to discuss in their groups the connections that they might draw between these pieces of evidence and their analysis and draft a connecting statement. Students will have the opportunity to refine and clarify their connecting statements through conversation with other groups during the next activity. Inform students they will

return to this tool to support their analysis throughout this module, and they will have multiple opportunities to practice doing this kind of collection and connection.

- ▶ Students discuss and draft a connecting statement on their Evidence Collection Tool.

① If necessary, consider modeling for students an example of a connecting statement.

Activity 4: Group-to-Group Discussion

35%

Instruct groups to pair with another group. Student groups will be responsible for explaining their connecting statement to the group they are paired with (and vice versa). Then, student groups will present their partner group's connecting statement to the full class. Instruct student groups that they should ask clarifying questions during the group-to-group discussion. (See the instructional note below for sentence stems that could help students frame these questions.)

- ▶ Students participate in a group-to-group discussion, offering the evidence and connections they made on their Evidence Collection Tool and asking clarifying questions to understand the evidence and connections made by other groups.
- ① This activity prompts students to clearly and concisely exchange their ideas with another group clearly so that the other group can then present the information to the full class. This two-step process prompts students to discuss their ideas, rather than simply sharing out with the class. Consider modeling this exchange, reminding students of the elements of the Speaking and Listening Rubric on which they should be focusing. Consider displaying the Speaking and Listening Rubric throughout this activity.
- ① Monitor student discussion to ensure that students are supporting their statements and that the group listening is asking productive clarifying questions. Some students may benefit from the display or distribution of sentence stems to structure this conversation in a constructive and productive manner. For example:

Could you explain to me more about why ___?

Have you considered ___?

What we both agree on is ___.

I hear you saying that ___, is that what you meant?

Instruct students to share their partner group's connecting statement in a full class share out. Instruct students that, while they are listening to others share out, they should take notes on the connections made by others.

Activity 5: Closing

10%

Inform students that they will be assessed on two writing standards for their End-of-Unit Assessment in the next lesson, W.9-10.2 and W.9-10.9.

Instruct students to return to the 10.1 Common Core Learning Standards Tool.

Direct students to find W.9-10.2 and W.9-10.9 on their tool and to follow along as they are read aloud.

- ▶ Students follow along, reading silently as standards W.9-10.2 and W.9-10.9 are read aloud.

Pose the following questions for class discussion:

What do you notice about these standards? What are they asking you to be able to do? What questions do these standards raise for you?

☞ Student responses may include the following:

- These standards ask students to write in an organized, formal way.
- These standards ask students to use evidence from the text in writing.
- These standards ask students to be able to analyze text using evidence.

Display and distribute the homework assignment. Instruct students that for homework they will revise the connecting statement they made on their Evidence Collection Tool, implementing the skills outlined by the previously mentioned standards. Students should also to organize their materials, annotation, and evidence in preparation for the End-of-Unit Assessment.

Instruct students to copy the connecting statement into their notes for use during homework, then collect the Evidence Collection Tool for lesson assessment.

Homework

Revise the connecting statement from your Evidence Collection Tool using the skills outlined by W.9-10.2 and W.9-10.9. Also, organize your materials, annotation, and evidence in preparation for the End-of-Unit Assessment.

Evidence Collection Tool

Name:		Class:		Date:	
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Purpose: To analyze how an author draws on and transforms source material.

Question: How does Williams draw upon and transform a central idea established by Marlowe and Raleigh?		
Key Detail	Key Detail	Key Detail
Analysis	Analysis	Analysis
Connections		

Model Evidence Collection Tool

Name:		Class:		Date:	
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Purpose: To analyze how an author draws on and transforms source material.

Question: How does Williams draw upon and transform a central idea established by Marlowe and Raleigh?		
Key Detail	Key Detail	Key Detail
“There will I make thee beds of Roses / and a thousand fragrant posies, / a cap of flowers, and a kirtle / embroider’d all with leaves and myrtle” (Marlowe 9–12)	“Thy gowns, thy shoes, thy beds of Roses / Thy cap, thy kirtle, and thy posies / Soon break, soon wither, soon forgotten” (Raleigh, 13–15)	“Not now. Love itself a flower / with roots in parched ground. Empty pockets / make empty heads.” (Williams, 17–20)
Analysis	Analysis	Analysis
In Marlowe’s poem, the Shepherd woos the nymph with the promise of many delights and pleasures made from the natural world.	In Raleigh’s poem, the nymph replies that time will undo all of the promises the Shepherd makes, because all of the things he describes only exist in the spring.	Williams says that the flower of love cannot grow in the ground of the country at all, because people live in poverty.
Connections		
Williams draws and transforms images of nature that first appear in Raleigh and Marlowe’s poems in order to criticize the unrealistic portrayal of country life in Marlowe’s poem.		

10.1.1

Lesson 7

Introduction

In this final lesson of the unit, students complete the End-of-Unit Assessment. The End-of-Unit Assessment evaluates cumulative student understanding of the relationship between the three poems in this unit. Students explore word choice, structure, and key details in order to understand how these three texts build upon and complicate each other.

Using the speaking and listening skills students have been building and practicing across this unit, students participate in a collaborative brainstorm that prompts them to identify and discuss a central idea of each poem. Students first discuss in their groups, and then share with the whole class. Students then call upon these dialogues and their analysis throughout the unit to inform their independent End-of-Unit Assessment to the following prompt: How does Williams draw upon and transform the central ideas established by Marlowe and Raleigh? This assessment is assessed using the Text Analysis Rubric.

For homework, students continue to read their AIR texts, using the focus standard introduced in 10.1.1 Lesson 5 (RL.9-10.1 and RI.9-10.1) to guide their reading.

Standards

Assessed Standard(s)	
RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
W.9-10.2.d	Write an informative/explanatory text to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
Addressed Standard(s)	
RL.9-10.2	Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

W.9-10.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
<p>Students craft a multi-paragraph response to the End-of-Unit Assessment prompt:</p> <ul style="list-style-type: none"> How does Williams draw upon and transform the central ideas established by Marlowe and Raleigh? Cite evidence to support your response. <p> The End-of-Unit Assessment will be assessed using the Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Use precise and domain-specific language. Include evidence from all three poems, making clear connections between the details selected and the statements made. Summarize a central idea of Williams’s poem, in the context of the central ideas established and developed by Marlowe and Raleigh. Make a statement about how Williams draws upon and transforms central ideas in the poems of Marlowe and Raleigh.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.
Vocabulary to teach (may include direct word work and/or questions)
<p>Domain-specific vocabulary (introduced in Lesson 1):</p> <ul style="list-style-type: none"> line (n.) – a single row of words in a poem stanza (n.) – a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose

- couplet (n.) – two lines of poetry, one after the other, that rhyme and are of the same length and rhythm
- rhyme (n.) – having the same sound at the end of two or more words
- end rhyme (n.) – rhyming words at the ends of the lines of a poem
- romanticize (v.) – to think about or describe something as being better or more attractive or interesting than it really is

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> • Standards: RL.9-10.9, W.9-10.2.d, RL.9-10.2, W.9-10.9, SL.9-10.1 • “The Passionate Shepherd to His Love,” “The Nymph’s Reply to the Shepherd,” “Raleigh was Right” <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Collaborative Brainstorm 4. End-of-Unit Assessment 5. Closing 	<p>1. 5%</p> <p>2. 10%</p> <p>3. 15%</p> <p>4. 65%</p> <p>5. 5%</p>

Materials

- Copies of the Text Analysis Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RL.9-10.9, and W.9-10.2.d.

In this lesson, students spend the beginning of the class working collaboratively to develop and discuss their ideas about the relationship between the three poems in this unit. In the remainder of the lesson, students craft a brief written response to the End-of-Unit Assessment prompt (“How does Williams draw upon and transform the central ideas established by Marlowe and Raleigh? Cite evidence to support your response.”). Explain to students that this is the End-of-Unit Assessment question.

- ▶ Students look at the agenda.
- ① Display the assessment prompt for students to see. Remind students of their work with this prompt in 10.1.1 Lesson 6.
- ▶ Students read the assessment and listen.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they revised the statement on their Evidence Collection Tool to reflect the skills outlined in W.9-10.2 and W.9-10.9.

- ▶ Students discuss how they revised the statement on their Evidence Collection Tool to implement standards W.9-10.2 and W.9-10.9.

Activity 3: Collaborative Brainstorm

15%

Display three pieces of chart paper around the room, one for each of the three poems. Write the title, author, and date of publication at the top of each chart, as well as the focusing question:

What is a central idea in this poem? Support your assertion with evidence from the text.

- ① Consider preparing the chart paper before class begins. Depending on the size of the class, choose to do this activity in duplicate or triplicate, so each group of four is able to work on a poem at a time. Alternatively combine groups of four, but keep the groups small to encourage student participation and for ease of accountability. Consider displaying and reviewing the Speaking and Listening Rubric introduced in 10.1.1 Lesson 3, in order to remind students of the speaking and listening norms and protocols to practice during this activity.

Instruct students to work in their groups of four to write a statement in response to this question, supported with textual evidence. Then, instruct students to move clockwise to the next sheet of chart

paper, read the statement written by the previous group, and write a response. Student groups may agree, disagree, or expand on the statement.

Once they have returned to their original chart paper, ask students to write a conclusion or defense of their original statement. Explain that student groups are responsible for sharing a summary of the “conversation” that developed on their original chart paper.

Instruct students to begin the Collaborative Brainstorm activity.

- ① Remind students of their work with the Evidence Collection Tool in 10.1.1 Lesson 6.
- ① Display the directions for this activity for student reference.
 - ▶ Students participate in Collaborative Brainstorm.

Activity 4: End-of-Unit Assessment

65%

Instruct students to write a multi-paragraph response to the following prompt:

How does Williams draw upon and transform the central ideas established by Marlowe and Raleigh? Cite evidence to support your response.

Ask students to use the Text Analysis Rubric to guide their written responses.

- ① Display the prompt for students to see or provide the prompt in hard copy.
 - ▶ Students independently answer the prompt using evidence from the text.
 - 🗨 See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue their AIR using the language of the focus standard (RI.9-10.1, RL.9-10.1) to guide their reading. Students should come in prepared for a 3–5 minute discussion at the beginning of the next lesson based on the focus standard.

- ① Display and distribute the homework assignment.
 - ▶ Students follow along.

Homework

Continue your AIR using the language of the focus standard to guide your reading. Come in prepared for a 3–5 minute discussion at the beginning of the next lesson based on their focus standard.

Text Analysis Rubric

_____/16

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis: The extent to which the response conveys complex ideas and information clearly and accurately in order to respond to the task and support an analysis of the text.</p> <p>(W.9-10.2, W.9-10.9, R.9-10.2, R.9-10.5)</p>	<p>Introduce a well-reasoned claim regarding the development of a central idea.</p> <p>Demonstrate a thoughtful analysis of the author’s use of specific details to shape and refine the central idea.</p> <p>and/or</p> <p>Demonstrate a thoughtful analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>	<p>Introduce a clear and focused claim regarding the development of a central idea.</p> <p>Demonstrate an appropriate analysis of the author’s use of specific details to shape and refine the central idea.</p> <p>and/or</p> <p>Demonstrate an appropriate analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>	<p>Introduce a claim regarding the development of a central idea.</p> <p>Demonstrate a superficial and/or mostly literal analysis of the author’s use of specific details to shape and refine the central idea.</p> <p>and/or</p> <p>Demonstrate a superficial and/or mostly literal analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>	<p>Introduce a confused or incomplete claim.</p> <p>and/or</p> <p>Demonstrate a minimal analysis of the author’s use of details to shape and refine the central idea</p> <p>and/or</p> <p>Demonstrate a minimal analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole.</p>
<p>Command of Evidence: The extent to which the response presents evidence from the provided text to support analysis.</p> <p>(W.9-10.2.a, W.9-10.9)</p>	<p>Present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis.</p>	<p>Present ideas sufficiently, making adequate use of relevant evidence to support analysis.</p>	<p>Present ideas inconsistently, inadequately, and/or inaccurately in an attempt to support analysis, making use of some evidence that may be irrelevant.</p>	<p>Present little or no evidence from the text.</p>
<p>Coherence, Organization, and Style: The extent to which the response logically organizes complex ideas, concepts, and information using formal style and precise language.</p> <p>(W.9-10.2.b, e, W.9-10.9)</p>	<p>Exhibit logical organization of ideas and information to create a cohesive and coherent response.</p> <p>Establish and maintain a formal style, using precise language and sound structure.</p>	<p>Exhibit acceptable organization of ideas and information to create a coherent response.</p> <p>Establish and maintain a formal style, using appropriate language and structure.</p>	<p>Exhibit inconsistent organization of ideas and information, failing to create a coherent response.</p> <p>Lack a formal style, using language that is basic, inappropriate, or imprecise.</p>	<p>Exhibit little organization of ideas and information.</p> <p>Use language that is predominantly incoherent, inappropriate, or copied directly from the task or text.</p> <p>Are minimal, making assessment unreliable.</p>
<p>Control of Conventions: The extent to which the response demonstrates command of conventions of standard English grammar, usage, capitalization, punctuation, and spelling.</p> <p>(L.9-10.1, L.9-10.2)</p>	<p>Demonstrate control of the conventions with infrequent errors.</p>	<p>Demonstrate partial control of conventions with occasional errors that do not hinder comprehension.</p>	<p>Demonstrate emerging control of conventions with some errors that hinder comprehension.</p>	<p>Demonstrate a lack of control of conventions with frequent errors that make comprehension difficult.</p> <p>Are minimal, making assessment of conventions unreliable.</p>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

Text Analysis Checklist

Assessed Standard: _____

	Does my writing...	✓
Content and Analysis	Introduce a well-reasoned claim regarding the development of a central idea?	<input type="checkbox"/>
	Demonstrate a thoughtful analysis of the author’s use of specific details to shape and refine the central idea? and/or Demonstrate a thoughtful analysis of how the structure of texts, including how specific sentences, paragraphs, and larger portions of the text relate to each other and the whole?	<input type="checkbox"/>
Command and Evidence	Present ideas clearly and consistently, making effective use of specific and relevant evidence to support analysis?	<input type="checkbox"/>
Coherence, Organization, and Style	Exhibit logical organization of ideas and information to create a cohesive and coherent response?	<input type="checkbox"/>
	Establish and maintain a formal style, using precise language and sound structure?	<input type="checkbox"/>
Control of Conventions	Demonstrate control of the conventions with infrequent errors?	<input type="checkbox"/>

THE PASSIONATE SHEPHERD TO HIS LOVE

Christopher Marlowe. 1599.

Come live with me and be my love,
And we will all the pleasures prove
That hills and valleys, dale and field,
And all the craggy mountains yield.

There will we sit upon the rocks
And see the shepherds feed their flocks,
By shallow rivers, to whose falls
Melodious birds sing madrigals.

There will I make thee beds of roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle.

A gown made of the finest wool
Which from our pretty lambs we pull,
Fair lined slippers for the cold,
With buckles of the purest gold.

A belt of straw and ivy buds
With coral clasps and amber studs:
And if these pleasures may thee move,
Come live with me and be my love.

Thy silver dishes for thy meat
As precious as the gods do eat,
Shall on an ivory table be
Prepared each day for thee and me.

The shepherd swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move,
Then live with me and be my love.

THE NYMPH'S REPLY TO THE SHEPHERD

Sir Walter Raleigh. 1600.

If all the world and love were young,
And truth in every Shepherd's tongue,
These pretty pleasures might me move,
To live with thee, and be thy love.

Time drives the flocks from field to fold,
When rivers rage and rocks grow cold,
And Philomel becometh dumb,
The rest complains of cares to come.

The flowers do fade, and wanton fields,
To wayward winter reckoning yields,
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten,
In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,
The coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.

But could youth last, and love still breed,
Had joys no date, nor age no need,
Then these delights my mind might move
To live with thee, and be thy love.