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

<table>
<thead>
<tr>
<th>Texts</th>
<th>“The Passionate Shepherd to His Love” by Christopher Marlowe, “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh, and “Raleigh Was Right” by William Carlos Williams</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Lessons in Unit</td>
<td>7</td>
</tr>
</tbody>
</table>

Introduction

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

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

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

Note: This unit continues Accountable Independent Reading (AIR). See Prefatory Material for more information about AIR.
Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive, evidence-based discussions about text
- Collect and organize evidence from texts to support analysis in writing
- Make claims about and across texts using specific textual evidence
- Develop and incorporate domain-specific vocabulary in written and verbal responses
- Use vocabulary strategies to define unknown words
- Paraphrase and quote relevant evidence from texts
- Write informative texts to convey complex ideas
- Use rubrics and checklists for self-assessment of participation in discussion

Standards for This Unit

<table>
<thead>
<tr>
<th>CCS Anchor Standards: Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>CCRA.R.9</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CCS Standards: Reading – Literature</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.9-10.1</td>
</tr>
<tr>
<td>RL.9-10.2</td>
</tr>
<tr>
<td>RL.9-10.4</td>
</tr>
<tr>
<td>RL.9-10.5</td>
</tr>
<tr>
<td>RL.9-10.9</td>
</tr>
</tbody>
</table>
### CCS Standards: Reading – Informational Text

None.

### CCS Standards: Writing

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.9-10.2.b, d</td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</td>
</tr>
<tr>
<td>W.9-10.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply grades 9–10 Reading standards to literature (e.g., &quot;Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]&quot;).</td>
</tr>
</tbody>
</table>

### CCS Standards: Speaking & Listening

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>SL.9-10.1.a</td>
<td>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. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
</tr>
</tbody>
</table>

### CCS Standards: Language

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>L.9-10.4.a</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</td>
</tr>
</tbody>
</table>
### L.9-10.5.a
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.

### L.9-10.6
Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

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

### Unit Assessments

#### Ongoing Assessment

<table>
<thead>
<tr>
<th>Standards Assessed</th>
<th>CCRA.R.9, RL.9-10.2, RL.9-10.4, RL.9-10.5, RL.9-10.9, SL.9-10.1.a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of Assessment</td>
<td>Students participate in reading and discussion, write informally in response to text-based prompts, and participate in evidence-based discussions.</td>
</tr>
</tbody>
</table>

#### End-of-Unit Assessment

<table>
<thead>
<tr>
<th>Standards Assessed</th>
<th>RL.9-10.2, RL.9-10.9, W.9-10.2.b, d</th>
</tr>
</thead>
<tbody>
<tr>
<td>Description of Assessment</td>
<td>Students write a formal, multi-paragraph response to the following prompt: How does a shared central idea develop over the three poems from this unit?</td>
</tr>
</tbody>
</table>
# Unit-at-a-Glance Calendar

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Text</th>
<th>Learning Outcomes/Goals</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“The Passionate Shepherd to His Love” by Christopher Marlowe, stanzas 1–2</td>
<td>In this first lesson of the unit and module, students begin their unit-long exploration of the dialogue between Christopher Marlowe, author of the pastoral poem, “The Passionate Shepherd to His Love,” and Sir Walter Raleigh and William Carlos Williams, two poets who wrote responses to Marlowe’s poem. In this lesson, students read the first two stanzas of Christopher Marlowe’s “The Passionate Shepherd to His Love,” in which a shepherd invites his love to come live with him in the beautiful countryside. Students listen to a masterful reading of the poem in its entirety, and review and practice their annotation skills. Students then analyze the title and first two stanzas of the poem, considering how Marlowe introduces a central idea of his poem.</td>
</tr>
<tr>
<td>2</td>
<td>“The Passionate Shepherd to His Love” by Christopher Marlowe, stanzas 3–6</td>
<td>In this lesson, students continue their exploration of Marlowe’s “The Passionate Shepherd to His Love.” Students read stanzas 3–6 of the poem, in which the shepherd tries to convince his love to accept his initial invitation. Students analyze the shepherd’s promises to his love, focusing on the cumulative impact of Marlowe’s pastoral imagery on the meaning and tone of his poem.</td>
</tr>
<tr>
<td>3</td>
<td>“The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh</td>
<td>In this lesson, students begin their exploration of Sir Walter Raleigh’s poem, “The Nymph’s Reply to the Shepherd,” a response to Marlowe’s “The Passionate Shepherd to His Love.” Students read the poem in its entirety and analyze Raleigh’s word choices and how they affect the meaning and tone of the poem.</td>
</tr>
<tr>
<td>4</td>
<td>“The Passionate Shepherd to His Love” by Christopher Marlowe; “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh</td>
<td>In this lesson, students consider the full texts of Marlowe’s “The Passionate Shepherd to His Love” and Raleigh’s “The Nymph’s Reply to the Shepherd.” Students develop an understanding of the relationship between the central ideas of these two poems in preparation for the End-of-Unit Assessment as they discuss the texts both in small groups and as a whole class.</td>
</tr>
<tr>
<td>Lesson</td>
<td>Text</td>
<td>Learning Outcomes/Goals</td>
</tr>
<tr>
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</tr>
<tr>
<td>5</td>
<td>“Raleigh Was Right” by William Carlos Williams</td>
<td>In this lesson, students read and analyze William Carlos Williams’s poem, “Raleigh Was Right,” in which Williams contributes a new perspective on the exchange between Christopher Marlowe and Sir Walter Raleigh that emerges from their poems, “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd.” Students work in small groups to analyze how Williams uses details, figurative language, and shifting speakers to develop a central idea.</td>
</tr>
<tr>
<td>6</td>
<td>“The Passionate Shepherd to His Love” by Christopher Marlowe; “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh; “Raleigh Was Right” by William Carlos Williams</td>
<td>In this lesson, students work in small groups to explore the relationship among Christopher Marlowe’s “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s “Raleigh Was Right” as they complete an Evidence Collection Tool. Students develop their speaking and listening skills by participating in a jigsaw discussion about the following prompts: How does a shared central idea develop over the course of the three poems from this unit? How does each poet introduce and develop a central idea?</td>
</tr>
<tr>
<td>7</td>
<td>“The Passionate Shepherd to His Love” by Christopher Marlowe; “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh; “Raleigh Was Right” by William Carlos Williams</td>
<td>In this final lesson of the unit, the 10.1.1 End-of-Unit Assessment, students use their analysis of Christopher Marlowe’s “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s “Raleigh Was Right” to craft a formal multi-paragraph response to the following prompt: How does a shared central idea develop over the course of the poems from this unit? Using the poems as well as their tools, notes, annotations, and lesson Quick Writes, students write responses using relevant and sufficient evidence to support their analysis</td>
</tr>
</tbody>
</table>
Preparation, Materials, and Resources

Preparation

- Read and annotate "The Passionate Shepherd to His Love" by Christopher Marlowe, "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh, and "Raleigh Was Right" by William Carlos Williams.
- Review the Short Response Rubric and Checklist.
- Review the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist.
- Review all unit standards and post in the classroom.
- Consider creating a word wall of the vocabulary provided in all lessons.

Materials/Resources

- Chart paper
- Copies of the texts "The Passionate Shepherd to His Love" by Christopher Marlowe, "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh, and "Raleigh Was Right" by William Carlos Williams.
- Masterful recordings of "The Passionate Shepherd to His Love" by Christopher Marlowe, "The Nymph's Reply to the Shepherd" by Sir Walter Raleigh, and “Raleigh Was Right,” by William Carlos Williams.
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Self-stick notes for students
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 10.1 Common Core Learning Standards Tool
- Copies of the Short Response Rubric and Checklist
- Copies of the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a
- Copies of the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist
Introduction

In this first lesson of the unit and module, students begin their unit-long exploration of the dialogue between Christopher Marlowe, author of the pastoral poem, “The Passionate Shepherd to His Love,” and Sir Walter Raleigh and William Carlos Williams, two poets who wrote responses to Marlowe’s poem. Module 10.1 introduces students to many of the foundational skills, practices, and routines they will build upon and strengthen throughout the year, including reading closely, annotating text, and engaging in evidence-based writing and discussion.

In this lesson, students read the first two stanzas of Christopher Marlowe’s “The Passionate Shepherd to His Love” (from “Come live with me and be my love” to “Melodious birds sing madrigals”), in which a shepherd invites his love to come live with him in the beautiful countryside. Students listen to a masterful reading of the poem in its entirety, and review and practice their annotation skills. Students then analyze the title and first two stanzas, considering how Marlowe introduces a central idea of his poem. Student learning is assessed via a Quick Write at the end of the lesson: How does Marlowe introduce a central idea in lines 1–8 of his poem?

For homework, students begin their search for an appropriate text for their Accountable Independent Reading (AIR) by determining two criteria of the text they want to read. Students also respond briefly in writing to the following prompt: How are the lines of “The Passionate Shepherd to His Love” organized? Consider how the text looks on the page and how it sounds when read aloud.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Addressed Standard(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.9-10.2</td>
<td>RL.9-10.1</td>
</tr>
<tr>
<td>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.</td>
<td>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</td>
</tr>
<tr>
<td>W.9-10.9.a</td>
<td></td>
</tr>
<tr>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
<td></td>
</tr>
<tr>
<td>a. Apply grades 9-10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare...”</td>
<td></td>
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</tbody>
</table>

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treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare”).

L.9-10.4.a Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.
   a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

• How does Marlowe introduce a central idea in lines 1–8 of his poem?

① Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.

High Performance Response(s)

A High Performance Response should:

• Identify a central idea in lines 1–8 (e.g., the relationship between humans and nature).
• Analyze how Marlowe introduces this central idea (e.g., Marlowe introduces the central idea of the relationship between humans and nature in lines 1–8 of his poem by establishing a connection between the speaker’s relationship with his love and the natural world. In order to convince his “love” to accept his invitation to “live with” him (line 1), the shepherd promises his love various “pleasures” (line 2), or enjoyments, found in nature, such as listening to “[m]elodious” bird song (line 8). Through the shepherd’s persuasive description of the wonders that await his love if she joins him in the countryside, Marlowe creates an connection between the beauty of the natural world and the shepherd’s “passionate” feelings towards his love.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

• prove (v.) – to learn or find out by experience
• steepy (adj.) – steep
• yields (v.) – bears or brings forth as a natural product especially as a result of cultivation

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

• madrigals (n.) – songs for several singers without instruments that were popular in the sixteenth
and seventeenth centuries

Additional vocabulary to support English Language Learners (to provide directly)

- melodious (adj.) – having or making a pleasant musical sound

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>- Standards: RL.9-10.2, RL.9-10.1, W.9-10.9.a, L.9-10.4.a</td>
<td></td>
</tr>
<tr>
<td>- Text: “The Passionate Shepherd to His Love” by Christopher Marlowe, stanzas 1–2</td>
<td></td>
</tr>
</tbody>
</table>

**Learning Sequence:**
1. Introduction of Lesson Agenda                                         1. 15%
2. Masterful Reading                                                       2. 5%
3. Introduction to Annotation                                              3. 20%
4. Reading and Discussion                                                  4. 35%
5. Quick Write                                                             5. 15%
6. Closing                                                                   6. 10%

Materials

- Copies of the 10.1 Common Core Learning Standards Tool for each student
- Copies of “The Passionate Shepherd to His Love” for each student
- Copies of the Short Response Rubric and Checklist for each student

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text indicates questions for the teacher to ask students.</td>
<td></td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda 15%

Begin by outlining the goals for this module and unit. Explain to students that the first module of the year focuses on developing their ability to read closely and to use evidence from what they read in their writing and discussions. The focus of this unit is to introduce these skills in an exploration of the conversation among three poets, Christopher Marlowe, Sir Walter Raleigh, and William Carlos Williams. This conversation emerges in response to Marlowe’s poem “The Passionate Shepherd to His Love.”

Review the agenda and the assessed standard for this lesson: RL.9-10.2. In this lesson, students develop their close reading skills as they begin their exploration of Christopher Marlowe’s poem “The Passionate Shepherd to His Love.” Students consider how Marlowe introduces a central idea of his poem, and then complete the lesson with a Quick Write.

Since this is the first day of the curriculum, it may be necessary to begin establishing yearlong procedures and protocols. This first module establishes some expectations regarding pair work, group work, and evidence-based discussion. It is important to take time to set up these routines.

Students look at the agenda.

Distribute copies of the 10.1 Common Core Learning Standards Tool. Explain that students will work throughout the year to master the skills described in the Common Core State Standards (CCSS). Inform students that in this lesson they begin to work with four new standards: RL.9-10.1, RL.9-10.2, W.9-10.9.a, and L.9-10.4.a. Instruct students to individually read these standards on their tools and assess their familiarity with and mastery of each standard.

Students read and assess their familiarity with standards RL.9-10.1, RL.9-10.2, W.9-10.9.a, L.9-10.4.a.

Instruct students to talk in pairs about what they think RL.9-10.1 means. Lead a brief discussion about the standard.

Student responses may include:

- Students use quotes from the text to explain what the text means.
- Students determine what the text says both directly and indirectly by reading between the lines.
Students identify where things are unexplained or unclear in the text.

Instruct students to talk in pairs about what they think RL.9-10.2 means. Lead a brief discussion about the standard.

- Student responses may include:
  - This standard is about identifying a theme or central idea.
  - This standard is about analyzing how an idea develops over the course of the text.
  - Students analyze how specific details contribute to the development of an idea.
  - Students summarize the text.

Instruct students to talk in pairs about what they think L.9-10.4.a means. Lead a brief discussion about the standard.

- Student responses may include:
  - The standard is about determining the meaning of words as they are used in a text.
  - The substandard L.9-10.4.a focuses on using context clues to determine the meaning of unknown words, rather than a dictionary.

Instruct students to talk in pairs about what they think W.9-10.9 and W.9-10.9.a mean. Lead a brief discussion about the standards.

- Student responses may include:
  - Standard W.9-10.9 asks students to use evidence from fiction and nonfiction texts to support their ideas in writing.
  - The substandard W.9-10.9.a asks students to use evidence from fiction texts to support analysis of literature using standards for reading literature.

**Activity 2: Masterful Reading**

Distribute copies of “The Passionate Shepherd to His Love.” Have students listen to a masterful reading of the poem in its entirety (from “Come live with me and be my love” to “Then live with me and be my love”).

- Students follow along, reading silently.


① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:
Which words and phrases help you to understand what the speaker of the poem wants?

**Activity 3: Introduction to Annotation**

Discuss the importance of annotation by asking students the following questions:

**Why might a reader mark the text?**

- Student responses may include:
  - Marking the text helps a reader to record and remember important thoughts and ideas that they have while reading.
  - Marking the text helps a reader to identify and think further about unfamiliar words.
  - Marking the text helps a reader to make and record connections between ideas in a text, or between texts.
  - Marking the text helps a reader to identify places in a text that raise questions, or that encourage deeper exploration.

**How might annotation impact the way you read and write?**

- Student responses may include:
  - Marking the text encourages more active and thorough reading through close consideration of details of the text, rather than skimming the text.
  - Marking the text helps a writer to strengthen their writing by identifying strong and thorough textual evidence to support their analysis of a text.

Explain that readers use shorthand to make notes or commentary on a text as they read so as to record their own thinking about the text without taking time away from their reading.

- Consider noting the relationship between annotation and standards W.9-10.9.a and RL.9-10.1: annotation helps students to look closely at textual evidence and use this evidence to support their written analyses.

Display and explain the following annotation codes:

- Box unfamiliar words.
- Star (*) important or repeating ideas.
- Put a question mark (?) next to a section you are questioning or confused about, and write your question down.
- Use an exclamation point (!) for connections between ideas or ideas that strike or surprise you in some way, and provide a brief note or explanation.
Explain that it is important for students to annotate their text with their thoughts alongside the codes. Explain that students will use these codes throughout the year to record their thinking about the texts they read.

To help students remember annotation codes, consider posting them in the classroom, or instructing students to copy the codes into their notebooks or agendas.

Instruct students to read the whole poem, lines 1–24 (from “Come live with me and be my love” to “Then live with me and be my love”) and annotate the text according to the protocols established above.

Consider having students listen to a second masterful reading before they read and annotate the poem.

Student annotations may include the following:

- A question mark near “And we will all the pleasures prove” (line 2). Prove seems to mean something different here than “show” or “illustrate.” What does prove mean in this context?
- Boxes around unfamiliar vocabulary like kirtle (line 11) and myrtle (line 12).
- A star near the lines “If these delights thy mind may move, / Then live with me and be my love” (lines 23–24). These two lines seem to summarize what the speaker wants, and how he thinks he can persuade the listener.
- Exclamation points connecting the repetition of the phrase “live with me and by my love” in lines 1 (“Come live with me and be my love”), 20 (“Come live with me, and be my love”), and 24 (“Then live with me and be my love”).

This annotation exercise supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Lead a brief whole-class discussion of student annotations.

Activity 4: Reading and Discussion

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read lines 1–4 of “The Passionate Shepherd to His Love” (from “Come live with me and be my love” to “Woods, or steepy mountain yields”), and answer the following questions before sharing out with the class.
Provide students with the following definitions: *prove* means “to learn or find out by experience,” *steepy* means “steep,” and *yields* means “bears or brings forth as a natural product especially as a result of cultivation.”

① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- Students write the definitions of *prove*, *steepy*, and *yields* on their copies of the text or in a vocabulary journal.

Consider the title of Marlowe’s poem. From whose point of view is this poem being told, and who is the intended audience?

- The “Shepherd” is the speaker of this poem, and the shepherd’s “love” is the intended audience.

① If necessary, explain to students that the speaker of a poem is like the narrator of a story.

What does the speaker invite the listener to do? What does the speaker promise the listener in return?

- Student responses should include:
  - The shepherd invites his love to “live with [him] and be [his] love” (line 1).
  - The shepherd promises that if his love does as he asks, he will provide his love with the “pleasures” (line 2) of the “valleys, groves, hills, and fields” (line 3).

What do the title and lines 1–4 of Marlowe’s poem suggest about the relationship between the speaker and his “love”?

- Student responses may include:
  - The shepherd is described as “passionate” in the title of Marlowe’s poem. This description suggests that the shepherd is trying to convince his “love” to be with him, or “live” with him (line 1), because he is desperately in love.
  - The shepherd’s promise to reward his “love” with pleasures if his love comes to him suggests that his love is uncertain about living with him and needs to be persuaded by the shepherd.
  - The fact that the shepherd invites his “love” to come be with him suggests that they are currently separated from each other.

Lead a brief whole-class discussion of student responses.
Instruct student groups to read lines 5–8 (from “And we will sit upon the rocks” to “Melodious birds sing madrigals”) and answer the following questions before sharing out with the class.

1. Differentiation Consideration: Consider providing students with the following definition: *melodious* means “having or making a pleasant musical sound.”
   - Students write the definition of *melodious* on their copies of the text or in a vocabulary journal.

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

- If the shepherd’s love agrees to be with him, the shepherd promises that they will relax as they “sit upon the rocks” (line 5), amuse themselves by “[s]eeing the shepherds feed their flocks” (line 6), and enjoy listening to “[m]elodious birds sing madrigals” (line 8).

1. Differentiation Consideration: If students struggle, consider asking the following scaffolding question:

   What context clues in line 8 can help you to determine what *madrigals* means?
   - The words “melodious,” “birds,” and “sings” suggest that *madrigals* are a type of song (line 8).

1. Consider drawing students’ attention to their application of L.9-10.4.a through the process of using context to determine the meaning of unknown words.

From where will all the “pleasures” (line 2) come? What do all of these places have in common?

- Student responses should include:
  - The pleasures will come from the “valleys,” “groves,” “hills,” “fields,” “[w]oods,” and “mountain” (lines 3–4).
  - All of these places are outside; they are all part of nature.

What connection does Marlowe develop in lines 1–8 between these “pleasures” (line 2) and the speaker’s relationship with his love?

- Marlowe establishes a connection between nature and in the shepherd’s romantic vision of living happily alongside the one he loves, because all of the “pleasures” (line 2) or enjoyments that the shepherd describes are found only in nature.

1. Consider providing students with the phrase *relationship between humans and nature* to frame their discussion of the idyllic vision of life and love in the countryside that Marlowe constructs in his poem. This emerging idea of the relationship between humans and nature is central to Marlowe’s poem, and a common subject in the pastoral genre.

Lead a brief whole-class discussion of student responses.
Activity 5: Quick Write

Distribute and introduce the Short Response Rubric and Checklist. Briefly explain the purpose of the rubric and checklist: to help students improve their Quick Write and reflective writing responses. Inform students that they should use the rubric and checklist to guide their own writing. Lead a brief discussion of the rubric and checklist categories: Inferences/Claims, Analyses, Evidence, and Conventions. Review the components of a high quality response.

1. Quick Write activities continue to engage students in thinking deeply about texts, by encouraging them to synthesize the analysis they carry out during the lesson and build upon that analysis. Inform students that they typically have 4–10 minutes to write.

2. Since this is the beginning of the school year, decide how best to collect, organize, and analyze assessments. This can be done through portfolios, journals, notebooks, etc., according to the needs of the classroom and students.

3. Instruct students to keep their assessed Quick Writes for reference in future lessons assessments, unit assessments, and the Module Performance Assessment.

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

How does Marlowe introduce a central idea in lines 1–8 of his poem?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

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

Transition to the independent Quick Write.

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

Activity 6: Closing

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

- Students listen.
AIR is an expectation for all students at all grade levels. AIR texts should be high interest but also a text that students can easily decode and comprehend. Give students several days to find an appropriate text.

Explain to students that they must find an appropriate text for AIR. Provide suggestions for different places where students can look for texts, such as the local or school library, electronic books, classroom library, or home library. Students will have until 10.1.1 Lesson 5 to find an appropriate text. As the year progresses, students will be held accountable for their reading in a variety of ways.

- Students continue to listen.

In addition to class discussions about AIR texts, consider other methods of holding students accountable. Ideas for accountability include reading logs, reading journals, posting to a class wiki, peer/teacher conferencing, and blogging.

Display and distribute the homework assignment. For homework, students should begin looking for an appropriate text for their AIR by determining two criteria for the kind of text they want to read, e.g., topic, genre, fiction, or nonfiction.

Additionally, for homework, instruct students to respond briefly in writing to the following prompt:

**How are the lines of “The Passionate Shepherd to His Love” organized? Consider how the text looks on the page and how it sounds when read aloud.**

Remind students to use the Short Response Rubric and Checklist to guide their responses.

- Students follow along.

**Homework**

Begin to look for an appropriate text to read for Accountable Independent Reading by determining two criteria for the text you want to read, e.g. topic, genre, fiction or nonfiction.

In addition, respond briefly in writing to the following prompt:

**How are the lines of “The Passionate Shepherd to His Love” organized? Consider how the text looks on the page and how it sounds when read aloud.**

Use the Short Response Rubric and Checklist to guide your written response.
## 10.1 Common Core Learning Standards Tool

<table>
<thead>
<tr>
<th>College and Career Readiness Anchor Standards for Reading</th>
<th>I know what this is asking and I can do this.</th>
<th>This standard has familiar language, but I haven’t mastered it.</th>
<th>I am not familiar with this standard.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CCRA.R.6</strong> Assess how point of view or purpose shapes the content and style of a text.</td>
<td></td>
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<tr>
<td><strong>CCRA.R.9</strong> Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>CCS Standards: Reading—Literature</th>
<th>I know what this is asking and I can do this.</th>
<th>This standard has familiar language, but I haven’t mastered it.</th>
<th>I am not familiar with this standard.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>RL.9-10.1</strong> Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</td>
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<tr>
<td><strong>RL.9-10.2</strong> 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.</td>
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<tr>
<td>CCS Standards: Reading—Literature</td>
<td>I know what this is asking and I can do this.</td>
<td>This standard has familiar language, but I haven’t mastered it.</td>
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<tr>
<td>RL.9-10.3</td>
<td>Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
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<tr>
<td>RL.9-10.4</td>
<td>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).</td>
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<tr>
<td>RL.9-10.5</td>
<td>Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</td>
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<tr>
<td>RL.9-10.9</td>
<td>Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare</td>
<td></td>
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</tr>
<tr>
<td>CCS Standards: Reading—Literature</td>
<td>I know what this is asking and I can do this.</td>
<td>This standard has familiar language, but I haven’t mastered it.</td>
<td>I am not familiar with this standard.</td>
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<tr>
<td>treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>CCS Standards: Reading—Informational</th>
<th>I know what this is asking and I can do this.</th>
<th>This standard has familiar language, but I haven’t mastered it.</th>
<th>I am not familiar with this standard.</th>
</tr>
</thead>
<tbody>
<tr>
<td>RI.9-10.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</td>
<td></td>
<td></td>
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<tr>
<td>RI.9-10.2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
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<tr>
<td>RI.9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.</td>
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<tr>
<td>CCS Standards: Reading—Informational</td>
<td>I know what this is asking and I can do this.</td>
<td>This standard has familiar language, but I haven’t mastered it.</td>
<td>I am not familiar with this standard.</td>
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<tr>
<td><strong>RI.9-10.6</strong></td>
<td>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.</td>
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</tr>
<tr>
<td>CCS Standards: Writing</td>
<td>I know what this is asking and I can do this.</td>
<td>This standard has familiar language, but I haven’t mastered it.</td>
<td>I am not familiar with this standard.</td>
</tr>
<tr>
<td><strong>W.9-10.2</strong></td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
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<tr>
<td><strong>W.9-10.2.a</strong></td>
<td>Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
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<tr>
<td>CCS Standards: Writing</td>
<td>I know what this is asking and I can do this.</td>
<td>This standard has familiar language, but I haven’t mastered it.</td>
<td>I am not familiar with this standard.</td>
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<tr>
<td>W.9-10.2.b</td>
<td>Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
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<tr>
<td>W.9-10.2.c</td>
<td>Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
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<tr>
<td>W.9-10.2.d</td>
<td>Use precise language and domain-specific vocabulary to manage the complexity of the topic.</td>
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<tr>
<td>W.9-10.2.f</td>
<td>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
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<tr>
<td>CCS Standards: Writing</td>
<td>I know what this is asking and I can do this.</td>
<td>This standard has familiar language, but I haven’t mastered it.</td>
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<tr>
<td>W.9-10.4</td>
<td>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
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<tr>
<td>W.9-10.9</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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<tr>
<td>W.9-10.9.a</td>
<td>Apply <em>grades 9–10 Reading standards</em> to literature (e.g., &quot;Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]&quot;).</td>
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<tr>
<td>W.9-10.9.b</td>
<td>Apply <em>grades 9–10 Reading standards</em> to literary nonfiction (e.g., &quot;Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning&quot;).</td>
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<tr>
<td>CCS Standards: Speaking and Listening</td>
<td>I know what this is asking and I can do this.</td>
<td>This standard has familiar language, but I haven’t mastered it.</td>
<td>I am not familiar with this standard.</td>
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<tr>
<td><strong>SL.9-10.1</strong></td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <em>grades 9–10 topics, texts, and issues</em>, building on others’ ideas and expressing their own clearly and persuasively.</td>
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<tr>
<td><strong>SL.9-10.1.a</strong></td>
<td>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
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<tr>
<td><strong>SL.9-10.1.c</strong></td>
<td>Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.</td>
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<tr>
<td><strong>SL.9-10.1.d</strong></td>
<td>Respond thoughtfully to diverse perspectives, summarize points of</td>
<td></td>
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</tr>
</tbody>
</table>
### CCS Standards: Speaking and Listening

<table>
<thead>
<tr>
<th>Standard</th>
<th>I know what this is asking and I can do this.</th>
<th>This standard has familiar language, but I haven’t mastered it.</th>
<th>I am not familiar with this standard.</th>
</tr>
</thead>
<tbody>
<tr>
<td>SL.9-10.e</td>
<td>agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</td>
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<tr>
<td>SL.9-10.4</td>
<td>Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</td>
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<tr>
<td>SL.9-10.4</td>
<td>Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.</td>
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</tr>
<tr>
<td>CCS Standards: Language</td>
<td>I know what this is asking and I can do this.</td>
<td>This standard has familiar language, but I haven’t mastered it.</td>
<td>I am not familiar with this standard.</td>
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<tr>
<td>L.9-10.1</td>
<td>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td>
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<tr>
<td>L.9-10.1.a</td>
<td>Use parallel structure.</td>
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<tr>
<td>L.9-10.1.b</td>
<td>Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.</td>
<td></td>
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<tr>
<td>L.9-10.2</td>
<td>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
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<tr>
<td>L.9-10.2.a</td>
<td>Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.</td>
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<tr>
<td>L.9-10.2.c</td>
<td>Spell correctly.</td>
<td></td>
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<tr>
<td>CCS Standards: Language</td>
<td>I know what this is asking and I can do this.</td>
<td>This standard has familiar language, but I haven’t mastered it.</td>
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<tr>
<td>L.9-10.3</td>
<td>Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</td>
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<tr>
<td>L.9-10.4</td>
<td>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.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>L.9-10.4.a</td>
<td>Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</td>
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</tr>
<tr>
<td>L.9-10.5</td>
<td>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
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<tr>
<td>L.9-10.5.a</td>
<td>Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</td>
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</tr>
<tr>
<td>CCS Standards: Language</td>
<td>I know what this is asking and I can do this.</td>
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</tr>
<tr>
<td>L.9-10.6</td>
<td>Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</td>
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</table>
# Short Response Rubric

## Assessed Standard(s):

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

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**Short Response Checklist**

**Assessed Standard(s):** 

<table>
<thead>
<tr>
<th>Does my writing...</th>
<th>Did I...</th>
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<tbody>
<tr>
<td>Include valid inferences and/or claims from the text(s)?</td>
<td>Closely read the prompt and address the whole prompt in my response?</td>
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<td></td>
<td>Clearly state a text-based claim I want the reader to consider?</td>
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<td></td>
<td>Confirm that my claim is directly supported by what I read in the text?</td>
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<tr>
<td>Develop an analysis of the text(s)?</td>
<td>Did I consider the author’s choices, the impact of word choices, the text’s central ideas, etc.?</td>
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<tr>
<td>Include evidence from the text(s)?</td>
<td>Directly quote or paraphrase evidence from the text?</td>
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<td></td>
<td>Arrange my evidence in an order that makes sense and supports my claim?</td>
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<td></td>
<td>Reflect on the text to ensure the evidence I used is the best evidence to support my claim?</td>
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<tr>
<td>Use complete sentences, correct punctuation, and spelling?</td>
<td>Reread my writing to ensure it means exactly what I want it to mean?</td>
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<td></td>
<td>Review my writing for correct grammar, spelling, and punctuation?</td>
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</tbody>
</table>
10.1.1 Lesson 2

Introduction

In this lesson, students continue their exploration of Marlowe’s “The Passionate Shepherd to His Love.” Students read stanzas 3–6 (from “And I will make thee beds of roses” to “Then live with me and be my love”), in which the shepherd tries to convince his love to accept his initial invitation. Students analyze the shepherd’s promises to his love, focusing on the cumulative impact of Marlowe’s pastoral imagery on the meaning and tone of his poem. Student learning is assessed via a Quick Write at the end of the lesson: How does the time and place that Marlowe evokes in stanzas 3–6 develop a central idea of his poem?

For homework, students continue to search for an appropriate Accountable Independent Reading (AIR) text. Students also respond to a prompt that asks them to consider how Marlowe’s repetition of words and phrases impacts the meaning and tone of his poem.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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</thead>
<tbody>
<tr>
<td>RL.9-10.2</td>
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<tr>
<td>RL.9-10.4</td>
</tr>
<tr>
<td>RL.9-10.5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.9-10.2.d</td>
</tr>
<tr>
<td>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</td>
</tr>
</tbody>
</table>
L.9-10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does the time and place that Marlowe evokes in stanzas 3–6 develop a central idea of his poem?

High Performance Response(s)

A High Performance Response should:

- Identify the time and place Marlowe evokes in the poem (e.g., Marlowe describes a beautiful and peaceful spring in the countryside, full of comforts and pleasures.).
- Identify a central idea in the poem (e.g., the relationship between humans and nature).
- Consider how the time and place Marlowe establishes further develops this central idea (e.g., Marlowe’s idealistic description of a beautiful countryside filled with material “pleasures” (line 19) further develops the central idea of the relationship between humans and nature by suggesting that nature is the perfect setting for love to take root and grow because it provides humans, such as the shepherd and his “love” (line 1), with all of the finest comforts and enjoyments.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- kirtle (n.) – long gown or dress worn by women
- myrtle (n.) – type of small tree that has sweet-smelling white or pink flowers and black berries
- swains (n.) – male admirers or suitors

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

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- posies (n.) – small bunches of flowers
- embroidered (adj.) – decorated with a design made by sewing
- coral (n.) – a hard material formed on the bottom of the sea by the skeletons of small creatures
- amber (n.) – a hard yellow or orange substance that can be polished and used for jewelry or other decorations

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>• Standards: RL.9-10.2, RL.9-10.4, RL.9-10.5, W.9-10.2.d, L.9-10.6</td>
<td></td>
</tr>
<tr>
<td>• Text: “The Passionate Shepherd to His Love” by Christopher Marlowe, stanzas 3–6</td>
<td></td>
</tr>
<tr>
<td><strong>Learning Sequence:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
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<tr>
<td>2. Homework Accountability</td>
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<tr>
<td>3. The Passionate Shepherd Tool Activity</td>
<td>50%</td>
</tr>
<tr>
<td>4. Quick Write</td>
<td>10%</td>
</tr>
<tr>
<td>5. Closing</td>
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</tbody>
</table>

Materials

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

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Symbol</strong></td>
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<tr>
<td>no symbol</td>
</tr>
<tr>
<td>Bold text indicates questions for the teacher to ask students.</td>
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</tbody>
</table>
Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2, RL.9-10.4, and RL.9-10.5. In this lesson, students work with The Passionate Shepherd Tool to analyze the cumulative impact of specific imagery and word choices on the meaning and tone of Marlowe’s poem. Students then make connections between specific details in the text in order to refine their understanding of a central idea of Marlowe’s poem.

- Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson, they begin to work with four new standards: RL.9-10.4, RL.9-10.5, W.9-10.2.d, and L.9-10.6. Instruct students to individually read these standards on their tools and assess their familiarity with and mastery of them.


Instruct students to talk in pairs about what they think standard RL.9-10.4 means. Lead a brief discussion about the standard.

- Student responses may include:
  - Students determine what words and phrases mean, both figuratively and connotatively, depending on how they are used in a specific text.
  - Students think about how words might have different or multiple meanings depending on how they are used in the text.
  - Students think about how words and phrases create a setting.
  - Students consider how a combination of word choices contributes to the meaning and tone of a text.

- Consider providing students with the following definitions: figurative language is “language that expresses an idea in an interesting way by using words that usually describe something else,” connotative meaning is “a suggested or associated meaning in addition to a word’s primary meaning,” and evoke means “bring (a memory, feeling, image, etc.) into the mind.”

- Students write the definitions of figurative language, connotative meaning, and evoke on their copies of the text or in a vocabulary journal.
Instruct students to talk in pairs about what they think standard RL.9-10.5 means. Lead a brief discussion about the standard.

(Student responses may include:
- Students identify choices an author makes about how to structure a text (for example, how to organize a poem).
- Students identify how an author decides to order the events of a text.
- Students identify how an author uses time in a text.
- Students analyze the effects of an author’s structural choices.

Consider pointing out to students that they used this skill to complete their homework assignment, which focused on how the poem is organized, how it looks on the page, and how it sounds.

Instruct students to talk in pairs about what they think standard W.9-10.2 and substandard W.9-10.2.d mean. Lead a brief discussion about the standards.

(Student responses may include:
- Students must effectively select, organize, analyze, and present information in writing.
- The substandard W.9-10.2.d requires students to use precise language and vocabulary related to a specific topic in their writing.

Instruct students to talk in pairs about what they think standard L.9-10.6 means. Lead a brief discussion about the standard.

(Student responses may include:
- The standard is about learning academic and domain-specific vocabulary words and using these words when writing or speaking about a text.
- Students independently ask questions and seek out what unfamiliar words or phrases mean when they are important to an understanding of the text, or talking about a text.

If necessary, provide students with the following definition: domain-specific vocabulary means “words that are unique to a certain content area or subject.”

Students write the definition of domain-specific vocabulary on their copies of the text or in a vocabulary journal.

Activity 2: Homework Accountability 25%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Begin to look for an appropriate text for Accountable Independent Reading by determining two criteria for the kind of text you want to read, e.g., topic, genre, fiction, or nonfiction.) Instruct
students to discuss their criteria in pairs. Lead a brief share out on student progress by selecting several students (or student pairs) to share their progress and explain their criteria.

- Students (or student pairs) discuss their progress on finding an AIR text and share their criteria for potential AIR texts.

Lead a brief whole-class discussion about methods for choosing AIR and resources to help students.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Respond briefly in writing to the following question: How are the lines of “The Passionate Shepherd to His Love” organized? Consider how the text looks on the page and how it sounds when read aloud.) Instruct students to share their responses in pairs.

- Student responses may include:
  - Each line of the poem is of a similar length.
  - Each group of lines is the same length.
  - The poem is organized in 6 groups of 4 lines each.
  - Each group of four lines contains two sets of 2 lines that rhyme and are the same length.
  - In each set of lines that rhyme, the rhyming words are the final word in each line.

Lead a brief whole-class discussion of student responses.

- Consider reminding students that this homework assignment asked students to use the skills inherent in RL.9-10.5, through identifying the choices an author makes about how to order and structure a text.

Explain to students that poetry has its own domain-specific vocabulary. Many of these words are used to describe structural choices that an author makes, such as those that students identified for homework.

Provide students with the following terminology to help them describe their structural observations:

- A **stanza** is “a group of lines in a poem, separated by spaces from other stanzas, much like a paragraph in prose.”
- A **couplet** is “two lines of poetry, one after the other, that rhyme and are of the same length and rhythm.”
- An **end rhyme** is “rhyming words at the ends of the lines of a poem.”
- A **rhyme scheme** is “the pattern of end rhymes in a poem.”

- Students write the definitions of *stanza, couplet, end rhyme, and rhyme scheme* on their copies of the text or in a vocabulary journal.
It may be helpful to display this list of poetry terminology throughout the unit to encourage students to incorporate domain-specific language in their discussions and written responses.

Ask students to practice using domain-specific language by reframing some of the structural observations they made for homework using terminology specific to poetry.

- **Student responses may include:**
  - Marlowe’s poem is composed of 6 stanzas.
  - Each stanza is composed of 4 lines.
  - Each stanza contains 2 couplets.
  - Each couplet is united by an end rhyme.
  - Marlowe uses a rhyme scheme of rhyming couplets.

Consider drawing students’ attention to their application of L.9-10.6 through the acquisition and use of domain-specific words and phrases.

Pose the following question for a whole-class discussion and encourage students to use domain-specific vocabulary in their responses:

**What effects do Marlowe’s structural choices have on the tone of the poem?**

- Marlowe’s poem is highly repetitive in structure: each of the 6 stanzas of the poem is composed of 2 couplets, and each couplet is united by an end rhyme. This regular rhyme scheme creates an even rhythm that makes the poem sound musical or songlike, and gives it a romantic and optimistic tone.

Encourage students to continue to use domain-specific vocabulary as they work with The Passionate Shepherd Tool, and in their subsequent writing and discussions.

**Activity 3: The Passionate Shepherd Tool Activity**

Instruct students to form groups. Explain that in this activity, students work in groups to analyze the cumulative impact of specific word choices and imagery on Marlowe’s meaning and tone.

- If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.


- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

  **How does the language of Marlowe’s poem evoke a sense of time and place?**
Provide students with the following definitions: *kirtle* means “a long gown or dress worn by women,” *myrtle* means “a type of small tree that has sweet-smelling white or pink flowers and black berries,” and *swains* means “male admirers or suitors.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- Students write the definitions *kirtle, myrtle,* and *swains* on their copies of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definitions: *posies* means “a small bunch of flowers,” *embroidered* means “decorated with a design made by sewing,” *coral* means “a hard material formed on the bottom of the sea by the skeletons of small creatures,” and *amber* means “a hard yellow or orange substance that can be polished and used for jewelry or other decorations.”

- Students write the definitions of *posies, embroidered, coral,* and *amber* on their copies of the text or in a vocabulary journal.

Distribute The Passionate Shepherd Tool. Provide the following directions to guide student work:

1. Complete the first column of the tool by identifying and recording the gifts that the speaker promises his love.
2. Complete the second column of the tool by identifying and recording the material(s) from which each of these “pleasures” (line 2) is made.

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

- Students complete The Passionate Shepherd Tool in their groups.
- See the Model The Passionate Shepherd Tool for sample student responses.

Instruct students to remain in their groups. Post or project the following questions for students to discuss. Instruct students to continue to annotate as they read and discuss.

**What do all of the “pleasures” (line 2) the speaker describes have in common?**

- All the “pleasures” that the speaker describes are material possessions, such as “beds” (line 9), and clothes and adornments, such as a “gown” (line 13) and “slippers” (line 15).

**What do all of the materials the speaker describes have in common?**

- All of the materials that the speaker describes are found in nature, or the rural countryside. Many of the materials the speaker describes come from plants, such as “roses” (line 9), “posies”
“flowers” (line 11), “myrtle” (line 12), “straw” (line 17), and “ivy” (line 17); others come from animals, such as “wool” (line 13); still others come from the earth and sea, such as “gold” (line 16), “coral” (line 18), and “amber” (line 18).

What do stanzas 4–5 suggest about the relationship between humans and nature introduced in stanzas 1–2?

- Nature, as described by the speaker in stanzas 4–5, is a source of the finest material comforts. Thus, the “pleasures” (line 19) the speaker offers his love in stanzas 4–5 develops the idea that nature serves to fulfill the needs and desires of humans.

During what time of year are the “pleasures” the speaker describes available (line 19)?

- The pleasures the speaker describes are made of materials that are only available in the springtime. “[L]ambs” (line 14) are born only in spring, and “flowers” (line 11) and “buds” (line 17) generally bloom in the warmer months.

How does Marlowe’s use of imagery in stanzas 4–6 evoke a sense of time and place?

- The imagery of beautiful clothes and gifts made from natural materials, such as “fragrant posies” (line 10) and the “finest wool” (line 13), evokes a sense of an idyllic spring in the countryside, filled with material comforts created from resources found in nature.

Differentiation Consideration: If students struggle, consider posing the following scaffolding question:

What kind of adjectives does Marlowe use to describe these materials? What image of the countryside does Marlowe create with these descriptions?

- Student responses should include:
  - Marlowe uses romantic and flowery adjectives to describe the natural materials, such as “fragrant” (line 10), “pretty” (line 14), and “Fair” (line 15). Marlowe also uses adjectives that idealize the gifts the speaker promises, such as “finest” (line 13) and “purest” (line 16).
  - Marlowe’s descriptions create an image of a beautiful and peaceful countryside filled with the finest pleasures and comforts.

This series of questions encourages students to establish an understanding of the basic setting that characterizes much of the pastoral genre—an eternal spring in an idealized and beautiful countryside. Consider providing students with the following resource, which provides a brief explanation of the pastoral tradition: [http://www.poetryfoundation.org/learning/glossary-term/Pastoral](http://www.poetryfoundation.org/learning/glossary-term/Pastoral)

Lead a brief whole-class discussion of student responses.
Activity 4: Quick Write

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

How does the time and place that Marlowe evokes in stanzas 3–6 develop a central idea of his poem?

Ask students to use this lesson’s vocabulary wherever possible in their written responses and to practice using domain-specific vocabulary. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Consider drawing students’ attention to their application of W.9-10.2.d through the use of domain-specific vocabulary in their written responses.

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

Transition to the independent Quick Write.

Students independently answer the prompt, using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

Display and distribute the homework assignment. For homework, students should continue to search for an AIR text.

Also for homework, instruct students to respond briefly in writing to the following prompt:

Reread “The Passionate Shepherd to His Love” in its entirety and underline all repeating words and phrases. What is the cumulative effect of this repetition on the meaning and tone of the speaker’s invitation?

Homework

Continue to search for an Accountable Independent Reading text.

In addition, respond briefly in writing to the following prompt:

Reread “The Passionate Shepherd to His Love” in its entirety and underline all repeating words and phrases. What is the cumulative effect of this repetition on the meaning and tone of the speaker’s invitation?
The Passionate Shepherd Tool

**Name:**

**Class:**

**Date:**

**Directions:** Complete the first column of the tool by identifying and recording the gifts that the speaker promises the listener in lines 9–18. Complete the second column of the tool by identifying and recording the material(s) from which each of these “pleasures” (line 2) is made. Finally, discuss your observations to the questions on the bottom of your tool. Remember to use specific details from the text to complete the chart and to record your observations in the spaces provided.

<table>
<thead>
<tr>
<th>Lines</th>
<th>What pleasure(s) does the speaker promise the listener in lines 9–18?</th>
<th>From what are these gifts created?</th>
</tr>
</thead>
<tbody>
<tr>
<td>9–10</td>
<td></td>
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<tr>
<td>11–12</td>
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<td>13–14</td>
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<td>15–16</td>
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<td>17–18</td>
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</table>
Model The Passionate Shepherd Tool

<table>
<thead>
<tr>
<th>Lines</th>
<th>What pleasure(s) does the speaker promise the listener in lines 9–18?</th>
<th>From what are these gifts created?</th>
</tr>
</thead>
<tbody>
<tr>
<td>9–10</td>
<td>beds</td>
<td>roses and fragrant posies</td>
</tr>
<tr>
<td>11–12</td>
<td>cap, kirtle</td>
<td>flowers, leaves of myrtle</td>
</tr>
<tr>
<td>13–14</td>
<td>gown</td>
<td>finest wool from pretty lambs</td>
</tr>
<tr>
<td>15–16</td>
<td>Fair lined slippers with buckles</td>
<td>purest gold</td>
</tr>
<tr>
<td>17–18</td>
<td>belt</td>
<td>straw, ivy, coral, amber</td>
</tr>
</tbody>
</table>

Directions: Complete the first column of the tool by identifying and recording the gifts that the speaker promises the listener in lines 9–18. Complete the second column of the tool by identifying and recording the material(s) from which each of these “pleasures” (line 2) is made. Finally, discuss your observations to the questions on the bottom of your tool. Remember to use specific details from the text to complete the chart and to record your observations in the spaces provided.
Introduction

In this lesson, students begin their exploration of Sir Walter Raleigh’s poem, “The Nymph’s Reply to the Shepherd,” a response to Marlowe’s “The Passionate Shepherd to His Love.” Students read the poem in its entirety (from “If all the world and love were young” to “To live with thee, and be thy love”) and analyze Raleigh’s word choices and how they affect the meaning and tone of the poem. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the cumulative impact of Raleigh's word choices on the meaning and tone of the poem.

For homework, students continue to search for an Accountable Independent Reading (AIR) text. Additionally, students complete a structural comparison of “The Passionate Shepherd to His Love” and the “The Nymph’s Reply to the Shepherd.”

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.9-10.4</td>
</tr>
<tr>
<td>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).</td>
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<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
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<tbody>
<tr>
<td>W.9-10.9.a</td>
</tr>
<tr>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a. Apply grades 9-10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).</td>
</tr>
<tr>
<td>L.9-10.5</td>
</tr>
<tr>
<td>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
</tr>
</tbody>
</table>
Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze the cumulative impact of Raleigh's word choices on the meaning and tone of the poem.

High Performance Response(s)

A High Performance Response should:

- Identify specific word choices in the poem (e.g., Raleigh’s choice to begin the poem with the word “If” (line 1); the words Raleigh chooses to describe the effects of time, such as “fade” (line 9), “wither” (line 15), “forgotten” (line 15), and “rotten” (line 16)).

- Analyze the cumulative impact of these word choices on the meaning and tone of “The Nymph’s Reply to the Shepherd” (e.g., Raleigh’s choice to begin the poem with the word “If” creates a doubtful or skeptical tone. This tone becomes more pessimistic through Raleigh’s repeated descriptions of the negative effects of time in stanzas 3–5, in which the nymph describes how the changing seasons cause all the “pretty pleasures” (line 3) in life to “fade” (line 9), “wither” (line 15), be “forgotten” (line 15), and “rotten” (line 16). This pessimistic tone suggests that the nymph’s final statement that her mind might be “moved” (line 23), or changed, to accept the shepherd’s invitation is sarcastic, or not genuine, and that she does not truly believe that her mind will ever change.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- nymph (n.) – beautiful or graceful young woman
- fold (n.) – enclosed area for sheep
- Philomel (n.) – mythical woman who was turned into a nightingale
- wanton (adj.) – not limited or controlled
- wayward (adj.) – not going or moving in the intended direction
- reckoning (n.) – the act of judging something
- gall (n.) – bitterness of spirit

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

- None.
Additional vocabulary to support English Language Learners (to provide directly)

- dumb (adj.) – lacking the human power of speech
- fancy (n.) – feeling of liking someone or something
- folly (n.) – lack of good sense or judgment; foolishness
- breed (v.) – produce offspring

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
<th>% of Lesson</th>
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</thead>
<tbody>
<tr>
<td>Standards: RL.9-10.4, W.9-10.9.a, L.9-10.5</td>
<td>1. 10%</td>
</tr>
<tr>
<td>Text: “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh</td>
<td>2. 10%</td>
</tr>
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Learning Sequence:
1. Introduction of Lesson Agenda
2. Homework Accountability
3. Masterful Reading and Annotation
4. Reading and Discussion
5. Quick Write
6. Closing

<table>
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<tr>
<th>% of Lesson</th>
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<tr>
<td>1. 10%</td>
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<td>2. 10%</td>
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<td>3. 15%</td>
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<td>4. 50%</td>
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<td>5. 10%</td>
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<td>6. 5%</td>
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</table>

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of “The Nymph’s Reply to the Shepherd” for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
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<tbody>
<tr>
<td>Symbol</td>
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<td>10%</td>
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</tbody>
</table>
Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.9-10.4. In this lesson, students are introduced to Sir Walter Raleigh’s poem “The Nymph’s Reply to the Shepherd” and analyze the impact of Raleigh’s word choices on the meaning and tone of the poem.

- Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: L.9-10.5. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with standard L.9-10.5.

Instruct students to talk in pairs about what they think standard L.9-10.5 means. Lead a brief discussion about the standard.

- Student responses may include:
  - Students demonstrate an understanding of language that expresses an idea in an interesting way by using words that usually describe something else.
  - Students consider the nuances of word meanings.
  - Students to consider how the relationships between words affect the meaning of words.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs to provide an update on their progress in finding an AIR text.

- Students (or student pairs) discuss their progress in finding an AIR text.

Lead a brief whole-class discussion of student progress.
Instruct students to take out their responses to the previous lesson’s homework assignment. (Respond briefly in writing to the following question: Reread “The Passionate Shepherd to His Love” in its entirety and underline all repeating words and phrases. What is the cumulative effect of this repetition on the meaning and tone of the speaker’s invitation?) Instruct students to talk in pairs about their responses.

- Students briefly discuss their responses to the previous lesson’s homework assignment.

- Student annotations should include:
  - “live with me and be my love” (lines 1, 24) and “live with me, and be my love”) (line 20)
  - “we will” (lines 2, 5) and “I will” (line 9)
  - “pleasures” (lines 2, 19)
  - “sing” (lines 8, 21)
  - “move” (lines 18, 23)
  - “delight” (line 22) and “delights” (line 23)

- Student responses may include:
  - The repetition of words like “pleasures,” “move,” and “delight” emphasizes the emotional and persuasive tone of the speaker’s invitation—he wants to “move” his love with the “pleasures” and “delights” he has been describing.
  - The repetition of phrases like “we will” (lines 2, 5) and “I will” (line 9), as well as “live with me and be my love” (lines 1, 24) and “live with me, and be my love” (line 20), emphasizes the speaker’s insistence.

Lead a brief whole-class discussion of student responses.

**Activity 3: Masterful Reading and Annotation 15%**

Distribute copies of “The Nymph’s Reply to the Shepherd.” Have students listen to a masterful reading of “The Nymph’s Reply to the Shepherd” in its entirety (from “If all the world and love were young” to “To live with thee, and be thy love”). Instruct students to listen for details that develop the speaker’s tone.

- Students follow along, reading silently.

1. Consider using the following free audio resource: [http://www.dailymotion.com/video/xewqnk_the-nymph-s-reply-to-the-shepherd-s_creation#.UeHk823klc8](http://www.dailymotion.com/video/xewqnk_the-nymph-s-reply-to-the-shepherd-s_creation#.UeHk823klc8)

1. **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

   What effect does Raleigh’s description of time have on the tone of the poem?
Instruct students to read “The Nymph’s Reply to the Shepherd” in its entirety, lines 1–24 (from “If all the world and love were young” to “To live with thee, and be thy love”) and annotate the text according to the protocols they reviewed in 10.1.1 Lesson 1. In addition, instruct students to annotate their texts for central idea, using the code CI.

1. To help students remember annotation codes, consider posting them in the classroom.

   - Student annotations may include the following:
     - Boxes around the unfamiliar words “Philomel” (line 7) and “gall” (line 11).
     - A star near “But could youth last, and love still breed, / Had joys no date, nor age no need, / Then these delights my mind might move” (lines 21–23). This seems like the focus of the poem.
     - A question mark near “If all the world and love were young, / And truth in every Shepherd’s tongue” (lines 1–2). Is the speaker suggesting that the shepherd is lying?
     - Exclamation point near the title of the poem “The Nymph’s Reply to the Shepherd.” The poem appears to be connected somehow to Marlowe’s poem “The Passionate Shepherd to His Love.”
     - CI near “Time drives the flocks from field to fold, / When Rivers rage and Rocks grow cold” (lines 5–6) and “But could youth last, and love still breed, / Had joys no date, nor age no need” (lines 21–22). These lines suggest that both nature and love may decay over time.

1. This annotation exercise supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Lead a brief whole-class discussion of student responses.

**Activity 4: Reading and Discussion 50%**

Instruct students to form groups. Post or project each set of questions below for students to discuss in their groups. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read stanzas 1–2 of “The Nymph’s Reply to the Shepherd” (from “If all the world and love were young” to “The rest complains of cares to come”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *nymph* means “beautiful or graceful young woman,” *fold* means “enclosed area for sheep,” and *Philomel* is a “mythical woman who was turned into a nightingale.”
Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

- Students write the definitions of *nymph*, *Philomel*, and *fold* on their copies of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definition: *dumb* means “lacking the human power of speech.”

- Students write the definition of *dumb* on their copies of the text or in a vocabulary journal.

Consider the title of Raleigh’s poem. From whose point of view is the poem being told? Who is the intended audience?

- Student responses should include:
  - The title “The Nymph’s Reply to the Shepherd” suggests that the poem is being told from the point of view of a nymph, or a beautiful young woman.
  - The intended audience is a shepherd.

What relationship does the title of Raleigh’s poem establish between Raleigh’s poem and Marlowe’s poem?

- The title “The Nymph’s Reply to the Shepherd” suggests that Raleigh’s poem is written as an answer to the invitation of the shepherd in Marlowe’s poem.

How does Raleigh’s use of “If” in line 1 impact the meaning and tone of the first stanza?

- Student responses should include:
  - Raleigh’s choice to use the word “If” as the first word in the first line of the poem immediately establishes a doubtful or sceptical tone.
  - The word “If” (line 1) creates doubt about the truth of the claims that the shepherd makes in his invitation and suggests that the speaker does not trust the shepherd’s intentions or vision of life in the countryside.

How does the nymph describe “time” in stanza 2? What is the cumulative effect of this description on the tone of the stanza?

- Student responses should include:
  - The nymph describes time as a force that changes things in nature in negative ways. Time causes sheep to leave the fields (line 5), “[r]ocks” to become “cold” (line 6), and birds like the nightingale to grow silent or complain (lines 7–8).
The nymph’s description of time is filled with destructive and unpleasant words and images such as “rage” (line 6), “cold” (line 6), “dumb” (line 7), and “complains” (line 8). These words create a negative or pessimistic tone.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read stanzas 3–5 (from “The flowers do fade, and wanton fields” to “To come to thee and be thy love”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *wanton* means “not limited or controlled,” *wayward* means “not going or moving in the intended direction,” *reckoning* means “the act of judging something,” and *gall* means “bitterness of spirit.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.
   - Students write the definitions of *wanton*, *wayward*, *reckoning*, and *gall* on their copies of the text or in a vocabulary journal.

2. **Differentiation Consideration:** Consider providing students with the following definitions: *fancy* means “feeling of liking someone or something” and *folly* means “lack of good sense or judgment; foolishness.”
   - Students write the definitions of *fancy* and *folly* on their copies of the text or in a vocabulary journal.

### What effect does “time” have on the “pretty pleasures” described in stanza 1? Why?

- “Time” (line 5) causes all the “pretty pleasures” (line 3) to decay and die because all the pleasures are made from natural materials, such as “flowers” (line 9) and “straw” (line 17) that “fade” (line 9), “break” (line 15), “wither” (line 15), and “rot[]” (line 16) as the seasons change from “spring” (line 12) to “fall” (line 12) to “winter” (line 10).

1. Some students may make the connection between the “pretty pleasures” (line 3) in Raleigh’s poem and the pleasures that the shepherd promises his love in Marlowe’s poem. These connections will be explored in greater depth in Lesson 4.

2. **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

   **What words and phrases in stanzas 3–5 relate to Raleigh’s description of “time” in stanza 2?**

   - Student responses may include:
The words “fade” (line 9), “wither” (line 15), “forgotten” (line 15), “ripe” (line 16), and “rotten” (line 16), all describe the effects of time.

Raleigh’s references to the seasons “spring” (line 12), “fall” (line 12), and “winter” (line 10) relate to time because they describe the changing of the seasons.

How does Raleigh’s description of the effects of time impact the tone of the nymph’s reply?

- Raleigh’s description of the effects of time contributes to the negative or pessimistic tone of the nymph’s reply, because time is described as a force that brings only death and decay.

How does Raleigh’s use of figurative language in line 11 further develop the nymph’s opinion of the shepherd?

- The nymph states that a “honey tongue,” or persuasiveness, and a “heart of gall,” or bitter intentions, may lead to pleasure in the spring (line 11), but come fall only result in “sorrow” (line 12). This language suggests that the nymph believes that the shepherd’s invitation to join him in appreciating the pleasures of the countryside is persuasive, but ultimately his intentions are not honorable and will bring only sadness.

1. Consider drawing students’ attention to their application of L.9-10.5 through their understanding of figurative language.

Lead a brief whole-class discussion of student responses

Instruct student groups to read stanza 6 (from “But could youth last, and love still breed,” to “To live with thee, and be thy love”) and answer the following questions before sharing out with the class.

1. Differentiation Consideration: Consider providing students with the following definition: breed means “produce offspring.”

   - Students write the definition of breed on their copies of the text or in a vocabulary journal.

What relationship does the nymph describe between “youth” and “love” in the final stanza? How does this relationship connect to the effects of time Raleigh describes in stanzas 2–5?

- Student responses should include:
  - The nymph establishes that “love” is dependent upon “youth” when she states that love can only “breed,” or continue to exist, if youth “last[s]” (line 21).
  - In the final stanza, the nymph says that the only way her mind might be “move[d]” (line 23) to accept the shepherd’s invitation of “love” (line 24) is if there were no “date[s]” and if age had “no need” (line 22) or, in other words, if time didn’t exist. This statement connects to
the effects of time by suggesting that just as the passage of time causes the death and decay of “pretty pleasures” (line 3), it also destroys the beauty of young love.

What does the tone of the first 5 stanzas suggest about the meaning of the nymph’s reply in the final stanza?

- Raleigh establishes a tone of doubtful pessimism in the first 5 stanzas of the poem. Therefore, although the nymph concludes her response by leaving the possibility open that her mind might be “move[d]” (line 23), or changed, to accept the shepherd’s invitation, it seems more likely that her final statement is sarcastic, or not genuine, and that she does not truly believe that her mind will ever change.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

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

**Analyze the cumulative impact of Raleigh’s word choices on the meaning and tone of the poem.**

Ask students to use this lesson’s vocabulary wherever possible in their written responses and to practice using domain-specific vocabulary. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

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

Activity 6: Closing

Display and distribute homework assignment. For homework, students should continue to search for an AIR text.

Additionally, instruct students to reread “The Passionate Shepherd to His Love” and the “The Nymph’s Reply to the Shepherd,” and annotate the poems for structural similarities between the two texts, including words and phrases that are present in both texts. Remind students to be prepared to share their observations in the next lesson.
Students follow along.

**Homework**

Continue to search for an Accountable Independent Reading text.

Additionally, reread “The Passionate Shepherd to His Love” and the “The Nymph’s Reply to the Shepherd,” and annotate the poems for structural similarities between the two texts, including words and phrases that are present in both texts. Be prepared to share your observations in the next lesson.
10.1.1 Lesson 4

Introduction

In this lesson, students consider the full texts of Marlowe’s “The Passionate Shepherd to His Love” and Raleigh’s “The Nymph’s Reply to the Shepherd” as they explore how Raleigh draws upon and interprets elements of Marlowe’s poem. Students develop an understanding of the relationship between the central ideas of these two poems in preparation for the End-of-Unit Assessment as they discuss the texts both in small groups and as a whole class. Student learning is assessed via a Quick Write at the end of the lesson: How does Raleigh represent an element of Marlowe’s poem?

For homework, students continue to search for an appropriate text for Accountable Independent Reading (AIR), which they must select by the next lesson. Students who have selected an AIR text begin reading. Also, students reread “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd,” annotate for Marlowe’s and Raleigh’s use of the same initial consonant sounds in their poems, and respond in writing to the following prompt: Compare the effects produced by Marlowe’s and Raleigh’s use of alliteration.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>CCRA.R.9</td>
<td>Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</td>
</tr>
<tr>
<td>RL.9-10.2</td>
<td>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.</td>
</tr>
<tr>
<td>RL.9-10.9</td>
<td>Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
<th></th>
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<tbody>
<tr>
<td>W.9-10.9.a</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a. Apply grades 9-10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how...”)</td>
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</tbody>
</table>
Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare").

L.9-10.6  
Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Raleigh represent an element of Marlowe’s poem?

High Performance Response(s)

A High Performance Response should:

- Identify an element of Marlowe’s poem (e.g., central ideas, structure, imagery, word choice).
- Explore how Raleigh represents this element in his own poem (e.g., In “The Nymph’s Reply to the Shepherd,” Raleigh draws upon Marlowe’s idealistic imagery in “The Passionate Shepherd to His Love” in order to present a more realistic view of nature in which time destroys beauty. For example, in the third stanza, Marlowe’s shepherd uses the image of “beds of roses / And a thousand fragrant posies” (Marlowe, lines 9–10) to persuade his love to come live with him in the idyllic countryside. Raleigh’s nymph draws upon and transforms this imagery when she says, “flowers do fade” (Raleigh, line 9) and “Thy cap, thy kirtle, and thy posies / Soon break, soon wither, soon forgotten: / In folly ripe, in reason rotten” (Raleigh, lines 14–16). Raleigh’s decision to transform Marlowe’s image of beautiful flowers and lovely garments into dying flowers and decaying items emphasizes the passing beauty and inevitable decay of the gifts that Marlowe describes with such idealism. Raleigh’s transformation of Marlowe’s imagery establishes a contrast between the shepherd’s idealism and the nymph’s realism.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*
Vocabulary to teach (may include direct word work and/or questions)

- None.*

Additional vocabulary to support English Language Learners (to provide directly)

- None.*

* See 10.1.1 Lesson 1 and Lesson 2 for vocabulary from “The Passionate Shepherd to His Love.” See 10.1.1 Lesson 3 for vocabulary from “The Nymph’s Reply to the Shepherd.”

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Texts:</strong></td>
<td></td>
</tr>
<tr>
<td>Standards: CCRA.R.9, RL.9-10.2, RL.9-10.9, W.9-10.9.a, L.9-10.6</td>
<td>1. 10%</td>
</tr>
<tr>
<td>Texts: “The Passionate Shepherd to His Love” by Christopher Marlowe and “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh</td>
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</tbody>
</table>

Learning Sequence:

1. Introduction of Lesson Agenda 1. 10%
2. Homework Accountability 2. 10%
3. Reading and Discussion 3. 50%
4. Paraphrasing and Quotations 4. 10%
5. Quick Write 5. 10%
6. Closing 6. 10%

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of the Tips for Integrating Quotations Handout for each student
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)
Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>No symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td></td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td></td>
<td><em>Italicized text indicates a vocabulary word.</em></td>
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<tr>
<td></td>
<td>▶ Indicates student action(s).</td>
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<tr>
<td></td>
<td>✉ Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td></td>
<td>🌿 Indicates instructional notes for the teacher.</td>
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</tbody>
</table>

Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standards for this lesson: CCRA.R.9, RL.9-10.2, and RL.9-10.9. In this lesson, students consider how Raleigh draws upon and transforms elements of Marlowe’s “The Passionate Shepherd to His Love” in his own poem, “The Nymph’s Reply to the Shepherd.” Students work in small groups to answer a series of questions before participating in a whole-class discussion.

▶ Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: CCRA.R.9 and RL.9-10.9. Instruct students to individually read the standards on their tools and assess their familiarity with and mastery of them.

▶ Students read and assess their familiarity with standards CCRA.R.9 and RL.9-10.9.

Instruct students to talk in pairs about what they think standards CCRA.R.9 and RL.9-10.9 mean. Lead a brief discussion about this standard.

✉ Student responses may include:

- CCRA.R.9 and RL.9-10.9 ask students to think about multiple texts in relationship to each other and make comparisons between texts.
- CCRA.R.9 asks students to compare texts and notice how different authors approach similar ideas.
- RL.9-10.9 asks students to notice how an author uses the work of an earlier author to create a new text.
Activity 2: Homework Accountability

Instruct students to talk in pairs about their progress in finding an AIR text.

- Students (or student pairs) discuss their progress in finding an AIR text.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Reread “The Passionate Shepherd to His Love” and the “The Nymph’s Reply to the Shepherd” and annotate the poems for structural similarities between the two texts, including words and phrases that are present in both texts.) Instruct students to talk in pairs about their annotations.

- Student pairs discuss their annotations.

(Student annotations may include:
- Both poems have 6 stanzas.
- Both poems have stanzas of 4 lines each.
- Both poems use rhyming couplets.
- Both poems use repeated words or phrases, including:
  - “live with me and be my love” (Marlowe, lines 1, 24), “live with me, and be my love” (Marlowe, line 20), “live with thee, and be thy love” (Raleigh, line 4, 24) and “come to thee and be thy love” (Raleigh, line 20)
  - “fields” (Marlowe, line 3; Raleigh, line 9) and “field” (Raleigh, line 5)
  - “rocks” (Marlowe, line 5; Raleigh, line 6)
  - “flocks” (Marlowe, line 6; Raleigh, line 5)
  - “rivers” (Marlowe, line 7; Raleigh, line 6)
  - “birds” (Marlowe, line 8) and “Philomel” (Raleigh, line 7)
  - “beds of roses” (Marlowe, line 9; Raleigh, line 13)
  - “posies” (Marlowe, line 10; Raleigh, line 14)
  - “cap” (Marlowe, line 11; Raleigh, line 14)
  - “kirtle” (Marlowe, line 11; Raleigh, line 14)
  - “belt of straw” (Marlowe, line 17; Raleigh, line 17)
  - “ivy buds” (Marlowe, line 17; Raleigh, line 17)
  - “coral clasps” (Marlowe, line 18; Raleigh, line 18)
  - “amber studs” (Marlowe, line 18; Raleigh, line 18)
  - “may thee move” (Marlowe, line 19), “thy mind may move” (Marlowe, line 23), “might me move” (Raleigh, line 3), “no means can move” (Raleigh, line 19) and “my mind might move” (Raleigh, line 23)

This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.
Lead a brief whole-class discussion of student responses.

**Activity 3: Reading and Discussion**

Instruct students to form groups and reread both Marlowe’s “The Passionate Shepherd to His Love” and Raleigh’s “The Nymph’s Reply to the Shepherd.” Post or project the following questions for students to discuss:

1. **If necessary to support comprehension and fluency, consider using a masterful reading of both Marlowe’s “The Passionate Shepherd to His Love” and Raleigh’s “The Nymph’s Reply to the Shepherd.”**


3. **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

   **What is the nymph’s reply to the shepherd?**

4. **How does the structure of Raleigh’s poem compare to the structure of Marlowe’s poem? What is the effect of Raleigh’s structural choices?**

   - Student responses may include:
     - Raleigh uses the same number of stanzas and the same rhyme scheme in his poem that Marlowe uses to make it clear that his poem is a response to Marlowe’s poem. The poem can almost be read as a continuation of Marlowe’s poem because the structure is identical.
     - Raleigh uses the same structure of Marlowe’s poem. Using the same number of stanzas, meter, and rhyme scheme highlights the differences in tone between the two poems.

4. **Consider drawing students’ attention to the application of L.9-10.6 in Lesson 2 as they use domain-specific vocabulary, including stanza and rhyme scheme.**

4. **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

   **How does the title of Raleigh’s poem relate to Marlowe’s poem?**

   - Raleigh’s title indicates that the speaker of his poem, the nymph, is responding to the speaker of Marlowe’s poem, the “passionate shepherd.”
How do Marlowe and Raleigh use similar repeated words and phrases to develop different meanings in their poems?

Student responses should include:

- Marlowe’s shepherd repeats the phrase, “live with me and be my love” (Marlowe, lines 1, 24) and “live with me, and be my love” (Marlowe, line 20) to express an eager invitation, while Raleigh’s nymph repeats the phrase, “live with thee, and be thy love” (Raleigh, 4 and 24) and “come to thee and be thy love” (Raleigh, line 20) to emphasize her rejection of the shepherd’s invitation.
- Marlowe’s shepherd suggests that “[i]f these pleasures may thee move” (Marlowe, line 19) or “[i]f these delights thy mind may move” (Marlowe, line 23), then his love should accept his invitation; Raleigh’s nymph says, “These pretty pleasures might me move” (Raleigh, line 3), but only if the world were full of youthful love and only if shepherds always spoke the truth, suggesting this is not the case. She repeats the same idea when she says that if the world could remain full of youth, love, and joy, untouched by age or grief, “[t]hen these delights my mind might move” (line 23).

How do Marlowe and Raleigh use similar imagery to develop different perspectives on the countryside?

Student responses should include:

- Marlowe’s shepherd describes sitting “upon the rocks” (Marlowe, line 5) and watching “the shepherds feed their flocks, / By shallow rivers” (Marlowe, lines 6–7), while Raleigh’s nymph points out that “Time drives the flocks from field to fold, / When Rivers rage and Rocks grow cold” (Raleigh, lines 5–6). Marlowe’s description of fields and rivers develops the shepherd’s perspective that the countryside is peaceful and beautiful, while Raleigh’s description of these same elements develops the nymph’s perspective that the countryside is a harsh, unwelcoming environment.
- Marlowe’s shepherd describes “beds of roses” (Marlowe, line 9) and “fragrant posies” (Marlowe, line 10). He offers beautiful items of clothing made from natural materials, including a “cap of flowers” and a skirt embroidered with “leaves of myrtle” (Marlowe, lines 11 and 12). Raleigh’s nymph, on the other hand, reminds the shepherd that “flowers do fade” (Raleigh, line 9) and lush fields grow bare in winter. She claims that the gifts the shepherd offers will “[s]oon break, soon wither” and soon be recognized as mistakes, “In folly ripe, in reason rotten” (Raleigh, lines 15–16). Marlowe’s description of gifts made from natural materials develops the shepherd’s perspective of a countryside full of beauty and comfort, while Raleigh’s imagery develops the nymph’s perspective that the countryside is filled with decay.
Differentiation Consideration: If students struggle, consider asking the following scaffolding questions:

What words or phrases does Marlowe use in “The Passionate Shepherd to His Love” to describe the natural world? What is the tone of these words and phrases?

Student responses should include:
- Marlowe uses romantic words, including pleasures (lines 2, 19), “steepy” (line 4), “Melodious” (line 8), “fragrant” (line 10), “finest” (line 13), “Fair” (line 15), “purest” (line 16), and “delights” (line 23).

What words or phrases does Raleigh use in “The Nymph’s Reply to the Shepherd” to describe the natural world? What is the tone of these words and phrases?

Student responses should include:

Idealism and realism are the two contrasting views of the natural world that Marlowe and Raleigh present in these poems. Consider providing students with the following definitions: idealism is “a style of art or literature that uses selected features to show or describe people and things that meet standards of beauty and perfection” and realism is “a style of art or literature that shows or describes people and things as they are in real life.”

Students write the definitions of idealism and realism on their copies of the text or in a vocabulary journal.

How do the poets’ word choices and imagery contribute to their development of a shared central idea?

Student responses should include:
- Marlowe’s word choices and imagery develop the idea that the relationship between humans and the natural world is harmonious. Marlowe describes the countryside in the beautiful springtime, when the world is full of “[m]elodious birds” (Marlowe, line 8), “fragrant posies” (Marlowe, line 10) and “shepherds’ swains” (Marlowe, line 21) who will entertain the shepherd’s love “each May morning” (Marlowe, line 22). Marlowe’s shepherd is idealistic and optimistic about his future with his love in a natural world that is beautiful and peaceful.
- Raleigh’s word choices and imagery develop the negative elements that disturb the relationship between humans and the natural world, including age and decay. The nymph explains, “Time drives the flocks from field to fold” (Raleigh, line 5) and continues, “The
flowers do fade, and wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10). She predicts that the shepherd’s gifts will “[s]oon break, soon wither, soon [be] forgotten” and describes them as “[i]n folly ripe, in reason rotten” to express her doubts about their value or their permanence (Raleigh, lines 15–16). The nymph’s words create a pessimistic view of the relationship between humans and nature, suggesting that both love and natural beauty decay over time.

**Differentiation Consideration:** If students struggle, consider asking the following scaffolding question:

*Identify a central idea common to both poems.*

- Both poems develop the central idea of the relationship between humans and nature.

**How does the nymph’s reply to the shepherd develop a central idea in Raleigh’s poem?**

- The nymph’s rejection of the shepherd develops Raleigh’s central idea that the relationship between humans and nature is not as ideal as Marlowe’s shepherd suggests. The nymph’s rejection of the shepherd is also a rejection of the idealistic view of the world that is expressed in the shepherd’s invitation.

Lead a brief whole-class discussion of student responses.

**Activity 4: Paraphrasing and Quotations** 10%

Remind students that standard RL.9-10.1, to which they were introduced in Lesson 1, requires them to use evidence to support their analysis. Explain that to cite evidence, students may quote directly from the text or paraphrase the text.

- Students listen.

Post or project the following direct quote from “The Passionate Shepherd to His Love”:

- “And I will make thee beds of Roses” (Marlowe, line 9)

Post or project the following example and ask students the questions below:

- The Speaker promises, “I will make thee beds of Roses” (Marlowe, line 9)

**What is the same about these two examples?**

- Both examples use some of the same words from the text.

**What is different about these two examples?**
 Student responses may include:
  o  All of the words in the first example are in quotations marks.
  o  The second example is shorter and is missing the word “And.”
  o  The second example includes some words outside of the quotations marks.

Explain to students that both examples are taken from “The Passionate Shepherd to His Love,” but that the second example demonstrates how to use a quote when making a statement about the text.

As needed, provide direct instruction on the mechanics of quoting directly from the text, including how to use appropriate punctuation (commas and quotation marks). Consider instructing students on the correct placement of commas and quotation marks when quoting directly from the text. Review the Tips for Integrating Quotations Handout with students.

Post or project the following example:

•  The speaker promises to provide his love with many delightful gifts, such as a bed made from flowers.

What is the same about this example in comparison to the first two examples?
  ❆  This example is about the same line of the poem as the first two examples.

What is different about this example in comparison to the first two examples?
  ❆  Student responses should include:
    o  This example does not include any quotation marks.
    o  The words of this example are not drawn directly from the text, like in the first two examples.

Explain to students that this example demonstrates how to paraphrase, which means “to rephrase or restate the text in one’s own words without changing the meaning of the text.” Remind students that when paraphrasing the text, they should not use direct quotes.

Instruct students to practice using direct quotes and paraphrases as they read and discuss the text, as well as in their Quick Write responses.

Activity 5: Quick Write

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

How does Raleigh represent an element of Marlowe’s poem?

Ask students to practice using specific language and domain-specific vocabulary. Remind students to use the Short Response Rubric and Checklist to guide their written responses.
 Students listen and read the Quick Write prompt.

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

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing 10%**

Display and distribute the homework assignment. For homework, students should continue to search for a text for their AIR and come to the next lesson having selected a text. Instruct students to begin reading their text if they selected one.

Also, instruct students to reread “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd,” and annotate for Marlowe’s and Raleigh’s use of alliteration in their poems.

If necessary, remind students that *alliteration* refers to the repetition of the same sound at the beginning of a word.

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

**Compare the effects produced by Marlowe’s and Raleigh’s use of alliteration.**

**Homework**

Continue to search for an appropriate text for Accountable Independent Reading and come to the next lesson having selected a text. If you have selected a text, begin reading it.

Also, reread “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd,” and annotate for Marlowe’s and Raleigh’s use of alliteration in their poems. Then respond briefly in writing to the following prompt:

**Compare the effects produced by Marlowe’s and Raleigh’s use of alliteration.**
Tips for Integrating Quotations Handout

Step 1:

- Select a quotation you would like to integrate into your piece.
  - Sample: “The flowers do fade, and wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10)

Step 2:

- Select a word, or several words, from that quotation that carry significant ideas.
  - Sample: “flowers do fade,” “wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10).

Step 3:

- Compose a sentence that includes those words and the point you want to make. There are several ways to do this:
  - Write a complete sentence and use a colon to introduce the quote.
    Sample: The nymph suggests the negative effects of time: “The flowers do fade, and wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10).
  - Write a statement ending in *that* to introduce the quote.
    Sample: The nymph describes the negative effects of time when she says that “flowers do fade, and wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10).
  - Write a statement followed by a comma to introduce the quote.
    Sample: The nymph states, “The flowers do fade, and wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10).
  - Insert short quotations into your own sentence.
    Sample: Raleigh uses bleak language when the nymph reminds the shepherd that “flowers do fade” and fields die when “wayward winter” arrives to emphasize the negative effects of time on the beauty of nature (Raleigh, lines 9–10).
Introduction

In this lesson, students read and analyze William Carlos Williams’s poem, “Raleigh Was Right” (from “We cannot go to the country” to “for the country will bring us / no peace”), in which Williams contributes a new perspective on the exchange between Christopher Marlowe and Sir Walter Raleigh that emerges from their poems, “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd.” Students work in small groups to analyze how Williams uses details, figurative language, and shifting speakers to develop a central idea. Student learning is assessed via a Quick Write at the end of the lesson: How does Williams introduce and develop a central idea in “Raleigh Was Right”?

For homework, students begin reading their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.9-10.1 or RI.9-10.1 and prepare for a 3–5 minute discussion of their texts based on that standard. Also, students reread Williams’s “Raleigh Was Right” as well as Marlowe’s “The Passionate Shepherd to His Love” and Raleigh’s “The Nymph’s Reply to the Shepherd,” and respond in writing to two prompts.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.9-10.2</td>
<td>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.</td>
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<th>Addressed Standard(s)</th>
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<tbody>
<tr>
<td>L.9-10.5.a</td>
<td>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
</tr>
<tr>
<td>a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.</td>
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</tbody>
</table>
Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Williams introduce and develop a central idea in “Raleigh Was Right”?

High Performance Response(s)
A High Performance Response should:

- Identify a central idea in Williams’s poem (e.g., the relationship between humans and nature).
- Analyze how Williams introduces and develops this central idea (e.g., By titling his poem, “Raleigh Was Right,” Williams introduces the idea that the relationship between humans and nature is not ideal and suggests that Williams is further developing Raleigh’s critique of Marlowe’s depiction of country life. Williams develops this central idea through the nymph’s statements in the first lines: “We cannot go to the country / for the country will bring us / no peace” and in the final lines, “the country will bring us / no peace” (lines 1–3, 24–25). The repetition of this phrase emphasizes that nature cannot provide humans with the harmony and happiness they are seeking. In fact, the country life that poets describe in their poems existed only “long ago” (lines 11, 12), if at all, based on the second stanza, which concludes with the phrase, “if ever this were true” (line 16). The poem suggests that not only is the country life that Marlowe represents subject to realities such as time, as Raleigh points out in his poem, but it may never have existed at all in the ways the shepherd describes it.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- lance shaped (adj.) – narrow, and tapering toward the apex or sometimes at the base, as a leaf
- parched (adj.) – very dry, especially because of hot weather and no rain

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

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- violets (n.) – plants that have small bluish-purple or white flowers
- sow (v.) – to plant seeds in an area of ground
Lesson Agenda/Overview

Student-Facing Agenda

Standards & Text:
- Standards: RL.9-10.2, L.9-10.5.a
- Text: “Raleigh Was Right” by William Carlos Williams

Learning Sequence:
1. Introduction of Lesson Agenda 1. 10%
2. Homework Accountability 2. 10%
3. Masterful Reading 3. 5%
4. Reading and Discussion 4. 55%
5. Quick Write 5. 10%
6. Closing 6. 10%

Materials
- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of “Raleigh Was Right” for each student
- Free Audio Resource: http://writing.upenn.edu/pennsound/ (Google search terms: Penn Sound, Raleigh Was Right)
- Student copies of the Short Response Rubric and Checklist (refer to 10.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td><strong>Bold text indicates questions for the teacher to ask students.</strong></td>
<td></td>
</tr>
<tr>
<td><em>Italicized text indicates a vocabulary word.</em></td>
<td></td>
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<tr>
<td>▲</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>🗣</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>📜</td>
<td>Indicates instructional notes for the teacher.</td>
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</tbody>
</table>
Activity 1: Introduction to Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2. In this lesson, students read William Carlos Williams’s contemporary response to the exchange between Christopher Marlowe and Sir Walter Raleigh that emerges from their poems, “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd.” Students focus on how Williams introduces and develops a central idea.

- Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new substandard: L.9-10.5.a. Instruct students to individually read this standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with substandard L.9-10.5.a.

Instruct students to talk in pairs about what they think the substandard L.9-10.5.a means. Lead a brief discussion about this standard.

- Students explain the meaning of non-literal language as it is used in a text, and how this use of language contributes to the meaning of a text.

Consider providing students with the following definition: *figures of speech* are “phrases or expressions that use words in a figurative way rather than in a literal way.”

- Students write the definition of *figures of speech* of on their copies of the text or in a vocabulary journal.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about their research into potential AIR texts and to share the AIR text they chose for the previous lesson’s homework assignment. Lead a brief share out on student choices. Select several students (or student pairs) to explain their choices.

- Students (or student pairs) discuss their choice of AIR text.

Lead a brief whole-class discussion of student progress.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread “The Passionate Shepherd to His Love” and “The Nymph’s Reply to the Shepherd,” and annotate for Marlowe’s and Raleigh’s use of alliteration in their poems. Then respond briefly in writing to the
following prompt: Compare the effects produced by Marlowe’s and Raleigh’s use of alliteration.) Instruct students to discuss their responses in pairs.

- Students discuss their responses to the homework prompt in pairs.

- Student annotations may include:
  - In Marlowe’s poem: “live” and “love” (lines 1, 20, 24), “pleasures” and “prove” (line 2), “we” and “will” (line 5), “feed” and “flocks” (line 6), “melodious” and “madrigals” (line 8), “cap” and “kirtle” (line 11), “pretty” and “pull” (line 14), “belt” and “buds” (line 17), “coral” and “clasps” (line 18), “may” and “move” (line 19), “me” and “my” (line 20), “shepherds” and “shall” (line 21), “swains” and “sing” (line 21), “May” and “morning” (line 22), and “mind,” “may,” and “move” (line 23), “live” and “love” (line 24), and “me” and “my” (line 24).
  - In Raleigh’s poem: “world” and “were” (line 1), “truth” and “tongue” (line 2), “pretty” and “pleasures” (line 3), “might,” “me,” and “move” (line 3), “live” and “love” (lines 4, 24), “thee” and “thy” (lines 4, 20, 24), “flocks,” “field,” and “fold” (line 5), “rivers,” “rage,” and “rocks” (line 6), “complains,” “cares,” and “come” (line 8), “flowers,” “fade,” and “fields” (line 9), “wayward” and “winter” (line 10), “honey” and “heart” (line 11), “fancy’s” and “fall” (line 12), “spring” and “sorrow” (line 12), “cap” and “kirtle” (line 14), “ripe,” “reason,” and “rotten” (line 16), “belt” and “buds” (line 17), “coral” and “clasps” (line 18), “me,” “means,” and “move” (line 19), “last” and “love” (line 21), “no,” “nor,” and “need” (line 22), and “my,” “mind,” and “move” (line 23).

**Compare the effects produced by Marlowe’s and Raleigh’s use of alliteration.**

- Student responses may include:
  - Raleigh’s use of alliteration at the beginning of words draws on the style of Marlowe’s poem. Both poems use alliteration to create a musical effect.
  - The songlike quality created by repeated initial sounds seems appropriate for Marlowe’s poem, in which the shepherd creates an optimistic, ideal picture of life in the country. In Raleigh’s poem, however, the light-hearted effect contrasts with the more pessimistic ideas expressed by the nymph in the poem.

Lead a brief whole-class discussion of student responses.

**Activity 3: Masterful Reading**

Distribute copies of “Raleigh was Right.” Have students listen to a masterful reading of “Raleigh Was Right” (from “We cannot go to the country” to “for the country will bring us / no peace”).

- Students follow along, reading silently.
Consider using the following free audio resource, which features Williams reading his own poem: http://writing.upenn.edu/pennsound/ (Google search terms: Penn Sound, Raleigh Was Right).

**Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

**What idea about life in the country does Williams express in his poem?**

### Activity 4: Reading and Discussion

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for central ideas throughout the reading and discussion, using the code CI.

- This focused annotation supports students’ engagement with W.9-10.9.a, which addresses the use of textual evidence in writing.

Provide students with the following definitions: *lance shaped* means “narrow, and tapering toward the apex or sometimes at the base, as a leaf” and *parched* means “very dry, especially because of hot weather and no rain.”

- Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.
  - Students write the definitions of *lance shaped* and *parched* on their copies of the text or in a vocabulary journal.

- **Differentiation Consideration:** Consider providing students with the following definition: *violets* mean “plants that have small bluish-purple or white flowers” and *sow* means “plant seeds in an area of ground.”
  - Students write the definition of *violets* and *sow* on their copies of the text or in a vocabulary journal.

Instruct students groups to read “Raleigh was Right” in its entirety (from “We cannot go to the country” to “for the country will bring us / no peace”) and answer the following questions before sharing out with the class.

**What does the title “Raleigh Was Right” suggest about Williams’s poem?**

- Student responses may include:
The title of Williams’s poem suggests that his poem draws upon Raleigh’s poem, “The Nymph’s Reply to the Shepherd.”

Williams’s title suggests that he shares Raleigh’s opinion and does not share Marlowe’s opinion.

Williams’s title suggests that his poem will support and develop an idea or ideas in Raleigh’s poem.

What do lines 1–3 suggest about the identity of the speaker of the first stanza?

-The speaker may be the nymph from Marlowe’s and Raleigh’s poem. Since the speaker is telling someone, “We cannot go to the country” (Williams, line 1) and the shepherd in Marlowe’s poem invites the nymph to “Come live with me and be my love” (Marlowe, line 1), the speaker appears to be the nymph.

How does the first stanza of Williams’s poem introduce a central idea from Raleigh’s poem?

-The first stanza of Williams’s poem introduces the idea that the relationship between humans and nature brings “no peace” (Williams, line 3). The statement develops the idea presented in Raleigh’s poem that the relationship between humans and nature is not one of harmony, but one damaged by time and decay.

Differentiation Consideration: If students struggle, consider posing the following scaffolding questions:

What does the nymph’s reason for not going to the country suggest about her feelings toward nature?

-The nymph says, “We cannot go into the country / for the country will bring us / no peace” (Williams, lines 1–3). She does not believe that nature will provide the comforts the shepherd has promised.

How does Williams’s description of the flowers in the first stanza contribute to the tone of his poem?

-Williams uses specific details such as “small” (Williams, line 4), “furry stems” (Williams, line 5) and “lance shaped leaves” (Williams, line 7) to describe the violets. This description includes details that would not typically be considered beautiful, such as the flowers’ “furry stems,” and creates a tone that is more objective than the sentimental tone of Marlowe’s poem.

Who is the speaker of the second stanza? To whom is the stanza addressed?

-Flowers seem to speak in the second stanza as they address Marlowe’s shepherd. In the second stanza, the speaker(s) say, “you praise us / and call to mind the poets / who sung of our
loveliness” (Williams, lines 8–10). In line 8, “you” refers to Marlowe’s shepherd, who lists “a thousand fragrant posies” (Marlowe, line 10) as one of the attractions that should make the nymph want to join him in the country, and “us” refers to the flowers that Marlowe’s shepherd praises.

What does Williams suggest about life in the country in the second stanza?

- By ending the second stanza with the phrase “if ever this were true” (Williams, line 16), Williams suggests that the “loveliness” that poets such as Marlowe described was not only “long ago” (Williams, lines 11, 12), but also imaginary and may never have existed.

How does Williams use figurative language in lines 17–20 to develop a central idea of his poem?

- Student responses should include:
  - In lines 17–18, the speaker of the third stanza describes love as “a flower / with roots in a parched ground.” This metaphor suggests that the country is a harsh environment that is not fertile enough for love to grow.
  - In lines 19–20 the speaker’s statement, “Empty pockets / make empty heads,” contrasts with the “flowering minds and pockets / at ease” (lines 15–16) that earlier poets described, suggesting that the country is not the rich and inspiring place those poets imagined.
  - The figurative language in lines 17–20 develops the idea that the country, or nature, is too harsh to sustain “[l]ove” (line 17) or bring humans “peace” (line 3).

① Consider drawing students’ attention to their application of standard L.9-10.5.a through the process of interpreting figurative language.

① **Differentiation Consideration:** To support comprehension, consider posing the following scaffolding questions:

**Who is the speaker of the third stanza? To whom is the stanza addressed?**

- The nymph from Marlowe’s and Raleigh’s poems is the speaker of the third stanza. She repeats the words from the first stanza when she says, “[D]o not believe / that we can live today / in the country” (Williams, lines 21–23) and again addresses the shepherd, who invites her to share his life in the country in Marlowe’s poem when he suggests, “Come live with me and be my love” (Marlowe, line 1).

**According to the speakers of Williams’s poem, about what was Raleigh right?**

- According to the speakers, Raleigh was right to challenge the idealism of Marlowe’s vision of pastoral life. The speakers of Williams’s poem support Raleigh’s critique by calling into question Marlowe’s idealistic vision of the countryside. For the speakers of Williams’s poem, the reality is that
the country offers “no peace” (line 3) for humans; the country is barren and “parched” (line 18), a place where poverty, or “empty pockets” (line 19), results in a lack of the creativity and imagination necessary for “love” to grow (line 17).

Lead a brief whole-class discussion of student responses.

**Activity 5: Quick Write**

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

**How does Williams introduce and develop a central idea in “Raleigh Was Right”?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses and to practice using specific language and domain-specific vocabulary. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

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

**Activity 6: Closing**

Display and distribute the homework assignment. Instruct students to begin to read their AIR text, if they have not done so already, through the lens of RL.9-10.1 or RI.9-10.1, and prepare for a 3–5 minute discussion based on that standard.

Introduce standard RL.9-10.1 and RI.9-10.1 as focus standards to guide students’ AIR, and model what applying a focus standard looks like. For example, RL.9-10.1 and RI.9-10.1 ask students to “Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.” Students who have read Marlowe’s “A Passionate Shepherd to His Love” might say: “Marlowe selects beautiful images to create an ideal vision of life in the country. For instance, the Shepherd describes sitting on rocks and ‘Seeing the shepherds feed their flocks, / By shallow rivers to whose falls / Melodious birds sing madrigals’ (lines 6–8).”

- Students listen.
In addition, instruct students to reread Williams’s “Raleigh Was Right,” Marlowe’s “The Passionate Shepherd to His Love,” and Raleigh’s “The Nymph’s Reply to the Shepherd,” and respond briefly in writing to the following prompts:

**Compare Williams’s description of flowers in stanza 1 with Marlowe’s description of flowers in stanza 9. How does each poet’s description develop a shared central idea?**

**How do the differences in the nymphs’ responses in “The Nymph’s Reply to the Shepherd” and “Raleigh Was Right” relate to a central idea in Williams’s poem?**

Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students follow along.

**Homework**

Begin reading your Accountable Independent Reading text through the lens of focus standard RL.9-10.1 or RI.9-10.1 and prepare for a 3–5 minute discussion of your text based on that standard.

In addition, reread Williams’s “Raleigh Was Right,” Marlowe’s “The Passionate Shepherd to His Love,” and Raleigh’s “The Nymph’s Reply to the Shepherd,” and respond briefly in writing to the following prompts:

**Compare Williams’s description of flowers in stanza 1 with Marlowe’s description of flowers in stanza 9. How does each poet’s description develop a shared central idea?**

**How do the differences in the nymphs’ responses in “The Nymph’s Reply to the Shepherd” and “Raleigh Was Right” relate to a central idea in Williams’s poem?**

Use the Short Response Rubric and Checklist to guide your written responses.
Introduction

In this lesson, students work in small groups to explore the relationship among Christopher Marlowe’s “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s “Raleigh Was Right” as they complete an Evidence Collection Tool. Using the tool, students identify well-chosen and relevant details and quotations in order to prepare for the 10.1.1 End-of-Unit Assessment in the following lesson. Students develop their speaking and listening skills by participating in a jigsaw discussion about the following prompts: How does a shared central idea develop over the course of the three poems from this unit? How does each poet introduce and develop a central idea? Student learning is assessed via the 10.1.1 Speaking and Listening Rubric for standard SL.9-10.1.a and the 10.1.1 Lesson 6 Exit Slip, in which students explain a piece of evidence they identified as part of their preparation for the discussion.

For homework, students revise the connecting statement on their Evidence Collection Tools, review and expand their notes and annotations, and review the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist in preparation for the 10.1.1 End-of-Unit Assessment.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
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<tbody>
<tr>
<td>RL.9-10.2</td>
<td>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.</td>
</tr>
<tr>
<td>RL.9-10.9</td>
<td>Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</td>
</tr>
</tbody>
</table>
| SL.9-10.1.a | 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.  
  a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of
### Addressed Standard(s)

<table>
<thead>
<tr>
<th>Standard</th>
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</table>
| W.9-10.2.b | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.  
  b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. |

### Assessment

**Assessment(s)**

Student learning is assessed via a jigsaw discussion in response to the following prompt.

- How does a shared central idea develop over the course of the three poems from this unit?

- Students self-assess their participation in the jigsaw discussion using the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a.

Student learning is also assessed via an Exit Slip at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Explain how a piece of evidence you identified supports your analysis of how a poet introduces or develops a central idea in his poem.

### High Performance Response(s)

A High Performance Response to the Exit Slip prompt should:

- Identify a central idea in a poem (e.g., the relationship between humans and nature).
- Identify a piece of evidence in that poem (e.g., “We cannot go to the country / for the country will bring us / no peace” (Williams, lines 1–3)).
- Explain how the evidence supports the central idea (e.g., The nymph’s statement in Williams’s poem demonstrates her belief that Marlowe’s shepherd has an idealistic depiction of nature that is misleading, and that the relationship between humans and nature is not one of harmony, as Marlowe suggests.).

See Model 10.1.1 Lesson 6 Exit Slip at the end of this lesson.
Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- None.*

Vocabulary to teach (may include direct word work and/or questions)
- None.*

Additional vocabulary to support English Language Learners (to provide directly)
- None.*

* See 10.1.1 Lesson 1 and Lesson 2 for vocabulary from “The Passionate Shepherd to His Love.” See 10.1.1 Lesson 3 for vocabulary from “The Nymph’s Reply to the Shepherd.” See 10.1.1 Lesson 5 for vocabulary from “Raleigh Was Right.”

Lesson Agenda/Overview

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<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
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<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>- Standards: RL.9-10.2, RL.9-10.9, SL.9-10.1.a, W.9-10.2.b</td>
<td>1. 10%</td>
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<tr>
<td>- Text: “The Passionate Shepherd to His Love” by Christopher Marlowe; “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh; “Raleigh Was Right” by William Carlos Williams</td>
<td>2. 10%</td>
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<tr>
<td><strong>Learning Sequence:</strong></td>
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</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>3. 10%</td>
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<tr>
<td>2. Homework Accountability</td>
<td>4. 50%</td>
</tr>
<tr>
<td>3. Introduction of Evidence Collection Tool</td>
<td>5. 10%</td>
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<tr>
<td>4. Jigsaw Discussion</td>
<td>6. 10%</td>
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<tr>
<td>5. Self-Assessment and Exit Slip</td>
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<tr>
<td>6. Closing</td>
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</table>

Materials

- Student copies of the 10.1 Common Core Learning Standards Tool (refer to 10.1.1 Lesson 1)
- Copies of the 10.1.1 Evidence Collection Tool for each student
- Copies of the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a for each student
Learning Sequence

How to Use the Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td></td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td></td>
<td>Italicized text indicates a vocabulary word.</td>
</tr>
<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>⇐</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>☐</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2, RL.9-10.9, and SL.9-10.1.a. In this lesson, students prepare for the 10.1.1 End-of-Unit Assessment by participating in a jigsaw discussion activity to gather, analyze, and share well-chosen and relevant details and quotations about the relationship among Christopher Marlowe’s “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s “Raleigh Was Right.” Students use an Evidence Collection Tool to record their evidence.

- Students look at the agenda.

Instruct students to take out their copies of the 10.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with three new standards: SL.9-10.1, SL.9-10.1.a, and W.9-10.2.b. Instruct students to individually read these standards on their tools and assess their familiarity with and mastery of them.

- Students read and assess their familiarity with standards SL.9-10.1, SL.9-10.1.a, and W.9-10.2.b.

Instruct students to talk in pairs about what they think the standard SL.9-10.1 and substandard SL.9-10.1.a means. Lead a brief discussion about this standard.

- Student responses may include:
  - Students begin discussions and participate in a range of discussions with different partners.
- Students listen to the ideas of others in order to develop greater understanding.
- Students express ideas in a clear and convincing way.
- The substandard SL.9-10.1.a asks students to bring evidence to discussions.
- The substandard SL.9-10.1.a asks students to come to discussions prepared.

Instruct students to talk in pairs about what they think the standard W.9-10.2.b means. Lead a brief discussion about this standard.

- The substandard W.9-10.2.b asks students to use evidence, quotes, and examples from the text in their writing to support their analysis.

Post or project the following question for students to discuss.

**What are “well-chosen, relevant, and sufficient details”?**

- Student responses should include:
  - Well-chosen details are details that are selected after reading a text passage carefully.
  - Relevant details help support a response to a particular question or prompt.
  - Sufficient details provide enough evidence to explain a response.

Lead a brief whole-class discussion of student responses.

**Activity 2: Homework Accountability**

Instruct students to talk in pairs about how they applied focus standard RL.9-10.1 or RI.9-10.1 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

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

Instruct students to take out their responses to the previous lesson’s homework assignment. (Reread Williams’s “Raleigh Was Right,” “The Passionate Shepherd to His Love,” and Raleigh’s “The Nymph’s Reply to the Shepherd” and respond briefly in writing to the following questions.). Instruct students to discuss their responses in pairs.

- Student pairs share their written responses.

**Compare Williams’s description of flowers in stanza 1 with Marlowe’s description of flowers in stanza 9. How does each poet’s description develop a shared central idea?**
Student responses should include:

- Williams’s description is exact. He calls the violets “small” and describes their “furry stems” (Williams, lines 4–5) and “lance shaped leaves” (Williams, line 7), suggesting that he has observed them carefully. He includes details that would not usually be considered beautiful. Marlowe’s description of the flowers is very romantic, but not very specific. He describes the flowers as “fragrant” (Marlowe, line 10) and lists how the shepherd might use the flowers to make beautiful clothing for the nymph, but does not create a clear image of the flowers.

- The differences in these descriptions suggest that although both poets write about the relationship between humans and nature, they have very different ideas about this relationship. Williams sees the natural world as objects to be observed accurately; he presents an almost scientific description of the flowers, whereas Marlowe offers a vague description that presents the flowers as a romantic and beautiful.

How do the differences in the nymphs’ responses in “The Nymph’s Reply to the Shepherd” and “Raleigh Was Right” relate to a central idea in Williams’s poem?

- Raleigh’s nymph rejects the shepherd’s offer because she realizes that time will destroy the ideal world the shepherd in Marlowe’s poem describes, noting, “The flowers do fade, and wanton fields, / To wayward winter reckoning yields” (Raleigh, lines 9–10). Williams’s nymph rejects the shepherd’s offer because “the country will bring us / no peace” (Williams, lines 2–3).

These two different responses suggest that while Raleigh’s nymph objects because he does not take into consideration the realities of time, Williams’s nymph objects because she believes the natural world has no real peace to offer, and may not even exist as the shepherd describes it.

Lead a brief whole-class discussion of student responses.

Activity 3: Introduction of 10.1.1 Evidence Collection Tool

Distribute the 10.1.1 Evidence Collection Tool. Briefly review the tool with students. Explain that this tool helps students to collect and analyze evidence in the text and draw connections among the pieces of evidence they collect. Explain that students will participate in a jigsaw discussion in which they work in groups to collect three pieces of textual evidence (key details) to answer a focus question, briefly explain their reasoning behind choosing that evidence (analysis), and then write a connecting statement that consolidates their analysis of the textual evidence. This connecting statement will inform students’ responses to the 10.1.1 End-of-Unit Assessment.

Explain to students that the purpose of this activity is to analyze how Marlowe, Raleigh, and Williams establish, draw upon, and transform a shared central idea.
Activity 4: Jigsaw Discussion

Distribute the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a. Explain that in this part of the lesson, students participate in a collaborative jigsaw discussion.

Explain the jigsaw discussion process. First, students work in groups of three and assign each group member a separate poem. In these “home groups,” students analyze the shared central ideas in the poems. Students then form three “expert groups” based on the three poems (e.g., all students responsible for “The Passionate Shepherd to His Love” will come together to form one group). These groups will use evidence from the text to support analysis of how the poet introduces and develops a central idea. Students will then self-assess their mastery of their speaking and listening skills at the end of the discussion.

Review the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a with students, pausing to allow an opportunity for students to pose any questions they may have.

alternately, instruct students to read the 10.1.1 Speaking and Listening Rubric and Checklist independently or in groups.

Students review the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a.

Post or project the following discussion prompt:

How does a shared central idea develop over the course of the three poems from this unit?

Explain that the purpose of this discussion is to help students to think critically about the prompt and to support their ideas with text evidence while developing their speaking and listening skills by coming to discussions prepared and explicitly drawing on text evidence during discussions.

Consider drawing students’ attention to their application of W.9-10.2.b through the selection of well-chosen, relevant, and sufficient details and quotations. Consider drawing students’ attention to their application of SL.9-10.1.a through preparation for small-group discussions and their use of text evidence during discussions.

Instruct students to form “home groups” of three, assign each member a different poem, and begin their discussion in response to the prompt.

After the home groups have finished their discussion, instruct students to leave their home groups to form three “expert groups” based on the three poems. Instruct these groups to discuss the following prompt:

How does the poet introduce and develop a central idea?
Students participate in small group discussions to identify central ideas in the poems, using text evidence to support their analysis.

See Model Evidence Collection Tool for possible student responses.

Consider modeling this exchange, reminding students of the elements of the 10.1.1 Speaking and Listening Rubric on which they should be focusing. Consider displaying the Speaking and Listening Rubric throughout this activity.

Differentiation Consideration: Some students may benefit from the display or distribution of sentence stems to structure this conversation in a constructive and productive manner. For example:

Could you explain more about why ___?

Have you considered ___?

What we both agree on is ___.

I hear you saying that___. Is that what you mean?

Instruct students to return to their home groups. Instruct students to share their findings as they discuss the End-of-Unit Assessment prompt (“How does a shared central idea develop over the course of the three poems from this unit?”). Remind students to support their analysis with well-chosen, relevant, and sufficient details and quotations and to record one piece of text evidence and analysis for each poem on the Evidence Collection Tool.

Students work together to discuss the End-of-Unit Assessment prompt.

See Model 10.1.1 Evidence Collection Tool for possible student responses.

After students have had time to select and analyze evidence, instruct home groups to discuss the connections that they might draw among these pieces of evidence and their analysis and draft a connecting statement. Inform students they will return to this tool to support their analysis throughout this module, and they will have multiple opportunities to practice this kind of evidence collection and analysis.

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

Students discuss and draft a connecting statement on their 10.1.1 Evidence Collection Tool.

See Model 10.1.1 Evidence Collection Tool for possible student responses.

Lead a brief whole-class discussion of student responses.
Activity 5: Self-Assessment and Exit Slip

Instruct students to reflect on their participation in the group discussions, and use the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a to assess their mastery of participating effectively in a range of collaborative discussions, coming to discussions prepared, and explicitly drawing on that preparation by referring to textual evidence. Instruct students to circle the level of participation they think best reflects their work and to write a sentence briefly explaining their choice.

- Students use the 10.1.1 Speaking and Listening Rubric and Checklist for standard SL.9-10.1.a to assess the level of mastery of the standard they demonstrated during the in-class discussion.

Distribute the 10.1.1 Lesson 6 Exit Slips to the class and instruct students to identify one piece of evidence they contributed to their discussions.

- Students complete their Exit Slips.
- See Model 10.1.1 Lesson 6 Exit Slip and the High Performance Response for sample student responses.

Activity 6: Closing

Display and distribute the homework assignment. For homework, instruct students to prepare for the 10.1.1 End-of-Unit Assessment by revising the connecting statement they made on their 10.1.1 Evidence Collection Tool, using well-chosen evidence from the discussion to support their analysis. Students should also review and expand their notes and annotations in preparation for the 10.1.1 End-of-Unit Assessment.

Inform students that the evidence they gather will support their responses to the following End-of-Unit Assessment prompt in the next lesson:

How does a shared central idea develop over the course of the three poems from this unit?

Distribute copies of the 10.1.1 End-of-Unit Assessment as well as the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist. Explain that students will write a multi-paragraph analysis in response to the prompt, using the 10.1.1 Text Analysis Rubric and Checklist as a guide. Instruct students to review the 10.1.1 Text Analysis Rubric and Checklist for homework to prepare for the in-class End-of-Unit Assessment in the following lesson.

- Students follow along.
**Homework**

Revise the connecting statement from your 10.1.1 Evidence Collection Tool using well-chosen evidence from the discussion to support your analysis. Also, review and expand your notes and annotations and review the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist in preparation for the 10.1.1 End-of-Unit Assessment.
10.1.1 Evidence Collection Tool (Side 1)

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** Select a quote from each of the poems you read in this unit that address the focusing question, and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focusing question in the Analysis space. Finally, use these notes to construct a response to the focusing question that connects your analysis of all three details in the Connections space.

**Purpose:** Analyze how the three poets develop a shared central idea.

**Focus Question:** How does a shared central idea develop over the course of the three poems from this unit?

<table>
<thead>
<tr>
<th>Key Detail:</th>
<th>Analysis</th>
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<tbody>
<tr>
<td>Marlowe:</td>
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<tr>
<td>Raleigh:</td>
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<td>Williams:</td>
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</table>
10.1.1 Evidence Collection Tool (Side 2)

<table>
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<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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Connections:
### Model 10.1.1 Evidence Collection Tool (Side 1)

<table>
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<tr>
<th>Name:</th>
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**Directions:** Select a quote from each of the poems you read in this unit that address the focusing question, and write the quotes in the Key Detail space. Explain how each quote helps you to answer the focusing question in the Analysis space. Finally, use these notes to construct a response to the focusing question that connects your analysis of all three details in the Connections space.

**Purpose:** Analyze how the three poets develop a shared central idea.

**Focus Question:** How does a shared central idea develop over the course of the three poems from this unit?

<table>
<thead>
<tr>
<th>Key Detail:</th>
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</table>
| **Marlowe:**  
“And I will make thee beds of roses / And a thousand fragrant posies, / A cap of flowers, and a kirtle / Embroidered all with leaves and myrtle” (Marlowe, 9–12) | In Marlowe’s poem, nature is the ideal environment for love. |
| **Raleigh:**  
“Thy gowns, thy shoes, thy beds of Roses, / Thy cap, thy kirtle, and thy posies / Soon break, soon wither, soon forgotten” (Raleigh, 13–15) | In Raleigh’s poem, time destroys the natural pleasures and beauties that the shepherd describes. |
| **Williams:**  
“We cannot go to the country / for the country will bring us / no peace” (lines 1–3). | In “Raleigh Was Right,” Williams develops the idea that nature cannot provide people with peace, and that a harmonious and idyllic relationship between humans and animals never existed at all. Nature provides no peace. |
Connections:

While Marlowe depicts the relationship between humans and nature as ideal, Raleigh illustrates that Marlowe’s depiction of love in the springtime is only temporary at best by emphasizing that Marlowe’s vision ignores the reality that time causes both nature and relationships to deteriorate. Williams supports Raleigh’s critique by introducing the idea that the harmonious relationship between humans and nature described by Marlowe may never have existed at all.
10.1.1 Lesson 6 Exit Slip

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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</table>

**Directions:** Explain how a piece of evidence you identified supports your analysis of how a poet introduces or develops a central idea in his poem.

**Texts:**

**Selected Poem:**

**Central Idea:**

**Evidence:**

**How the evidence introduces or develops the central idea:**
# Model 10.1.1 Lesson 6 Exit Slip

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
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</thead>
</table>

**Directions:** Explain how a piece of evidence you identified supports your analysis of how a poet introduces or develops a central idea in his poem.

**Texts:** Marlowe’s “The Passionate Shepherd to His Love,” Raleigh’s “The Nymph’s Reply to the Shepherd,” and Williams’s “Raleigh Was Right”

**Selected Poem:** “Raleigh Was Right”

**Central Idea:** The relationship between humans and nature is not harmonious.

**Evidence:**

Williams’s nymph says, “Love itself a flower / with roots in a parched ground. / Empty pockets / make empty heads.” (Williams, lines 17–20)

**How the evidence introduces or develops the central idea:**

The nymph’s statement develops the idea that nature is not a source of comfort or “peace” (Williams, line 3) for humans by suggesting that it has nothing to offer. Love in the country, like a flower in parched earth, cannot grow. Unlike Marlowe, who presents nature as a source of pleasure for simple people and the perfect setting for love, Williams suggests that nature offers nothing.
### 10.1.1 Speaking and Listening Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Command of Evidence and Reasoning</strong>&lt;br&gt;The extent to which the speaker demonstrates preparation for the discussion by explicitly drawing on evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.9-10.1.a)&lt;br&gt;CCSS.ELA-Literacy.SL.9-10.1&lt;br&gt;Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.&lt;br&gt;CCSS.ELA-Literacy.SL.9-10.1.a&lt;br&gt;Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</td>
<td>Demonstrate thorough preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.9-10.1.a)</td>
<td>Demonstrate preparation for the discussion by explicitly drawing on relevant and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.9-10.1.a)</td>
<td>Demonstrate partial preparation for the discussion by inconsistently drawing on relevant or sufficient evidence from texts and other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.9-10.1.a)</td>
<td>Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.9-10.1.a)</td>
</tr>
</tbody>
</table>

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

Assessed Standards: ________________________________________

<table>
<thead>
<tr>
<th>Does my writing...</th>
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<tbody>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
</tr>
</tbody>
</table>
10.1.1 End-of-Unit Assessment

Text-Based Response

Your Task: Based on your close reading of Marlowe’s “The Passionate Shepherd to His Love,” Raleigh’s “The Nymph’s Reply to the Shepherd,” and Williams’s “Raleigh was Right,” write a well-developed, text-based response to the following prompt:

How does a shared central idea develop over the course of the three poems from Unit 1?

Your response will be assessed using the 10.1.1 End-of-Unit Text Analysis Rubric.

Guidelines:

Be sure to:

- Closely read the prompt
- Respond directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Organize your ideas and evidence in a cohesive and coherent manner
- Use precise language and domain-specific language appropriate to the task

CCSS: RL.9-10.2, RL.9-10.9, W.9-10.2.b, d

Commentary on the Task:

This task measures RL.9-10.2 because it demands that students:

- 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.

This task measures RL.9-10.9 because it demands that students:

- Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

This task measures W.9-10.2.b and d because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
  - Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
  - Use precise language and domain-specific vocabulary to manage the complexity of the topic.
### 10.1.1 End-of-Unit Text Analysis Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
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</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
<td>Precisely determine the central idea of a text and skillfully analyze its development by providing precise and sufficient examples of the central idea’s emergence and refinement; (when necessary) provide a concise and accurate objective summary of a text.</td>
<td>Accurately determine the central idea of a text and analyze its development by providing relevant and sufficient examples of the central idea’s emergence and refinement; (when necessary) provide an accurate objective summary of a text.</td>
<td>Determine the central idea of a text and with partial accuracy, analyze its development by providing relevant but insufficient examples of a central idea’s emergence and refinement; (when necessary) provide a partially accurate and somewhat objective summary of a text.</td>
<td>Inaccurately determine the central idea of a text. Provide no examples or irrelevant and insufficient examples of the central idea’s emergence and refinement; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.RL.9-10.2</strong></td>
<td>Determine a 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 a text.</td>
<td>Skillfully analyze how an author draws on and transforms source material in a specific work.</td>
<td>Accurately analyze how an author draws on and transforms source material in a specific work.</td>
<td>Inaccurately analyze how an author draws on and transforms source material in a specific work.</td>
</tr>
<tr>
<td><strong>Content and Analysis</strong></td>
<td>The extent to which the response analyzes how an author draws on and transforms source material in a specific work.</td>
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<td><strong>CCSS.ELA-Literacy.RL.9-10.9</strong></td>
<td>Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</td>
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<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td>Thoroughly and skillfully develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other</td>
<td>Develop the topic with relevant and sufficient facts, extended definitions, concrete details, quotations, or other</td>
<td>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and</td>
<td>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and</td>
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</table>
### Criteria

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<td><strong>The extent to which the response develops the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other relevant information and examples appropriate to the audience’s knowledge of the topic.</strong></td>
<td>concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.9-10.2.b)</td>
<td>information and examples appropriate to the audience’s knowledge of the topic. (W.9-10.2.b)</td>
<td>examples appropriate to the audience’s knowledge of the topic. (W.9-10.2.b)</td>
<td>other information and examples appropriate to the audience’s knowledge of the topic. (W.9-10.2.b)</td>
</tr>
<tr>
<td><strong>Coherence, Organization, and Style</strong></td>
<td>Skillfully use precise language and domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d)</td>
<td>Use precise language and domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d)</td>
<td>Inconsistently use precise language and domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d)</td>
<td>Rarely or inaccurately use precise language or domain-specific vocabulary to manage the complexity of the topic. (W.9-10.2.d)</td>
</tr>
</tbody>
</table>

**CCSS.ELA-Literacy.W.9-10.2**
Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**CCSS.ELA-Literacy.W.9-10.2.b**
Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
### Criteria

<table>
<thead>
<tr>
<th>CCSS.ELA-Literacy.W.9-10.2</th>
<th>4 – Responses at this Level:</th>
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<tr>
<td>The extent to which the response uses precise language and domain specific vocabulary to manage the complexity of the topic.</td>
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</tr>
<tr>
<td>CCSS.ELA-Literacy.W.9-10.2.d</td>
<td>3 – Responses at this Level:</td>
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<td>Use precise language and domain-specific vocabulary to manage the complexity of the topic.</td>
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### 10.1.1 End-of-Unit Text Analysis Checklist

Assessed Standards: 

<table>
<thead>
<tr>
<th>Department</th>
<th>Does my writing...</th>
<th>✔</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
<td>Identify a central idea from the text and analyze its development? <em>(RL.9-10.2)</em></td>
<td>☐</td>
</tr>
<tr>
<td></td>
<td>Provide examples to support analysis of the emergence and refinement of the central idea? <em>(RL.9-10.2)</em></td>
<td>☐</td>
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<tr>
<td></td>
<td>If necessary, include a brief summary of the text to frame the development and refinement of the central idea? <em>(RL.9-10.2)</em></td>
<td>☐</td>
</tr>
<tr>
<td></td>
<td>Analyze how an author draws on and transforms source material in a specific work? <em>(RL.9-10.9)</em></td>
<td>☐</td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td>Develop the topic with well-chosen and relevant textual evidence? <em>(W.9-10.2.b)</em></td>
<td>☐</td>
</tr>
<tr>
<td><strong>Coherence, Organization, and Style</strong></td>
<td>Use precise language and domain-specific vocabulary to manage the complexity of the topic? <em>(W.9-10.2.d)</em></td>
<td>☐</td>
</tr>
</tbody>
</table>
Introduction

In this final lesson of the unit, the 10.1.1 End-of-Unit Assessment, students use their analysis of Christopher Marlowe’s “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s “Raleigh Was Right” to craft a formal multi-paragraph response to the following prompt: How does a shared central idea develop over the course of the three poems from this unit? Using the poems as well as their tools, notes, annotations, and lesson Quick Writes, students write responses using relevant and sufficient evidence to support their analysis. Student responses are assessed using the 10.1.1 End-of-Unit Text Analysis Rubric.

For homework, students continue reading their Accountable Independent Reading (AIR) texts through the lens of focus standard RL.9-10.2 or RI.9-10.1 and prepare for a 3–5 minute discussion of their texts based on that standard. Additionally, students begin reading Ethan Canin’s short story “The Palace Thief,” boxing unfamiliar words and looking up their definitions.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>RL.9-10.2</td>
<td>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.</td>
</tr>
<tr>
<td>RL.9-10.9</td>
<td>Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</td>
</tr>
<tr>
<td>W.9-10.2.b, d</td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td></td>
<td>b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
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<tr>
<td></td>
<td>d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.</td>
</tr>
</tbody>
</table>
Assessment

Student learning is assessed via a formal multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text:

- How does a shared central idea develop over the course of the three poems from this unit?

The 10.1.1 End-of-Unit Assessment will be assessed using the 10.1.1 End-of-Unit Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

- Identify a central idea shared by all three poems (e.g., the relationship between humans and nature).
- Analyze how this shared central idea develops over the course of all three poems.

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- In his poem “The Passionate Shepherd to His Love,” Marlowe introduces the central idea of the relationship between humans and nature by establishing the crucial role of the natural world in the shepherd’s invitation to his love. In order to convince his “love” to “come live with” him (Marlowe, line 1), the shepherd promises her many “pleasures” (Marlowe, line 2) found in nature. The shepherd offers beautiful gifts made from natural materials, including “a cap of flowers” (Marlowe, line 11) and enjoyments such as “[s]eeing the shepherds feed their flocks” (Marlowe, line 6). These descriptions create a romantic image of a beautiful countryside in the spring and develop the idea that nature is the perfect setting for love to grow because it provides humans, like the shepherd and his “love” (Marlowe, line 1), with all of the finest comforts and enjoyments.

- In his poem “The Nymph’s Reply to the Shepherd,” Sir Walter Raleigh draws upon and transforms the idealistic imagery in “The Passionate Shepherd to His Love” to develop a more realistic view of the relationship between humans and nature. Told from the point of view of the shepherd’s “love” (Marlowe, line 1), Raleigh’s response to Marlowe’s poem focuses on how time destroys the “pleasures” of the natural world that Marlowe describes (Marlowe, line 2). For example, Marlowe’s shepherd promises “beds of roses / And a thousand fragrant posies” (Marlowe, lines 9–10) in order to persuade his love to come live with him. Raleigh draws upon and transforms this
imagery by emphasizing the inevitable decay of these gifts in the nymph’s response that “flowers do fade” (“Raleigh, line 9) and “Thy cap, thy kirtle, and thy posies / Soon break, soon wither, soon forgotten: / In folly ripe, in reason rotten” (Raleigh, lines 14–16). The transformation of Marlowe’s imagery of beautiful flowers and lovely garments into dying flowers and decaying items develops Raleigh’s idea that time damages the relationship between humans and nature because the beauty of nature does not last. Raleigh emphasizes the destructive role of time through the nymph’s final rejection of the shepherd’s offer: “But could youth last, and love still breed ... Then these delights my mind might move / To live with thee, and by thy love” (Raleigh, lines 21–24). In Raleigh’s poem, nature is only the ideal setting that Marlowe describes for a short time and the love that the shepherd offers the nymph has a similar expiration date.

- Williams Carlos Williams’s poem, “Raleigh Was Right,” supports and extends Raleigh’s critique of the harmonious relationship between humans and nature in Marlowe’s poem. In “Raleigh Was Right,” the nymph immediately establishes her view that nature cannot provide humans with the harmony and happiness they are looking for, as she declares in the first lines, “We cannot go to the country / for the country will bring us / no peace” (Williams, lines 1–3). In the next stanza, the violets support the nymph’s view by suggesting that the countryside that Marlowe’s shepherd “praise[s]” existed “long ago” (Williams, lines 8, 11–12). They add, “if ever this were true” (Williams, line 16), suggesting that the shepherd’s description of country life is not based in reality. In the third stanza, the nymph points out yet another problem of life in the country when she says, “Empty pockets / make empty heads” (Williams, lines 19–20), suggesting that country life is bleak and barren, rather than full of the “pleasures” Marlowe’s shepherd hopes will persuade his love to join him (Marlowe, lines 2, 19). The speakers in Williams’s poem suggest that the relationship between humans and nature that Marlowe’s shepherd describes in “The Passionate Shepherd to His Love” is not only unsustainable, as Raleigh suggests in “The Nymph’s Reply to the Shepherd,” but never existed in the first place.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

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

- None.*

Additional vocabulary to support English Language Learners (to provide directly)

- None.*
Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.9-10.4.a-d.

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards: RL.9-10.2, RL.9-10.9, W.9-10.2.b, d</td>
</tr>
<tr>
<td>“The Passionate Shepherd to His Love” by Christopher Marlowe; “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh; “Raleigh was Right” by William Carlos Williams</td>
</tr>
</tbody>
</table>

Learning Sequence:
1. Introduction of Lesson Agenda 1. 5%
2. Homework Accountability 2. 10%
3. 10.1.1 End-of-Unit Assessment 3. 80%
4. Closing 4. 5%

Materials
- Student copies of the 10.1.1 End-of-Unit Assessment (refer to 10.1.1 Lesson 6)
- Student copies of the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist (refer to 10.1.1 Lesson 6)
- Copies of “The Palace Thief” by Ethan Canin for each student

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>Italicized text</td>
<td>Italicized text indicates a vocabulary word.</td>
</tr>
<tr>
<td>▲</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>➡️</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>📖</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.9-10.2, RL.9-10.9, and W.9-10.2.b, d. In this lesson, students complete the 10.1.1 End-of-Unit Assessment, relying on their reading and analysis of Christopher Marlowe’s “The Passionate Shepherd to His Love,” Sir Walter Raleigh’s “The Nymph’s Reply to the Shepherd,” and William Carlos Williams’s “Raleigh Was Right.” Students write a multi-paragraph response analyzing how a shared central idea develops over the course of the three poems.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Revise the connecting statement from your 10.1.1 Evidence Collection Tool using well-chosen evidence from the discussion to support your analysis.) Instruct students to talk in pairs about the revisions they made to their connecting statements.

- Student pairs discuss how they revised their connecting statements.

Instruct students to take out any additional materials for the End-of-Unit Assessment, such as their notes, annotations, Quick Writes, and tools, including the 10.1.1 Evidence Collection Tool.

- Students take out their materials for the End-of-Unit Assessment.

Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 10.1.1 End-of-Unit Assessment 80%

Explain to students that because it is a formal writing task, the 10.1.1 End-of-Unit Assessment should include well-organized textual evidence that supports the analysis. Remind students to use proper grammar, capitalization, punctuation, and spelling.

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

How does a shared central idea develop over the course of the three poems from this unit?
Remind students to use the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist to guide their written responses. Ask students to use this unit’s vocabulary, including domain-specific vocabulary, wherever possible in their written responses.

- Students listen and read the prompt.

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

Ask students if they have remaining questions about the assessment prompt.

Review the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist. Remind students to revisit the rubric once they are finished with the assessment to ensure they have fulfilled all the criteria.

- Students review the 10.1.1 End-of-Unit Text Analysis Rubric and Checklist.

Remind students as they write to refer to their notes, tools, and annotated texts from previous lessons.

- Students independently answer the prompt using evidence from the poems.

See the High Performance Response at the beginning of this lesson.

### Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, students should continue to read their AIR texts through the lens of focus standard RI.9-10.1 or RL.9-10.1 and prepare for a 3–5 minute discussion of their texts based on that standard.

Additionally, instruct students to read pages 155–160 of “The Palace Thief” by Ethan Canin (from “I tell this story not for my own honor” to “and therefore I called him to my office”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

- Students follow along.

1. **Differentiation Consideration:** To support in-class analysis of the text throughout 10.1.2, consider instructing students to read “The Palace Thief” in its entirety for homework.

### Homework

Continue reading your Accountable Independent Reading text through the lens of focus standard RL.9-10.1 or RI.9-10.1 and prepare for a 3–5 minute discussion of your text based on that standard.
Additionally, read pages 155–160 of “The Palace Thief” by Ethan Canin (from “I tell this story not for my own honor” to “and therefore I called him to my office”), and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.
THE PASSIONATE SHEPHERD TO HIS LOVE

BY CHRISTOPHER MARLOWE

Come live with me and be my love,
And we will all the pleasures prove
That valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

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

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

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

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

The shepherds’ swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move,
Then live with me and be my love.
THE NYMPH’S REPLY TO THE SHEPHERD

Sir Walter Raleigh. 1600.

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

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

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

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

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

But could youth last, and love still breed,  
Had joys no date, nor age no need,  
Then these delights my mind might move  
To live with thee, and be thy love.
RALEIGH WAS RIGHT
William Carlos Williams. 1944.

We cannot go to the country
for the country will bring us
no peace
What can the small violets
tell us that grow on the furry stems
in the long grass among
lance shaped leaves?

Though you praise us
and call to mind the poets
who sung of our loveliness it was
long ago!
long ago!
when country people
would plow and sow with
flowering minds and pockets
at ease – if ever this were true.

Not now. Love itself a flower
with roots in a parched ground.
Empty pockets
make empty heads. Cure it
if you can but do not believe
that we can live today
in the country
for the country will bring us
no peace.