Contents

CLOSE READING WORKSHOP 1
Informational Texts in Language Arts ......................................................... 1

CLOSE READING WORKSHOP 2
Argumentative Texts ....................................................................................... 19

CLOSE READING WORKSHOP 3
Poetry .............................................................................................................. 39

CLOSE READING WORKSHOP 4
Shakespeare ................................................................................................... 51

ISBN: 978-1-4573-0306-7
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Introduction

One of the biggest challenges that teachers face is helping students at all skill levels regularly practice and master the skill of close reading. Although it has long been common practice in Language Arts classrooms to teach students to identify themes and to articulate main ideas, it is less common for teachers to focus on close reading instruction. To be successful in college and beyond, students must learn to read and understand complex texts with depth and attention to the details of form and content. In response to this need, SpringBoard has created a series of grade-level close reading workshops that will facilitate skill development in close reading. These workshops are designed to help teachers guide students as they develop the skills necessary for close reading of a broad range of high-quality texts of increasing complexity. The workshops can be used to support or extend rigorous instruction in the SpringBoard materials, and they provide excellent models for differentiation.

Close Reading Strategies

Close reading requires that students read the same text multiple times, using a variety of reading strategies to help them make meaning of the text. Among these strategies are diffusing vocabulary, marking the text, responding to text-based interpretive questions, and rereading. To facilitate rereading, the workshops feature texts that are substantial enough to merit close reading, yet are an appropriate length for students to read multiple times. Each time students read a text, they will focus on a different element and use different close reading strategies. For example, the first text requires students to use diffusing as they use context clues and define new vocabulary to help them gain a deeper understanding of the text. The wide range of strategies that students use include both individual and collaborative strategies. In all cases, the focus is on making meaning of the text and analyzing the many ways that writers use language to create particular effects and meaning.

Instructional Design

Students who are college and career ready can engage with a wide range of texts of sufficient complexity with increasing independence. These SpringBoard reading workshops are designed to help students build that independence with strategic guidance from the teacher. Each workshop is organized to provide gradual release of instruction by starting with teacher-directed guided reading, focusing on reading strategies students can use independently, moving into collaborative work, and finally releasing students to independently apply what they have learned in independent practice and a synthesis activity.

For example, the first activity in each workshop begins with guided practice, giving the teacher the opportunity to guide students in learning vocabulary and learning to use initial reading strategies. Students read the text in this first activity multiple times, focusing on a different purpose with each reading, including understanding vocabulary in context and using text-dependent questioning to make meaning of the text. The second activity continues a thematic connection with a visual text. Students are required to “read” an image multiple times, identifying elements of the image and inferring meaning. The third activity requires students to work independently to close read a new text. The fourth and final activity requires students to synthesize what they have learned by responding to a writing prompt, participating in a debate or discussion, or creating a multimedia presentation.
Range of Texts and Text Complexity
Different types of texts make different demands of the reader, and college and career readiness standards require that students engage with a wide range of both literary and informational texts. Each close reading workshop features three thematically linked texts: two written and one visual. Each of the five close reading workshops focuses on a specific text genre and provides a vertically aligned set of instructional activities with texts of increasing complexity from Grades 6 through 11. All texts are written by published authors and cover a broad range of literary and historical time periods.

The close reading workshops provide a measure of quantitative and qualitative text complexity by including a readability score as well as an evaluation of the difficulty of the reading task the student is to perform. The quantitative measure is a Lexile score, while qualitative measures are described using verbs from the Anderson Krathwohl revised Bloom’s taxonomy.

Acknowledgments
The College Board gratefully acknowledges the contributions of the following classroom teachers and writers who contributed to the creation and revision of these close reading workshops.

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Close Reading Workshop 1 • Close Reading of Informational/Literary Nonfiction Texts

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

Close Reading for Meaning
In this workshop, you will read three different texts and practice close reading using strategies that will help you make meaning of the text. Your teacher will guide you through the first activity. In Activity 2, you will work in a collaborative group to read and respond to the text. For the third activity, you will work independently to apply the close reading strategies you have learned to understanding a new text.

Activity 1
Guided Practice
You will read the text in this activity at least three times, focusing on a different purpose for each reading.

First Reading: First Impressions
Read the following passage silently. Your focus for this first reading is on understanding the meaning of the passage. As you read, practice diffusing the words you may not know by replacing unfamiliar words with synonyms or definitions for the underlined words. Use the definitions and synonyms to the right of the paragraphs to help your understanding.

In addition, stop after each paragraph and do these two things:
1. Underline the topic sentence of each paragraph.
2. Circle the most important word in the sentence that you underlined.
A Quilt of a Country: Out of Many, One?

by Anna Quindlen

1 America is an improbable idea. A mongrel nation built of ever-changing disparate parts, it is held together by a notion, the notion that all men are created equal, though everyone knows that most men consider themselves better than someone. “Of all the nations in the world, the United States was built in nobody’s image,” the historian Daniel Boorstin wrote. That’s because it was built of bits and pieces that seem discordant, like the crazy quilts that have been one of its great folk-art forms, velvet and calico and checks and brocades. Out of many, one. That is the ideal.

2 The reality is often quite different, a great national striving consisting frequently of failure. Many of the oft-told stories of the most pluralistic nation on earth are stories not of tolerance, but of bigotry. Slavery and sweatshops, the burning of crosses and the ostracism of the other. Children learn in social-studies class and in the news of the lynching of blacks, the denial of rights to women, the murders of gay men. It is difficult to know how to convince them that this amounts to “crown thy good with brotherhood,” that amid all the failures is something spectacularly successful. Perhaps they understand it at this moment, when enormous tragedy, as it so often does, demands a time of reflection on enormous blessings.

3 This is a nation founded on a conundrum, what Mario Cuomo has characterized as “community added to individualism.” These two are our defining ideals; they are also in constant conflict. Historians today bemoan the ascendency of a kind of prideful apartheid in America, saying that the clinging to ethnicity, in background and custom, has undermined the concept of unity. These historians must have forgotten the past, or have gilded it. The New York of my children is no more Balkanized, probably less so, than the Philadelphia of my father, in which Jewish boys would walk several blocks out of their way to avoid the Irish divide of Chester Avenue. (I was the product of a mixed marriage, across barely bridgeable lines: an Italian girl, an Irish boy. How quaint it seems now, how incendiary then.) The Brooklyn of Francie Nolan’s famous tree, the Newark of which Portnoy complained, even the uninflected WASP suburbs of Cheever’s characters: they are ghettos, pure and simple. Do the Cambodians and the Mexicans in California coexist less easily today than did the Irish and Italians of Massachusetts a century ago? You know the answer.

4 What is the point of this splintered whole? What is the point of a nation in which Arab cabbies chauffeur Jewish passengers through the streets of New York—and in which Jewish cabbies chauffeur Arab passengers, too, and yet speak in theory of hatred, one for the other? What is the point of a nation in which one part seems to be always on
the verge of fisticuffs with another, blacks and whites, gays and straights, left and right, Pole and Chinese and Puerto Rican and Slovenian? Other countries with such divisions have in fact divided into new nations with new names, but not this one, impossibly interwoven even in its hostilities.

5 Once these disparate parts were held together by a common enemy, by the fault lines of world wars and the electrified fence of communism. With the end of the cold war there was the creeping concern that without a focus for hatred and distrust, a sense of national identity would evaporate, that the left side of the hyphen—African-American, Mexican-American, Irish-American—would overwhelm the right. And slow-growing domestic traumas like economic unrest and increasing crime seemed more likely to emphasize division than community. Today the citizens of the United States have come together once more because of armed conflict and enemy attack. Terrorism has led to devastation—and unity.

6 Yet even in 1994, the overwhelming majority of those surveyed by the National Opinion Research Center agreed with this statement: “The U.S. is a unique country that stands for something special in the world.” One of the things that it stands for is this vexing notion that a great nation can consist entirely of refugees from other nations, that people of different, even warring religions and cultures can live, if not side by side, then on either side of the country’s Chester Avenues. Faced with this diversity there is little point in trying to isolate anything remotely resembling a national character, but there are two strains of behavior that, however tenuously, abet the concept of unity.

7 There is that Calvinist undercurrent in the American psyche that loves the difficult, the demanding, that sees mastering the impossible, whether it be prairie or subway, as a test of character, and so glories in the struggle of this fractured coalescing. And there is a grudging fairness among the citizens of the United States that eventually leads most to admit that, no matter what the English-only advocates try to suggest, the new immigrants are not so different from our own parents or grandparents. Leonel Castillo, former director of the Immigration and Naturalization Service and himself the grandson of Mexican immigrants, once told the writer Studs Terkel proudly, “The old neighborhood Ma-Pa stores are still around. They are not Italian or Jewish or Eastern European any more. Ma and Pa are now Korean, Vietnamese, Iraqi, Jordanian, Latin American. They live in the store. They work seven days a week. Their kids are doing well in school. They’re making it. Sound familiar?”

8 Tolerance is the word used most often when this kind of coexistence succeeds, but tolerance is a vanilla-pudding word, standing for little more than the allowance of letting others live unremarked and unmolested. Pride seems excessive, given the American willingness to endlessly complain about them, them being whoever is new, different, unknown or currently under suspicion. But patriotism is partly taking pride in this unlikely ability to throw all of us together in a country that across its length and breadth is as different as a dozen countries, and still be able to call it by one name. When photographs of the faces of all those who died in the World Trade Center destruction are
assembled in one place, it will be possible to trace in the skin color, the shape of the eyes and the noses, the texture of the hair, a map of the world. These are the representatives of a mongrel nation that somehow, at times like this, has one spirit. Like many improbable ideas, when it actually works, it’s a wonder.

Check Your Understanding
Choose one paragraph of the essay. Explain the relationship between the topic sentence and the concluding sentence in terms of the meaning of the paragraph.

Second Reading: Vocabulary in Context
Now listen as your teacher reads the passage aloud. Follow along as the passage is being read aloud and this time circle words or phrases (other than the underlined words) that are allusions and images Quindlen uses in this essay to create a rhetorical effect.

After your teacher has read the passage aloud, look up those allusions and images that you identified as unfamiliar and/or important, and make inferences about the relevance and meaning below.
Check Your Understanding
Now that you have diffused unfamiliar terms and identified and analyzed allusions and images, write an summary of the central idea as presented in the first and last paragraphs of Anna Quindlen’s essay. Connect your understanding of how the idea is developed in last paragraph.

Third Reading: Text-Dependent Questioning
Now read the passage again, this time with the focus on the interpretive questions of the Key Ideas and Details. As your class discusses the text, annotate it with your responses to the questions and highlight or underline the textual evidence that supports your answer. During discussions, you may also want to annotate the text to record a new or different meaning of the text.

Background Information: Anna Quindlen is an American author, journalist, and opinion columnist whose New York Times column Public and Private won the Pulitzer Prize for Commentary in 1992. In this essay, written on September 26, 2001, two weeks after the terrorist attack on the World Trade Center, Quindlen explores the “improbable idea” that is America.
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1 America is an improbable idea. A mongrel nation built of ever-changing disparate parts, it is held together by a notion, the notion that all men are created equal, though everyone knows that most men consider themselves better than someone. “Of all the nations in the world, the United States was built in nobody’s image,” the historian Daniel Boorstin wrote. That’s because it was built of bits and pieces that seem discordant, like the crazy quilts that have been one of its great folk-art forms, velvet and calico and checks and brocades. Out of many, one. That is the ideal.

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Once these disparate parts were held together by a common enemy, by the fault lines of world wars and the electrified fence of communism. With the end of the cold war there was the creeping concern that without a focus for hatred and distrust, a sense of national identity would evaporate, that the left side of the hyphen—African-American, Mexican-American, Irish-American—would overwhelm the right. And slow-growing domestic traumas like economic unrest and increasing crime seemed more likely to emphasize division than community. Today the citizens of the United States have come together once more because of armed conflict and enemy attack. Terrorism has led to devastation—and unity.

Yet even in 1994, the overwhelming majority of those surveyed by the National Opinion Research Center agreed with this statement: “The U.S. is a unique country that stands for something special in the world.” One of the things that it stands for is this vexing notion that a great nation can consist entirely of refugees from other nations, that people of different, even warring religions and cultures can live, if not side by side, then on either side of the country’s Chester Avenues. Faced with this diversity there is little point in trying to isolate anything remotely resembling a national character, but there are two strains of behavior that, however tenuously, abet the concept of unity.

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Tolerance is the word used most often when this kind of coexistence succeeds, but tolerance is a vanilla-pudding word, standing for little more than the allowance of letting others live unremarked and unmolested. Pride seems excessive, given the American willingness to endlessly complain about them, being whoever is new, different, unknown or currently under suspicion. But patriotism is partly taking pride in this unlikely ability to throw all of us together in a country that across its length and breadth is as different as a dozen countries, and still be able to call it by one name. When photographs of the faces of all those who died in the World Trade Center destruction are assembled in one place, it will be possible to trace in the skin color, the shape of the eyes and the noses, the texture of the hair, a map of the world. These are the representatives of a mongrel nation that somehow, at times like this, has one spirit. Like many improbable ideas, when it actually works, it’s a wonder.

KEY IDEAS AND DETAILS
In what ways does Quindlen’s paradoxical phrase “fractured coalescing” connect to the metaphor of the quilt and reinforce the ideas in her essay?

KEY IDEAS AND DETAILS
Quindlen concludes her essay by rejecting the notion of tolerance as a “vanilla-pudding word.” What does she mean by this phrase, and why is tolerance inadequate to explain our uniqueness?
Check Your Understanding
Now that you have read closely and worked to understand the Key Ideas and Details of this text, choose one of the major ideas Quindlen presents (the ideals of community and individualism; the “fractured coalescing,” the “splintered whole” or “vanilla-pudding” tolerance) and discuss your new understanding of how that idea fits into the essay.

Synthesizing Your Ideas
Now that you have read the passage multiple times and have studied its vocabulary, language, and ideas, show your understanding by responding to the following questions about the subject, occasion, audience, purpose, speaker and tone of the essay.

Work with your peers to examine some of the elements that Quindlen considered when crafting her piece. In your group, use the SOAPSTone strategy to analyze the essay. Consider the guiding questions as you examine each component of the essay. Write your responses on a poster that you will share with the class.
### SOAPSTone

**S – Speaker**
How might Anna Quindlen’s position as a journalist influence her message?

**O – Occasion**
In what ways might the timing of this essay influence Quindlen’s message?

**A – Audience**
This essay was published in *Newsweek* magazine, a widely read weekly news publication. Who, then, is her primary audience? How might this audience shape her essay?

**P – Purpose**
What is Anna Quindlen’s purpose in writing this essay? How do you believe she wants her audience to respond to the ideas in her essay?

**S – Subject**
What is the primary subject or central topic of this essay?

**Tone**
Consider how the tone changes over the course of the essay. Try to characterize the progression. The tone moves from __________ to __________ and finally to __________.
Check Your Understanding
In a manner that your teacher determines, share and compare your group’s responses with another’s. Check for agreement on important elements such as Purpose and Tone. After discussion, adjust your responses to show new insights.

Writing Prompt: Now that you have exchanged ideas with your peers, write a response in which you analyze how Quindlen uses the controlling metaphor of the quilt to advance her central idea. Be sure to:
• Create a thesis that states Quindlen’s central idea.
• Use textual evidence from the essay to support your thesis.
• Provide a conclusion that follows from the ideas presented.
ACTIVITY 2

Collaborative Practice

Look carefully at the painting below. A number of visual texts have come to symbolize the idea of a unified American nation. One famous painting is *George Washington Crossing the Delaware*, painted in 1851 by German American artist Emanuel Gottlieb Leutze. Examine the overall effect of this painting and the details by applying the **OPTIC** strategy to your study.

![George Washington Crossing the Delaware](image)

*by Emanuel Gottlieb Leutze*

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**Introducing the Strategy: OPTIC**

OPTIC is a strategy for systematically analyzing visual texts—including paintings, photographs, advertisements, maps, charts, or graphs—and developing an interpretation regarding the meaning or theme(s) of the text. The acronym stands for **Overview**, **Parts**, **Title**, **Interrelationships**, and **Conclusion**.
Applying OPTIC

The OPTIC strategy allows you to analyze a visual image in a systematic way in order to understand how all aspects of the artwork combine to create an overall impression.

Work collaboratively to respond to the following prompts that are part of the OPTIC strategy. To do a close reading of a visual image, you should view and review the painting each time you respond to the prompts.

O Write a brief overview of the content of the painting.

P Look at each part of the image and note details that seem important. These details can be anything: color, figures, textures, scenery, or any other feature that you notice.

T Use the title to clarify the subject of the painting.

I Specify the interrelationships in the painting. In other words, how are the parts related both to one another and to the painting as a whole?

C Draw a conclusion about the painting as a whole. What is the main idea that the painting offers?

Writing Prompt: Write an essay in which you connect the subject and purpose of this painting to Quindlen’s commentary stemming from the terrorist attack on the World Trade Center. Be sure to:

• Create a thesis that connects the two texts.
• Provide textual support for your assertion(s).
• Provide a conclusion that follows from your major points.
The complete text of Abraham Lincoln's second inaugural address, delivered on March 4, 1865, appears below. Lincoln was reelected as President of the United States while the Civil War still raged, and his address needed to recognize the ongoing conflict.

First Reading: First Impressions
Read Lincoln's speech silently to yourself. As you read, think about the meanings of the underlined words and diffuse the vocabulary by replacing the underlined words with synonyms or definitions. Use the definitions included, your knowledge of words, and context clues to understand Lincoln's thinking.

In addition, during your first reading, stop after each paragraph and do two things:
1. Underline the topic sentence of each paragraph.
2. Circle the most important word in the sentence that you underlined.

by Abraham Lincoln

1 Fellow countrymen: At this second appearing to take the oath of the presidential office, there is less occasion for an extended address than there was at the first. Then a statement, somewhat in detail, of a course to be pursued, seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself; and it is, I trust, reasonably satisfactory and encouraging to all. With high hope for the future, no prediction in regard to it is ventured.

2 On the occasion corresponding to this four years ago, all thoughts were anxiously directed to an impending civil war. All dreaded it—all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to destroy it without war—seeking to dissolve the Union, and divide effects, by negotiation. Both parties deprecated war; but one of them would make war rather than let the nation survive; and the other would accept war rather than let it perish. And the war came.
3 One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the Southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was, somehow, the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rent the Union, even by war; while the government claimed no right to do more than to restrict the territorial enlargement of it.

4 Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with, or even before, the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible, and pray to the same God; and each invokes His aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces; but let us judge not, that we be not judged. The prayers of both could not be answered—that of neither has been answered fully.

5 The Almighty has his own purposes. “Woe unto the world because of offenses! For it must needs be that offenses come; but woe to that man by whom the offense cometh.” If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through his appointed time, he now wills to remove, and that he gives to both North and South this terrible war, as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to him? Fondly do we hope—fervently do we pray—that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn by the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said, “The judgments of the Lord are true and righteous altogether.”

6 With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations.
Second Reading: Vocabulary in Context
After reading the speech to yourself, listen and follow along as the speech is read aloud. As you read along, note the sentences you underlined and the words you circled as important. You may want to underline another, different sentence this time.

After Reading
Pair with another student and share your underlined sentences. Discuss the meanings and the effect of the sentences on your understanding and appreciation of Lincoln’s comments. Together, choose one sentence from the speech that you both consider important.

Check Your Understanding
Now that you have defined unfamiliar terms and identified important sentences and ideas in Lincoln’s speech, show your understanding of this important speech by choosing a significant sentence and explaining its importance within the context of the entire speech.

Third Reading: Text-Dependent Questioning
Now read the passage again, this time with the focus of reading to respond to the interpretive questions in the Key Ideas and Details.

Second Inaugural Address
by Abraham Lincoln

1 Fellow countrymen: At this second appearing to take the oath of the presidential office, there is less occasion for an extended address than there was at the first. Then a statement, somewhat in detail, of a course to be pursued, seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself; and it is, I trust, reasonably satisfactory and encouraging to all. With high hope for the future, no prediction in regard to it is ventured.

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3 One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the Southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was, somehow, the cause of KEY IDEAS AND DETAILS
Lincoln calls the progress of the Civil War “reasonably satisfactory and encouraging to all,” However, he does not specifically predict that the forces in the North will win. What is the effect of expressing hope while not claiming certain victory?

KEY IDEAS AND DETAILS
Lincoln uses the term “insurgent” to describe the Confederate forces. What other language does Lincoln use to remind his audience that he believes the fault of the continuing war lies exclusively in the hands of those who fight on the side of the South?
the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union, even by war; while the government claimed no right to do more than to restrict the territorial enlargement of it.

4 Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with, or even before, the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible, and pray to the same God; and each invokes His aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces; but let us judge not, that we be not judged. The prayers of both could not be answered—that of neither has been answered fully.

5 The Almighty has his own purposes. “Woe unto the world because of offenses! For it must needs be that offenses come; but woe to that man by whom the offense cometh.” If we shall suppose that American slavery is one of those offenses which, in the providence of God, must needs come, but which, having continued through his appointed time, he now wills to remove, and that he gives to both North and South this terrible war, as the woe due to those by whom the offense came, shall we discern therein any departure from those divine attributes which the believers in a living God always ascribe to him? Fondly do we hope—fervently do we pray—that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman’s two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn by the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said, “The judgments of the Lord are true and righteous altogether.”

6 With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation’s wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations.

After Reading
Writing Prompt: Based on your understanding of Lincoln’s speech at his Second Inauguration, summarize his points as to why the United States is at war. Be sure to:
• Begin the paragraph with a topic sentence.
• Use quotations as you summarize.
**Synthesizing Your Understanding Using SOAPSTone**

You are familiar with the analytical strategy of SOAPSTone. Use it now to bring together your thinking about the important elements of this speech. Use the following space or create a similar graphic organizer and list the six aspects used to analyze text.

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<thead>
<tr>
<th>S – Speaker</th>
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<td>O – Occasion</td>
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<td>A – Audience</td>
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**Writing Prompt:** Taking into account all the ideas you have heard, write a response in which you analyze how Lincoln has structured his ideas in his second inaugural address, including the order in which he makes the points, how he introduces and develops the points, and the connections he draws between them.

Be sure to:

1. Create a topic sentence that makes a general statement about the structure or organization of the speech
2. Explain how Lincoln develops his structure
3. Examine the connections Lincoln draws from the points he makes.
ACTIVITY 4

Synthesis Questions

Your teacher may choose, or ask you to choose, one of the following assessments to demonstrate your understanding of the texts you have read.

Writing Prompt: Quindlen’s essay and Lincoln’s second inaugural address both express the message that it is important for people in America to move past divisions to a more perfect union. How does the painting of George Washington crossing the Delaware express the same ideas visually?

Debate/Discussion: Conduct a Socratic Seminar. Now that you have analyzed elements of Lincoln’s second inaugural address, work with a group to create three or four open-ended questions connected to the text of Lincoln’s address to be used in a Socratic Seminar. Remember that your text-based questions should not have a “yes” or “no” answer but should be questions that will encourage a rich discussion. With your questions and your annotated text in front of you, engage with your peers in a Socratic Seminar in which you share your questions and hear the questions that other students have generated.

Multimedia Presentation: Images that show a contrast between the ideal of unity and the ideal of community abound in depictions of historical and modern America. Create a collage or a collection of contrasting images, and explain how the images embody the ideals of American unity and the realities of American discord. Consider using presentation software to create and show your collection.

Reflection

Think about what you have learned from your close reading and analysis of the text passages you have read in this workshop.

1. Do the words on our national emblem – E Pluribus Unum, or “Out of Many, One” – truly express the current reality in America? In what ways is the United States a unique country that stands for something special in the world?

2. In this workshop, what have you learned about how to make sense of complex texts? How can you use what you have learned to help you as you encounter challenging texts in the future? What strategies best helped you as a learner during this workshop? When and why would you use these strategies in the future?
Close Reading of Argumentative Nonfiction Texts

Learning Targets

• Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
• 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.
• Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.
• 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.
• Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient.
• 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.
• 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.

Close Reading for Meaning

In an argument, reading closely means readers must consider the rhetoric the writer or speaker uses to persuade an audience. Rhetoric can include a variety of techniques, such as repetition, sentence structure, or figurative language. One form of figurative language that writers use in persuasion is juxtaposition for the purpose of comparison. The reader should also consider other techniques used by the author to support his claim, such as rhetorical appeals. Ethos, a rhetorical appeal that focuses on ethics, or the character and qualifications of the speaker, is particularly relevant to arguments that debate acts of conscience, such as those that you will read in this workshop.

In this workshop, you will read three different texts and will practice close reading using strategies that will help you make meaning of the text. Your teacher will guide you through the first activity. In Activity 2, you will work in a collaborative group to read and respond to the text. For the third activity, you will work independently to apply close-reading strategies to determine meaning in a new text.

ACTIVITY 1
Guided Practice

You will read the text in this activity at least three times, focusing on a different purpose for each reading.

First Reading: First Impressions

Read the following passage silently. Your focus for this first reading is on understanding the meaning of the passage. As you read, practice diffusing the words you may not know by replacing unfamiliar words with synonyms or definitions for the underlined words. Use the definitions and synonyms to the right side or left side of the paragraphs to help your understanding.
I come to this magnificent house of worship tonight because my conscience leaves me no other choice. I join you in this meeting because I'm in deepest agreement with the aims and work of the organization which has brought us together: Clergy and Laymen Concerned About Vietnam. The recent statements of your executive committee are the sentiments of my own heart, and I found myself in full accord when I read its opening lines: "A time comes when silence is betrayal." And that time has come for us in relation to Vietnam.

The truth of these words is beyond doubt, but the mission to which they call us is a most difficult one. Even when pressed by the demands of inner truth, men do not easily assume the task of opposing their government's policy, especially in time of war. Nor does the human spirit move without great difficulty against all the apathy of conformist thought within one's own bosom and in the surrounding world. Moreover, when the issues at hand seem as perplexing as they often do in the case of this dreadful conflict, we are always on the verge of being mesmerized by uncertainty; but we must move on.

And some of us who have already begun to break the silence of the night have found that the calling to speak is often a vocation of agony, but we must speak. We must speak with all the humility that is appropriate to our limited vision, but we must speak. And we must rejoice as well, for surely this is the first time in our nation's history that a significant number of its religious leaders have chosen to move beyond the prophesying of smooth patriotism to the high grounds of a firm dissent based upon the mandates of conscience and the reading of history. Perhaps a new spirit is rising among us. If it is, let us trace its movements and pray that our own inner being may be sensitive to its guidance, for we are deeply in need of a new way beyond the darkness that seems so close around us.

Over the past two years, as I have moved to break the betrayal of my own silences and to speak from the burnings of my own heart, as I have called for radical departures from the destruction of Vietnam, many persons have questioned me about the wisdom of my path. At the heart of their concerns this query has often loomed large and loud: "Why are you speaking about the war, Dr. King?" "Why are you joining the voices of dissent?"
“Peace and civil rights don’t mix,” they say. “Aren’t you hurting the cause of your people,” they ask? And when I hear them, though I often understand the source of their concern, I am nevertheless greatly saddened, for such questions mean that the inquirers have not really known me, my commitment or my calling. Indeed, their questions suggest that they do not know the world in which they live.

5 Since I am a preacher by calling, I suppose it is not surprising that I have seven major reasons for bringing Vietnam into the field of my moral vision. There is at the outset a very obvious and almost facile connection between the war in Vietnam and the struggle I, and others, have been waging in America. A few years ago there was a shining moment in that struggle. It seemed as if there was a real promise of hope for the poor – both black and white – through the poverty program. There were experiments, hopes, new beginnings. Then came the buildup in Vietnam, and I watched this program broken and eviscerated, as if it were some idle political plaything of a society gone mad on war, and I knew that America would never invest the necessary funds or energies in rehabilitation of its poor so long as adventures like Vietnam continued to draw men and skills and money like some demonic destructive suction tube. So, I was increasingly compelled to see the war as an enemy of the poor and to attack it as such.

6 Perhaps a more tragic recognition of reality took place when it became clear to me that the war was doing far more than devastating the hopes of the poor at home. It was sending their sons and their brothers and their husbands to fight and to die in extraordinarily high proportions relative to the rest of the population. We were taking the black young men who had been crippled by our society and sending them eight thousand miles away to guarantee liberties in Southeast Asia which they had not found in southwest Georgia and East Harlem. And so we have been repeatedly faced with the cruel irony of watching Negro and white boys on TV screens as they kill and die together for a nation that has been unable to seat them together in the same schools. And so we watch them in brutal solidarity burning the huts of a poor village, but we realize that they would hardly live on the same block in Chicago. I could not be silent in the face of such cruel manipulation of the poor.

7 My third reason moves to an even deeper level of awareness, for it grows out of my experience in the ghettos of the North over the last three years – especially the last three summers. As I have walked among the desperate, rejected, and angry young men, I have told them that Molotov cocktails and rifles would not solve their problems. I have tried to offer them my deepest compassion while maintaining my conviction that social change comes most meaningfully through nonviolent action. But they ask – and rightly so – what about Vietnam? They ask if our own nation wasn’t using massive doses of violence to solve its problems, to bring about the changes it wanted. Their questions hit home, and...
I knew that I could never again raise my voice against the violence of the oppressed in the ghettos without having first spoken clearly to the greatest purveyor of violence in the world today – my own government. For the sake of those boys, for the sake of this government, for the sake of the hundreds of thousands trembling under our violence, I cannot be silent.

8 For those who ask the question, “Aren’t you a civil rights leader?” and thereby mean to exclude me from the movement for peace, I have this further answer. In 1957 when a group of us formed the Southern Christian Leadership Conference, we chose as our motto: “To save the soul of America.” We were convinced that we could not limit our vision to certain rights for black people, but instead affirmed the conviction that America would never be free or saved from itself until the descendants of its slaves were loosed completely from the shackles they still wear. In a way we were agreeing with Langston Hughes, that black bard of Harlem, who had written earlier:

O, yes,
I say it plain,
America never was America to me,
And yet I swear this oath –
America will be!

9 Now, it should be incandescently clear that no one who has any concern for the integrity and life of America today can ignore the present war. If America’s soul becomes totally poisoned, part of the autopsy must read: Vietnam. It can never be saved so long as it destroys the deepest hopes of men the world over. So it is that those of us who are yet determined that America will be—are—are led down the path of protest and dissent, working for the health of our land.

10 As if the weight of such a commitment to the life and health of America were not enough, another burden of responsibility was placed upon me in 1954; and I cannot forget that the Nobel Peace Prize was also a commission, a commission to work harder than I had ever worked before for “the brotherhood of man.” This is a calling that takes me beyond national allegiances, but even if it were not present I would yet have to live with the meaning of my commitment to the ministry of Jesus Christ. To me the relationship of this ministry to the making of peace is so obvious that I sometimes marvel at those who ask me why I’m speaking against the war. Could it be that they do not know that the good news was meant for all men—for Communist and capitalist, for their children and ours, for black and for white, for revolutionary and conservative? Have they forgotten that my ministry is in obedience to the One who loved his enemies so fully that he died for them? What then can I say to the Vietcong or to Castro or to Mao as a faithful minister of this One? Can I threaten them with death or must I not share with them my life?
And finally, as I try to explain for you and for myself the road that leads from Montgomery to this place I would have offered all that was most valid if I simply said that I must be true to my conviction that I share with all men, the calling to be a son of the living God. Beyond the calling of race or nation or creed is this vocation of sonship and brotherhood, and because I believe that the Father is deeply concerned especially for his suffering and helpless and outcast children, I come tonight to speak for them.

This I believe to be the privilege and the burden of all of us who deem ourselves bound by allegiances and loyalties which are broader and deeper than nationalism and which go beyond our nation’s self-defined goals and positions. We are called to speak for the weak, for the voiceless, for the victims of our nation and for those it calls “enemy,” for no document from human hands can make these humans any less our brothers.

Second Reading: Vocabulary in Context

Now that you have read the passage silently, listen and follow along as the passage is read aloud. As you read along, highlight sentences that show how King connects his Nobel Peace Prize and his role as a civil rights leader to his need to break his silence about Vietnam.
Check Your Understanding

1. Pair with another student and compare the sentences you have chosen.

2. After discussing the connections, write an explanation of how these connections are both logical and ethical (relate to King’s ethos).

Third Reading: Text-Dependent Questioning

Now read the passage again, this time with the focus of reading to respond to the Key Ideas and Details interpretive questions. As your class discusses the text, write your responses to each question and highlight or underline the textual evidence that supports your answer. During discussions, you may also want to annotate the text to record a new or different meaning of the text.
**Background Information:** Dr. Martin Luther King, Jr., is unquestionably one of American history’s greatest public speakers, both because of the power of his rhetoric and because of the moral weight of his arguments in support of the civil rights movement. In fact, just before he delivered his famous “I Have a Dream” speech in August of 1963, he was introduced to the crowd as “the moral leader of our nation.” Yet in 1967, Dr. King’s moral vision led him to give the most controversial speech of his career, a speech regarding America’s military involvement in Vietnam. In the following excerpt from that speech, King lays out his moral justification for linking the pursuit of peace in Vietnam with the pursuit of civil rights reforms in the U.S. while offering “seven major reasons” why it is therefore appropriate—indeed, necessary—for him to take a public stance in opposition to the war effort.

From
"Beyond Vietnam— A Time to Break Silence"
by Martin Luther King, Jr., April 4, 1967

1 I come to this magnificent house of worship tonight because my conscience leaves me no other choice. I join you in this meeting because I’m in deepest agreement with the aims and work of the organization which has brought us together: Clergy and Laymen Concerned About Vietnam. The recent statements of your executive committee are the sentiments of my own heart, and I found myself in full accord when I read its opening lines: “A time comes when silence is betrayal.” And that time has come for us in relation to Vietnam.

2 The truth of these words is beyond doubt, but the mission to which they call us is a most difficult one. Even when pressed by the demands of inner truth, men do not easily assume the task of opposing their government’s policy, especially in time of war. Nor does the human spirit move without great difficulty against all the apathy of conformist thought within one’s own bosom and in the surrounding world. Moreover, when the issues at hand seem as perplexing as they often do in the case of this dreadful conflict, we are always on the verge of being mesmerized by uncertainty; but we must move on.

3 And some of us who have already begun to break the silence of the night have found that the calling to speak is often a vocation of agony, but we must speak. We must speak with all the humility that is appropriate to our limited vision, but we must speak. And we must rejoice as well, for surely this is the first time in our nation’s history that a significant number of its religious leaders have chosen to move beyond the prophesying of smooth patriotism to the high grounds of a firm dissent based upon the mandates of conscience and the reading of history. Perhaps a new spirit is rising among us. If it is, let us trace its movements and pray that our own inner being may be sensitive to its guidance, for we are deeply in need of a new way beyond the darkness that seems so close around us.
4 Over the past two years, as I have moved to break the betrayal of my own silences and to speak from the burnings of my own heart, as I have called for radical departures from the destruction of Vietnam, many persons have questioned me about the wisdom of my path. At the heart of their concerns this query has often loomed large and loud: “Why are you speaking about the war, Dr. King?” “Why are you joining the voices of dissent?” “Peace and civil rights don’t mix,” they say. “Aren’t you hurting the cause of your people,” they ask? And when I hear them, though I often understand the source of their concern, I am nevertheless greatly saddened, for such questions mean that the inquirers have not really known me, my commitment or my calling. Indeed, their questions suggest that they do not know the world in which they live.

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summers. As I have walked among the desperate, rejected, and angry young men, I have told
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certain rights for black people, but instead **affirmed** the conviction that America would
never be free or saved from itself until the descendants of its slaves were loosed completely
from the **shackles** they still wear. In a way we were agreeing with Langston Hughes, that
black bard of Harlem, who had written earlier:

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9 Now, it should be **incandescently** clear that no one who has any concern for the
**integrity** and life of America today can ignore the present war. If America’s soul becomes
totally poisoned, part of the **autopsy** must read: Vietnam. It can never be saved so long
as it destroys the deepest hopes of men the world over. So it is that those of us who are
yet determined that America will be – are – are led down the path of protest and dissent,
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10 As if the weight of such a commitment to the life and health of America were not
enough, another burden of responsibility was placed upon me in 1954; and I cannot forget
that the Nobel Peace Prize was also a **commission**, a commission to work harder than I had
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national **allegiances**, but even if it were not present I would yet have to live with the
meaning of my commitment to the **ministry** of Jesus Christ. To me the relationship of this

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**KEY IDEAS AND DETAILS**

Explain the metaphor King uses to characterize the conflict in Vietnam and the effect it is having
on America. Find other examples of rhetoric in his speech—particularly
diction, imagery, figurative language—that supports this characterization.
How might this affect his credibility with his various audiences?
ministry to the making of peace is so obvious that I sometimes marvel at those who ask me why I’m speaking against the war. Could it be that they do not know that the good news was meant for all men – for Communist and capitalist, for their children and ours, for black and for white, for revolutionary and conservative? Have they forgotten that my ministry is in obedience to the One who loved his enemies so fully that he died for them? What then can I say to the Vietcong or to Castro or to Mao as a faithful minister of this One? Can I threaten them with death or must I not share with them my life?

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Check Your Understanding
Now that you have read closely and worked to understand challenging portions of this passage, choose a sentence that you think is important to understanding King’s use of rhetoric in this speech. Explain in your own words what the sentence means and why it is important to understanding the passage.
Synthesizing Your Understanding
Now that you have read the passage three times and studied its vocabulary and sentences, synthesize your understanding by applying the SOAPSTone strategy. Respond to the following questions as a way of bringing all your knowledge together.

Introducing the Strategy: SOAPSTone
SOAPSTone is a strategy for analysis of a text to understand an author’s craft. Using this strategy, the reader discusses and identifies the speaker, the occasion, the audience, the purpose, the subject, and the tone.

S – Speaker: Even though King was already world famous when giving this speech, what specific details does he include about himself in the speech? What effect does this have on his ethos as the speaker?

O – Occasion: What is the immediate occasion for the speech? What broader social and historical factors may have motivated King’s decision to speak out at this time?

A – Audience: King’s immediate audience was the 3,000 people gathered in Riverside Church, but reporters were also present and King knew transcripts of the speech would be published in the days following its delivery. What can you infer about his different audiences based on his approach in the speech?
P – **Purpose:** What is King’s purpose in writing his speech? How do you believe he wants his audience to respond to the ideas in his speech?

S – **Subject:** What is King’s central claim in this excerpt and what reasons does he offer to support it?

**TONE – Tone:** What attitudes or emotions does King display in the speech, and what words or literary devices does he use to express these feelings?

**Writing Prompt:** Based on your current understanding of the passage, summarize how King uses rhetoric and other persuasive techniques to support his claims. Be sure to:
- Identify the central claims in King’s speech
- Provide textual evidence of the persuasive rhetoric he uses
- Include commentary explaining how he supports his claims
ACTIVITY 2

Collaborative Practice

Introducing the Strategy: OPTIC

OPTIC is a strategy for systematically analyzing visual texts—including paintings, photographs, advertisements, maps, charts, or graphs—and developing an interpretation regarding the meaning or theme(s) of the text. The acronym stands for Overview, Parts, Title, Interrelationships, and Conclusion.

Examine the image closely by applying the OPTIC strategy.

Applying OPTIC

The OPTIC strategy allows you to analyze a visual image in a systematic way in order to understand how all aspects of the artwork combine to create an overall impression.

Work collaboratively to respond to the following prompts that are part of the OPTIC strategy. To do a close reading of a visual image, you should view and review the artwork each time you respond to the questions.

O- Conduct a brief overview of the visual by examining it carefully. Note the details: images, shapes, position or angle in the frame, etc.

P- Key in on all of the parts by noting any specific details that seem important. This can be anything: captions, text, figures, scenery, or any other detail that may be symbolic.
T- Use the title and verbal text to clarify the subject(s) of the cartoons. How does the language in the caption and the photo suggest its meaning?

I- Specify the interrelationships within the photograph. In other words, how do the parts relate to one another? If relevant, consider any connections established to texts beyond this page.

C- Draw a conclusion about the theme of the photograph. What does it suggest about King's reason(s) for opposing the war?

Writing Prompt: Now that you have carefully examined the photograph and come to conclusions about its meaning, make a connection between this photograph and the speech written by Dr. King. Be sure to:
• Write a topic sentence that connects the two texts.
• Include textual details and explain how they support your connection.
• Write a conclusion that follows from your explanations.

ACTIVITY 3
Independent Practice

In the days after King delivered the speech “Beyond Vietnam—A Time to Break Silence,” the editorial staff of the New York Times joined 168 other major newspapers along with the NAACP in denouncing King's speech. The editors of the New York Times published the following response criticizing him for his choice to link the civil rights movement and the anti-war movement.

First Reading: First Impressions
Read the passage silently to yourself. As you read, think about the meanings of the underlined words. Look at the definitions in the right or left margin, and also use your knowledge of the words and context clues to help you diffuse the vocabulary and make meaning of the text.
In recent speeches and statements the Rev. Dr. Martin Luther King Jr. has linked his personal opposition to the war in Vietnam with the cause of Negro equality in the United States. The war, he argues, should be stopped not only because it is a futile war waged for the wrong ends but also because it is a barrier to social progress in this country and therefore prevents Negroes from achieving their just place in American life.

This is a fusing of two public problems that are distinct and separate. By drawing them together, Dr. King has done a disservice to both. The moral issues in Vietnam are less clear-cut than he suggests; the political strategy of uniting the peace movement and the civil rights movement could very well be disastrous for both causes.

Because American Negroes are a minority and have to overcome unique handicaps of racial antipathy and prolonged deprivation, they have a hard time in gaining their objectives even when their grievances are self-evident and their claims are indisputably just. As Dr. King knows from the Montgomery bus boycott and other civil rights struggles of the past dozen years, it takes almost infinite patience, persistence and courage to achieve the relatively simple aims that ought to be theirs by right.

The movement toward racial equality is now in the more advanced and more difficult stage of fulfilling basic rights by finding more jobs, changing patterns of housing and upgrading education. The battlegrounds in this struggle are Chicago and Harlem and Watts. The Negroes on these fronts need all the leadership, dedication and moral inspiration that they can summon; and under these circumstances to divert the energies of the civil rights movement to the Vietnam issue is both wasteful and self-defeating.

Dr. King makes too facile a connection between the speeding up of the war in Vietnam and the slowing down of the war on poverty. The eradication of poverty is at best the task of a generation. This “war” inevitably meets diverse resistance such as the hostility of local political machines, the skepticism of conservatives in Congress and the intractability of slum mores and habits. The nation could afford to make more funds available to combat poverty even while the war in Vietnam continues, but there is no certainty that the coming of peace would automatically lead to a sharp increase in funds.
5 Furthermore, Dr. King can only antagonize opinion in this country instead of winning recruits to the peace movement by recklessly comparing American military methods to those of the Nazis testing “new medicine and new tortures in the concentration camps of Europe.” The facts are harsh, but they do not justify such slander. Furthermore, it is possible to disagree with many aspects of United States policy in Vietnam without whitewashing Hanoi.

6 As an individual, Dr. King has the right and even the moral obligation to explore the ethical implications of the war in Vietnam, but as one of the most respected leaders of the civil rights movement he has an equally weighty obligation to direct that movement’s efforts in the most constructive and relevant way.

7 There are no simple or easy answers to the war in Vietnam or to racial injustice in this country. Linking these hard, complex problems will lead not to solutions but to deeper confusion.

Second Reading: Vocabulary in Context
As you listen and follow along as the passage is read again aloud, circle any additional words that you don’t know or that you think are important to understanding the passage.

Check Your Understanding
Now that you have read closely and worked to understand challenging portions of this passage, choose a sentence that you think is important to understanding the argument of this editorial. Explain in your own words what the sentence means and why it is important to understanding the passage.
Third Reading: Text-Dependent Questioning

Now read the passage again, this time with the focus of reading to respond to the interpretive questions in the Key Ideas and Details. As you reread the text to answer the questions, annotate the text or write your responses to each question and highlight or underline the textual evidence that supports your answer.

From
Dr. King’s Error
by the New York Times, April 7, 1967

1 In recent speeches and statements the Rev. Dr. Martin Luther King Jr. has linked his personal opposition to the war in Vietnam with the cause of Negro equality in the United States. The war, he argues, should be stopped not only because it is a futile war waged for the wrong ends but also because it is a barrier to social progress in this country and therefore prevents Negroes from achieving their just place in American life.

2 This is a fusing of two public problems that are distinct and separate. By drawing them together, Dr. King has done a disservice to both. The moral issues in Vietnam are less clear-cut than he suggests; the political strategy of uniting the peace movement and the civil rights movement could very well be disastrous for both causes.

3 Because American Negroes are a minority and have to overcome unique handicaps of racial antipathy and prolonged deprivation, they have a hard time in gaining their objectives even when their grievances are self-evident and their claims are indisputably just. As Dr. King knows from the Montgomery bus boycott and other civil rights struggles of the past dozen years, it takes almost infinite patience, persistence and courage to achieve the relatively simple aims that ought to be theirs by right.

4 The movement toward racial equality is now in the more advanced and more difficult stage of fulfilling basic rights by finding more jobs, changing patterns of housing and upgrading education. The battlegrounds in this struggle are Chicago and Harlem and Watts. The Negroes on these fronts need all the leadership, dedication and moral inspiration that they can summon; and under these circumstances to divert the energies of the civil rights movement to the Vietnam issue is both wasteful and self-defeating. Dr. King makes too facile a connection between the speeding up of the war in Vietnam and the slowing down of the war against poverty. The eradication of poverty is at best the task of a generation. This “war” inevitably meets diverse resistance such as the hostility of local political machines, the skepticism of conservatives in Congress and the intractability of slum mores and habits. The nation could afford to make more funds available to combat poverty even while the war in Vietnam continues, but there is no certainty that the coming of peace would automatically lead to a sharp increase in funds.
Furthermore, Dr. King can only antagonize opinion in this country instead of winning recruits to the peace movement by recklessly comparing American military methods to those of the Nazis testing “new medicine and new tortures in the concentration camps of Europe.” The facts are harsh, but they do not justify such slander. Furthermore, it is possible to disagree with many aspects of United States policy in Vietnam without whitewashing Hanoi.

As an individual, Dr. King has the right and even the moral obligation to explore the ethical implications of the war in Vietnam, but as one of the most respected leaders of the civil rights movement he has an equally weighty obligation to direct that movement’s efforts in the most constructive and relevant way.

There are no simple or easy answers to the war in Vietnam or to racial injustice in this country. Linking these hard, complex problems will lead not to solutions but to deeper confusion.
Synthesizing Your Understanding: Using SOAPSTone

Reread the passage and underline sentences that you believe express important ideas or opinions. Share and discuss these sentences as a class. Then work with your teacher and your classmates to apply the SOAPSTone strategy.

S—Speaker: Who is writing the text?

O—Occasion: What is the timing of the piece of writing?

A—Audience: Who did the author anticipate would read this text?

P—Purpose: What is the reason behind the creation of this piece of writing?

S—Subject: What are the author’s central claims and main ideas in this speech?

TONE—Tone: Where in the writing do you see clues about the writer’s mood and attitude toward the subject?
Writing Prompt: Using textual evidence to support your thinking, write a paragraph in which you discuss the author’s use of rhetoric and other persuasive techniques to present an argument. Be sure to:
- Write a topic sentence that identifies the editorial’s purpose.
- Choose several pieces of appropriate textual evidence.
- Explain the significance of your textual evidence.

ACTIVITY 4

Synthesis Questions

Your teacher may choose or ask you to choose one of the following assessments as a way of showing your understanding of the texts you have read.

Writing Prompt: Review the differing perspectives on the Vietnam War in the speech by Martin Luther King, Jr., the photograph, and the editorial by the New York Times. Revisit the work you have done with the three texts. Which text was the most persuasive? Use evidence from at least two of the three texts to support your choice.

Debate/Discussion: Conduct a Socratic Seminar. Work with a small group of students to revisit the texts in this unit and create two or three open-ended questions for each written and visual text. Remember that your open-ended questions should not have a “yes” or “no” answer, but they should be questions that will encourage a rich discussion. With your questions and your annotated text in front of you, engage with your peers in a Socratic Seminar in which you share your questions and respond to the questions that other students have generated.

Multimedia Presentation: The Vietnam War was an issue that inspired great controversy and debate in American history. In many ways, the media coverage of the war contributed to the controversy as reporters and photographers began to reflect the popular doubts spreading in the American public. Prepare to share several photographs with your class and explain the significance and possible effect of each photograph.

Reflection

1. What are the possible motivations and consequences of juxtaposing two social issues such as the civil rights movement and the Vietnam War?

2. In this workshop, you have learned how to make meaning of three different texts. How can you use what you have learned to help you as you encounter challenging texts in the future? What strategies best helped you as a learner during this workshop? When and why would you use these strategies in the future?
Close Reading of Poetry

**Learning Targets**
- 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.
- 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).
- 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.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- 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.

**Close Reading for Meaning**

To read poetry closely means that as readers, we should not just consider what information is conveyed by a text, we must also consider the author’s use of **rhyme**, **meter**, and other sound techniques to convey **rhythm** and other effects.

In this workshop, you will read three different texts and will practice close-reading using strategies that will help you make meaning of the text. Your teacher will guide you through the first activity. In Activity 2, you will work in a collaborative group to read and respond to the text. For the third activity, you will work independently to apply close reading strategies to determine meaning in a new text.

**ACTIVITY 1**

**Guided Practice**

You will read the text in this activity at least three times, focusing on a different purpose for each reading.

**First Reading: First Impressions**

Read the following poem silently. Your focus for this first reading is on understanding the meaning of the poem. As you read, practice **diffusing** the words you may not know by replacing unfamiliar words with synonyms or definitions for the underlined words. Use the definitions and synonyms to the right or left of the poem to help your understanding.
Spring and Fall

by Gerard Manley Hopkins

To a Young Child

1 Margaret, are you grieving
Over Goldengrove unleaving?
Leaves, like the things of man, you
With your fresh thoughts care for, can you?

5 Ah! as the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
And yet you will weep and know why.

10 Now no matter, child, the name:
Sorrow’s springs are the same.
Nor mouth had, no nor mind, expressed
What heart heard of, ghost guessed:
It is the blight man was born for,
It is Margaret you mourn for.

Second Reading: Vocabulary in Context

Now that you have read the poem silently, listen and follow along as your teacher reads the poem aloud. As you read along with your teacher, mark the text with metacognitive markers. Use the following symbols to represent your thoughts:

? = parts of the poem about which you have a question
! = parts of the poem you find surprising or interesting
* = parts of the poem about which you have a comment or connection
underline key ideas

Check Your Understanding

1. Pair with another student, and share your metacognitive markers. Then choose two or three words from the vocabulary that have been underlined or bolded, and discuss how the definitions help you understand the meaning of the poem.

2. Use these vocabulary words in a summary of the central ideas in the poem. Explain how these words contribute to your understanding of the poem.

3. With a small group of your peers, plan and rehearse a choral reading of the poem with guidance from your teacher.
Third Reading: Text-Dependent Questioning

Now read the poem again, this time with the focus of reading to respond to the Key Ideas and Details interpretive questions. Write your responses to each question, and highlight or underline the textual evidence that supports your answer. During class discussion, you may also want to annotate the text to record a new or different meaning of the poem.

**Background Information:** Gerard Manley Hopkins was an English poet and Jesuit priest widely regarded as one of the Victorian era's greatest poets. After his conversion to Catholicism, Hopkins burned all of his existing poems and gave up writing poetry for seven years. Even after his return to writing in 1875, most of Hopkins's poems remained unpublished until after his death in 1889. Hopkins's poetry was characterized by his unconventional use of meter that he invented and called “sprung rhythm,” as well as by his experimentation with language and sound.

Spring and Fall
*by* Gerard Manley Hopkins

Margaret, are you **grieving**
Over Goldengrove unleaving?
Leaves, like the things of man, you
With your fresh thoughts care for, can you?

5 Ah! as the heart grows older
It will come to such sights **colder**
By and by, nor **spare** a sigh
Though worlds of wanwood leafmeal lie;
And yet you **will weep** and know why.

10 Now no matter, child, the name:
**Sorrow**’s springs are the same.
Nor mouth had, no nor mind, expressed
What **héart** heard of, ghóst guéssed:
It is the **blight** man was born for,

15 It is Margaret you **mourn** for.

**KEY IDEAS AND DETAILS**
What two questions does the speaker pose to “Margaret” at the start of the poem? What inferences can you make about “Margaret” based on textual evidence?

**KEY IDEAS AND DETAILS**
Examine the rhyme scheme (pattern) of this poem in order to explain when and why the pattern changes.

**KEY IDEAS AND DETAILS**
Look for evidence of places in the poem where Hopkins put two stressed syllables next to each other. What effect does this have on the poem’s rhythm? What might be the author’s purpose?
Check Your Understanding
Now that you have read closely and worked to understand challenging portions of this poem, choose one line that you think is important to understanding what the poem is about and why the author wrote it. Explain in your own words what the sentence means and why it is important to understanding the poem.

Synthesizing Your Understanding
Now that you have read the poem three times and studied its vocabulary and sentences, synthesize your understanding by applying the TP-CASTT strategy.

Introducing the Strategy: TP-CASTT
TP-CASTT is a strategy for close reading of poetry. This reading strategy is used to guide analysis of a text through exploration of each topic in the acronym: Title (preview), Paraphrase, Connotation, Attitude, Shift, Title (revisited) and Theme.

T–Title: Before reading a poem, stop to consider its title. Revisit the predictions you made about the poem before reading “Spring and Fall.”

P–Paraphrase: Divide the poem into three or four chunks based on the rhyme scheme, and then work with a partner to paraphrase the main idea of each chunk in your own words.
Chunk 1:

Chunk 2:

Chunk 3:

Chunk 4:

C–Connotation: What words or phrases suggest something beyond their literal meanings? What do you think the poet is saying in this poem? Go beyond the literal meanings or the plot of the poem.

A–Attitude: Describe the speaker’s attitude or tone. Use specific adjectives and explain your choices.
S–Shifts: Describe where the poem appears to shift, either in subject, speaker, or tone. Record each line number where a shift occurs, and then explain what kind of shift is occurring.

T–Title (revisited): Re-examine the title. What does it mean now in the context of the poem? What new meaning or significance can you find in the choice of title?

T–Theme: What do you think is the underlying message about life expressed in this poem?

Writing Prompt: Based on your current understanding of the poem, explain how Gerard Manley Hopkins uses sound (rhyme, meter) or language (diction, imagery) to convey conflicting tones in the poem.

Be sure to:
• Identify conflicting tones in the poem
• Provide textual evidence of the poet’s use of sound or language
• Include commentary explaining how the details in the poem convey tone
ACTIVITY 2

Collaborative Practice

The following artwork is an engraving titled “The First Sorrow,” created in 1833 by Edouard Schuler.

Introducing the Strategy: OPTIC

OPTIC is a strategy for systematically analyzing visual texts—including paintings, photographs, advertisements, maps, charts, or graphs—and developing an interpretation regarding the meaning or theme(s) of the text. The acronym stands for Overview, Parts, Title, Interrelationships, and Conclusion.

Applying OPTIC

The OPTIC strategy allows you to analyze a visual image in a systematic way in order to understand how all aspects of the artwork combine to create an overall impression.

Work collaboratively to respond to the following prompts that are part of the OPTIC strategy. To do a close reading of a visual image, you should view and review the artwork each time you respond to the questions.
O- Conduct a brief overview of the visual by examining it carefully. Note the details: images, shapes, position or angle in the frame, etc.

P- Key in on all of the parts by noting any specific details that seem important. This can be anything: captions, text, figures, scenery, or any other detail that may be symbolic.

T- Use the title and verbal text to clarify the subject(s) of the artwork. How does the text enhance or suggest meaning?

I- Specify the interrelationships within the artwork. In other words, how do the parts relate to one another? If relevant, consider any connections established to texts beyond this page.

C- Draw a conclusion about the theme of the artwork. What does it suggest about the author’s purpose?

Writing Prompt: Now that you have carefully examined this drawing and identified many of its features, make a connection between this painting and Gerard Manley Hopkins’s poem. Be sure to:
• Write a topic sentence that connects the two texts.
• Include textual details and explain how they support your connection.
• Write a conclusion that follows from your explanations.
ACTIVITY 3

Independent Practice

Preview the Title
The title of the next poem is “The Loveliest of Trees.” Based on this title, make a prediction about what the poem is about.

Background:
A.E. Housman was an English scholar and writer born in 1859, best known for his poetry collection entitled *A Shropshire Lad*, which contained 63 poems. His style is marked by spare, simple diction and pastoral imagery.

First Reading: First Impressions
Read the poem silently to yourself. As you read, think about the meanings of the underlined words. Look at the definitions in the right margin, and also use your knowledge of the words and context clues to help you make meaning of the text.

**Loveliest of Trees**

by A.E. Housman

Loveliest of Trees, the cherry now
Is hung with **bloom** along the **bough**,  
And stands about the woodland **ride**  
Wearing white for Eastertide.

| Eastertide: the Easter season | 5 Now, of my threescore years and ten,  
| threescore: sixty years | Twenty will not come again,  
| a score: twenty years | And take from seventy **springs** a **score**,  
| | It only leaves me fifty more.  
| | And since to look at things in bloom  
| | 10 Fifty springs are little room,  
| | About the woodlands I will go  
| | To see the cherry hung with snow.  

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Second Reading: Vocabulary in Context

After reading the poem to yourself, listen and follow along as the poem is read again aloud. As you read along, mark the text with metacognitive markers. Use the following symbols to represent your thoughts:

- ? = parts of the poem about which you have a question
- ! = parts of the poem you find surprising or interesting
- * = parts of the poem about which you have a comment or connection

underline key ideas

Check Your Understanding

1. Pair with another student to share your metacognitive markers. Using the underlined and bolded vocabulary from the poem, discuss how learning the vocabulary affects your understanding of the entire poem. Choose two or three of the words you have examined that you think are significant to understanding the poem. Use the words in a sentence or two that explains how these words contribute to your understanding.

2. With a small group of your peers, plan and rehearse a choral reading of the poem by following these steps:
   - Separate the poem into sense units by drawing a slash mark after any end punctuation (periods, question marks, exclamation points.)
   - Divide up the sense units so that at least one person is speaking each one, and have each person highlight the lines to be spoken out loud.
   - Decide how you will perform the lines to emphasize tone and meaning. For example, you may choose to emphasize lines by having more than one speaker read at the same time, or you may want to vary your loudness, rate of speech, and/or tone of voice.

Third Reading: Text-Dependent Questioning

Now read the poem again, this time with the focus of reading to respond to the Key Ideas and Details interpretive questions. Write your responses to each question and highlight or underline the textual evidence that supports your answer.
Loveliest of Trees
by A.E. Housman

Loveliest of Trees, the cherry now
Is hung with bloom along the **bough**,  
And stands about the **woodland** ride
Wearing white for **Eastertide**.

5  Now, of my **threescore** years and ten,
   Twenty will not come again,
   And take from seventy springs a **score**,  
   It only leaves me fifty more.

And since to look at things in bloom
10  Fifty springs are little room,
   About the woodlands I will go
   To see the cherry hung with snow.

Check Your Understanding
Questioning the Text: Using the text-based questions as a model, ask questions about the poem. Begin your questions with “why” or “how.” Remember that you may not know the answer to the question, but you think the answer might be important to understanding the meaning of the passage.

Synthesizing Your Understanding
Now that you have read the poem three times and studied its vocabulary and sentences, synthesize your understanding by applying the TP-CASTT strategy.

T–Title: Before reading a poem, stop to consider its title. Revisit the predictions you made about the poem before reading “Loveliest of Trees.”

P–Paraphrase: Number the three stanzas of the poem, and then work with a partner to paraphrase the main idea of each stanza in your own words.

Stanza 1:
Stanza 2:
Stanza 3:
C–Connotation: What words or phrases suggest something beyond their literal meanings? What do you think the poet is saying in this poem? Go beyond the literal meanings or the plot of the poem.

A–Attitude: Describe the speaker’s attitude or tone. Use specific adjectives and explain your choices.

S–Shift: Describe where the poem appears to shift, either in subject, speaker, or tone. Record each line number at which you believe a shift occurs, and explain what kind of shift is occurring.

T–Title (revisited): Re-examine the title. What does it mean now in the context of the poem? What new meaning or significance can you find in the choice of title?

T–Theme: What do you think is the underlying message about life expressed in this poem?

Writing Prompt: Using textual evidence to support your thinking, summarize how Houseman uses sound (rhyme, meter, rhythm) or language (diction, imagery) to convey a theme. Be sure to:
- Write a topic sentence that identifies the poem’s theme.
- Choose several pieces of appropriate textual evidence.
- Explain how your textual evidence conveys the poem's theme.
ACTIVITY 4

Synthesis Questions

Your teacher may choose or ask you to choose one of the following assessments as a way of showing your understanding of the texts you have read.

Writing Prompt: Review the different ways that the natural world and the passage of time were used to express human emotions and reflections about mortality in this workshop. Revisit the work you have done with these three texts, and consider how the two poets and the artist used significant details and other literary and visual techniques to convey different tones and themes. Write an essay comparing and contrasting how nature was used to express different attitudes and ideas concerning mortality in at least two of these texts.

Debate/Discussion: Conduct a Socratic Seminar. Work with a small group of students to revisit the texts in this unit and create two or three open-ended questions for each written and visual text. With your questions and your annotated text in front of you, engage with your peers in a Socratic Seminar in which you share your questions and respond to the questions that other students have generated.

Multimedia Presentation: Locate a song, poem, photo, artwork, or other written text that uses the imagery of the loss to reflect on the human condition, aging, or the passage of time. Prepare to present the original text along with your analysis of the author’s purpose in using specific imagery. Explain how the imagery is used to convey tone(s) and theme(s). Consider using a presentation tool in order to share your research with the class.

Reflection

Think about what you have learned from your close reading and analysis of the text passages you have read in this workshop.

1. How can writers and other kinds of artists use natural imagery to reflect ideas and attitudes about the human condition?

2. In this workshop, you have learned how to make meaning of three different texts. How can you use what you have learned to help you as you encounter challenging texts in the future? What strategies best helped you as a learner during this workshop? When and why would you use these strategies in the future?
Close Reading of Shakespeare

Learning Targets

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

• 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.

• 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).

• Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

• By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

• 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

• 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.

Close Reading for Meaning

As readers, we should not only consider what information is explicitly conveyed by a persuasive text; we should also consider why it is conveyed, as well as what it may be implying. We must recognize the speaker’s rhetorical purpose for speaking, and realize that this purpose will inform both what is explicitly stated and what is implied in the text. Along with analyzing the speaker’s tone, understanding the implications beyond what is explicitly stated can help the reader determine the author’s purpose.

In this workshop, you will read three different texts and practice close reading using strategies that will help you make meaning and draw out inferences. Your teacher will guide you through the first activity as a class. In Activity 2, you will work in a collaborative group to examine and respond to a visual text. For the third activity, you will work independently to apply close-reading strategies to determine meaning in a new text.

Introducing the Strategy: Chunking the Text

Chunking the Text is a strategy for close reading of text. Using this strategy, the reader breaks a passage into smaller, more manageable units to work with. The reader looks for shifts in topic or tone to indicate where one chunk ends and another begins. Writing notes in the margins about the content of each chunk helps the reader increase comprehension of the text.
ACTIVITY 1

Guided Practice

You will read the text in this activity at least three times, focusing on a different purpose for each reading.

First Reading: First Impressions
Read the following passage silently. Your focus for this first reading is on understanding the meaning and purpose of the passage. As you read, mark places where you identify a shift in the topic of discussion, or in the tone that Brutus is expressing. When you finish reading, chunk the text by drawing brackets or boxes around each individual chunk. Then number each chunk and use space in the margins to identify or explain the content of each chunk.

From Act III, Scene 2

Brutus: Be patient till the last. Romans, countrymen, and lovers, hear me for my cause, and be silent, that you may hear. Believe me for mine honor, and have respect to mine honor, that you may believe. Censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar’s, to him I say, that Brutus’ love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: Not that I lov’d Caesar less, but that I lov’d Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all freemen? As Caesar lov’d me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honor for his valor; and death for his ambition. Who is here so base that would be a bondman? If any, speak for him I have offended. Who is here so rude that would not be a Roman? If any, speak, for him I have offended. Who is here so vile that will not love his country? If any, speak for him I have offended. I pause for a reply.

All: None, Brutus, none.
Brutus: Then none I have offended. I have done no more to Caesar than
20 you shall do to Brutus. The question of his death is enroll'd in the
Capitol: his glory not extenuated, wherein he was worthy; nor his
offenses enforc'd, for which he suffer'd death.

Enter MARK ANTONY and others, with Caesar's body.

Brutus: Here comes his body, mourn'd by Mark Antony, who, though
25 he had no hand in his death, shall receive the benefit of his dying, a
place in the commonwealth, as which of you shall not? With this I
depart, that, as I slew my best lover for the good of Rome, I have the
same dagger for myself, when it shall please my country to need my death.

Check Your Understanding
Discuss your approach to chunking the text with a partner, and prepare to share
your ideas with the class. Working with your teacher and classmates, come to a
shared understanding of how to chunk this text, and make adjustments to your
individual passage if necessary.

Second Reading: Vocabulary in Context
Now that you have read the passage silently and divided the passage into
meaningful chunks, listen and follow along as the passage is read aloud. As you
read along, circle words and/or phrases (other than the underlined words) that you
do not completely understand or that you feel are important to the meaning of the
passage. Pay particular attention to those words and phrases you might recognize
but do not completely understand in this particular context.

Check Your Understanding
1. Pair with another student and, using context clues and reference resources,
determine the meaning of any words or phrases you do not yet fully
understand. Using space in the margins, paraphrase or define these words/
phrases for comprehension. With your partner, discuss how the definitions help
you understand the meaning of the passage as a whole.

2. Choose three sentences or independent clauses that include one or more terms
that were either underlined, bolded, or circled. Paraphrase each complete
sentence or independent clause, making its meaning explicit.
Third Reading: Text-Dependent Questioning

Now read the passage again, this time reading to respond to the **Key Ideas and Details** interpretive questions. Write your responses to each question in the space below it and highlight or underline the textual evidence that supports your answer. During class discussion, you may also want to annotate the passage to record new or different meanings.

**Background Information:** This short speech is taken from _Julius Caesar_ by William Shakespeare. In this speech, Brutus, a supporter of the Roman republic, is addressing the Roman citizens at Caesar’s funeral, prior to the arrival of Caesar’s body. Caesar was stabbed to death in the Senate by his own countrymen. Brutus, once Caesar’s strong ally and close friend, participated in the assassination of Caesar along with a number of other Roman officials.

From Act III, Scene 2

_Julius Caesar_

_by William Shakespeare_

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**KEY IDEAS AND DETAILS**

Underline some examples of parallel structure in Brutus’s oration. How does this syntactic technique assist Brutus in expressing his conflicting feelings about Caesar?

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**KEY IDEAS AND DETAILS**

Highlight some examples of rhetorical questions in Brutus’s oration. What effect is Brutus hoping to have on his audience with these questions?

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_Brutus_: Be patient till the last. Romans, countrymen, and lovers, hear me for my cause, and be silent, that you may hear. Believe me for mine honor, and have respect to mine honor, that you may believe. Censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar’s, to him I say, that Brutus’ love to Caesar was no less than his. If then that friend demand why Brutus rose against Caesar, this is my answer: Not that I lov’d Caesar less, but that I lov’d Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all freemen? As Caesar lov’d me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honor for his valor; and death for his ambition. Who is here so base that would be a bondman? If any, speak for him I have offended. Who is here so rude that would not be a Roman? If any, speak, for him I have offended. Who is here so vile that will not love his country? If any, speak, for him I have offended. I pause for a reply.

_All_: None, Brutus, none.

_Brutus_: Then none I have offended. I have done no more to Caesar than you shall do to Brutus. The question of his death is enroll’d in the Capitol: his glory not extenuated, wherein he was worthy; nor his offenses enforc’d, for which he suffer’d death.
Enter MARK ANTONY and others, with Caesar’s body.

Brutus: Here comes his body, mourn’d by Mark Antony, who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth, as which of you shall not? With this I depart, that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

Check Your Understanding
Now that you have read this passage three times and worked to understand its implications as well as its content, reflect on Brutus’s purpose in delivering these lines. Explain in your own words what Brutus hopes to accomplish in this oration.

Synthesizing Your Understanding

Introducing the Strategy: SMELL
SMELL is an acronym for a reading strategy that can help you analyze a persuasive speech by focusing on five essential components: the relationship between the speaker and audience, the message, the emotional and logical strategies used, and the language of the text.

Working with your peers, read the descriptions of the elements of SMELL and practice applying this strategy to Brutus’s oration, responding to the questions below.

1. Sender-receiver relationship: Describe the speaker of the text and his relationship with the audience. How might this affect his words?

2. Message: Summarize the message of the text.
3. Emotional strategies: How does the speaker use emotion to further his message and purpose?

4. Logical strategies: How does the speaker use logic to further his message and purpose?

5. Language: How do selected words affect the meaning and effectiveness of the writing? Consider the tone they evoke, and the purpose of that tone.

Check Your Understanding
When your group has completed your responses to the elements of SMELL, team up with another group and share your work, comparing and contrasting your answers. Add to your own work when you hear ideas shared by the other group that you find interesting or valuable.

Writing Prompt: Based on your current understanding of the passage, write a paragraph that explains how the meaning behind the following line fits into Brutus’s oration as a whole:

“I have done no more to Caesar than you shall do to Brutus.”

Be sure to
• Identify Brutus’s overall purpose in speaking.
• Paraphrase the meaning of Brutus’s words in the sentence above.
• Make connections between this specific sentence and the oration as a whole.
ACTIVITY 2

Collaborative Practice

Look carefully at the image that follows. It is a work of art by Heinrich Spiess that depicts Mark Antony, a friend of Caesar, delivering an oration over the fallen body of Caesar at his funeral. Following your examination of the visual depiction of this scene, you will read an excerpt of Mark Antony’s words, which follow the oration delivered by Brutus.

First Reading: What do you see?

As you look at the image, what catches your eye? What details do you notice? How would you describe the elements in this scene to someone who could not see it? To answer these questions, focus only on what you can see in the image.
Second Reading: What does it mean?
Now that you have examined the image carefully, what inferences can you make? How do you interpret what you see? In other words, what might you say about the individuals depicted or the event taking place that goes beyond what is explicitly shown in the image?

Third Reading: How do you know?
Explain the connection between the details you notice and your interpretation of these details. How might you use the details in the image as textual evidence to support the ideas or inferences you have made?

Writing Prompt: Now that you have carefully examined the content of this image and come to conclusions about what it shows explicitly and what inferences you can make about the meaning, write a paragraph that makes some predictions about what you expect to find in Mark Antony’s oration, which you will read in the next activity. Be sure to:
• Write a topic sentence that connects your view of the image with your predictions for Mark Antony’s oration.
• Include textual details from the image and explain how they support your predictions.
• Write a concluding sentence that follows from these explanations.
**ACTIVITY 3**

**Independent Practice**

As you did with the first text, you will read this passage at least three times, focusing on a different purpose for each reading.

**First Reading: First Impressions**

Read the following passage silently. Your focus for this first reading is on understanding the meaning and purpose of the passage. As you read, mark places where you identify a shift in the topic of discussion or in the tone that Mark Antony is expressing. When you finish reading, chunk the text by drawing brackets or boxes around each individual chunk. Then number each chunk and use space in the margins to identify or explain the content of each chunk.

From Act III, Scene 2

*Julius Caesar*

*by* William Shakespeare

*Mark Antony:* Friends, Romans, countrymen, lend me your ears!

I come to bury Caesar, not to praise him.

The evil that men do lives after them,

The good is oft interred with their bones;

So let it be with Caesar. The noble Brutus

Hath told you Caesar was ambitious;

If it were so, it was a grievous fault.

And grievously hath Caesar answer’d it.

Here, under leave of Brutus and the rest

(For Brutus is an honorable man,

So are they all, all honorable men),

Come I to speak in Caesar’s funeral.

He was my friend, faithful and just to me;

But Brutus says he was ambitious,

And Brutus is an honorable man.

He hath brought many captives home to Rome,

Whose ransoms did the general coffers fill;

*interred:* placed in a coffin or grave

*coffer:* a safe or strongbox for holding money or valuables
Did this in Caesar seem ambitious?
When that the poor have cried, Caesar hath wept;

20 Ambition should be made of **sterner** stuff:
Yet Brutus says he was ambitious,
And Brutus is an honorable man.

You all did see that on the **Lupercal**
I **thrice** presented him a kingly crown,

25 Which he did thrice refuse. Was this ambition?
Yet Brutus says he was ambitious,
And Brutus is an honorable man.

I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.

You all did love him once, not without cause;
What cause withholds you then to mourn for him?
O judgment! Thou **art** fled to brutish beasts,
And men have lost their reason. Bear with me,

30 My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

**Check Your Understanding**
Discuss your approach to chunking the text with a partner, referring to your notes in the margins that explain the content of each chunk. After you listen to the choices made by your partner, make adjustments to your individual chunks if necessary.

**Second Reading: Vocabulary in Context**
Now that you have read the passage silently and divided the passage into meaningful chunks, listen and follow along as the passage is read aloud. As you read along, circle words and/or phrases (other than the underlined words) that you do not completely understand or that you feel are important to the meaning of the passage. Pay particular attention to those words and phrases you might recognize but do not completely understand in this particular context.

**Check Your Understanding**
1. Using context clues and reference resources, determine the meaning of any words or phrases you do not yet fully understand. Using space in the margins, paraphrase or define these words/phrases for comprehension. Note how the definitions help you understand the meaning of the passage as a whole.
2. Choose three sentences or independent clauses that include one or more terms that was either underlined, bolded, or circled. Paraphrase each complete sentence or independent clause, making its meaning explicit.

**Third Reading: Text-Dependent Questioning**

Now read the passage again, this time reading to respond to the Key Ideas and Details interpretive questions. Annotate the text with your responses to each question and highlight or underline the textual evidence that supports your answer.

**Background Information:** This excerpt is taken from Mark Antony’s oration at Caesar’s funeral, delivered immediately after the speech by Brutus. Like Brutus, Mark Antony was a close friend of Julius Caesar, but unlike Brutus, he did not participate in Caesar’s assassination.

From Act III, Scene 2  
*Julius Caesar*  
*by* William Shakespeare

**Mark Antony:** Friends, Romans, countrymen, lend me your ears!  
I come to bury Caesar, not to praise him.  
The evil that men do lives after them,  
The good is oft interred with their bones;  
So let it be with Caesar. The noble Brutus  
Hath told you Caesar was ambitious;  
If it were so, it was a grievous fault.  
And grievously hath Caesar answer’d it.  
Here, under leave of Brutus and the rest  
(For Brutus is an honorable man,  
So are they all, all honorable men),  
Come I to speak in Caesar’s funeral.  
He was my friend, faithful and just to me;  
But Brutus says he was ambitious,  
And Brutus is an honorable man.  
He hath brought many captives home to Rome,  
Whose ransoms did the general coffers fill;  
Did this in Caesar seem ambitious?  
When that the poor have cried, Caesar hath wept;  

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**KEY IDEAS AND DETAILS**  
Why does Mark Antony repeat the line “Brutus says he was ambitious, and Brutus is an honorable man”?

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**KEY IDEAS AND DETAILS**  
Highlight some examples of rhetorical questions in Mark Antony’s oration. What effect is Mark Antony hoping to have on his audience with these questions?
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious,
And Brutus is an honorable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse. Was this ambition?
Yet Brutus says he was ambitious,
And Brutus is an honorable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause;
What cause withholds you then to mourn for him?
O judgment! Thou [art] fled to brutish beasts,
And men have lost their reason. Bear with me,
My heart is in the coffin there with Caesar,
And I must pause till it come back to me.

Check Your Understanding
Now that you have read this passage three times, and worked to understand its implications as well as its content, reflect on Mark Antony’s purpose in delivering these lines. Explain in your own words what Mark Antony hopes to accomplish in this oration.

Synthesizing Your Understanding
As you have learned, SMELL is an acronym for a reading strategy that can help you analyze a persuasive speech by focusing on five essential components. Practice applying this strategy to Mark Antony’s oration, responding to the questions below.

1. Sender-receiver relationship: Describe the speaker of the text and his relationship with the audience. How might this affect his words?
2. **Message:** Summarize the message of the text.

3. **Emotional strategies:** How does the speaker use emotion to further his message and purpose?

4. **Logical strategies:** How does the speaker use logic to further his message and purpose?

5. **Language:** How do selected words affect the meaning and effectiveness of the writing? List and comment on some of the more powerful examples.

**Writing Prompt:** Based on your current understanding of the passage, write a paragraph that explains how the meaning behind the following line fits into Mark Antony’s oration as a whole:

“I come to bury Caesar, not to praise him.”

Be sure to:
- Identify Mark Antony’s overall purpose in speaking.
- Paraphrase the meaning of Mark Antony’s words in the sentence above.
- Make connections between this specific sentence and the oration as a whole.
ACTIVITY 4

Synthesis Questions

Your teacher may choose or ask you to choose one of the following assessments as a way of showing your understanding of the texts you have read.

Writing Prompt: Review the differing perspectives on the death of Caesar, as presented by Mark Antony and Brutus in the texts of this unit. Revisit the work you have done with both texts, and consider how the style and argument of each speaker attempts to persuade the audience. Which man was more successful in persuading you to see Caesar’s death from his point of view? Be sure to reference specifics of both texts to develop your position.

Speaking Opportunity: Working with a partner, restructure the speeches by Brutus and Mark Antony in a mash-up that turns the two independent excerpts into a kind of dialogue or debate to be delivered as a back-and-forth between the two men. Be sure to make your choices deliberately, and reorganize lines as necessary to suit your new vision for these words. Rehearse this restructuring of the script and prepare to perform it in front of the class.

Multimedia Presentation: In Shakespeare’s play, Brutus and Mark Antony had differing opinions about whether Caesar’s ambition was dangerous to Rome. Research the life and times of the real Julius Caesar, and prepare a presentation that establishes and supports your position on Caesar’s ambition and its potential dangers to the Roman republic.

Reflection

Think about what you have learned from your close reading and analysis of the text passages you have read in this workshop.

1. How did Brutus and Mark Antony differ in their purposes for speaking at Caesar’s funeral? How did their different purposes determine the manner in which they approached their orations?

2. In this workshop, you have learned how to make meaning of three different texts. How can you use what you have learned to help you when you encounter challenging texts in the future? What strategies best helped you as a learner during this workshop? When and why would you use these strategies again?
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