

## 10.1.1

## Lesson 3

## Introduction

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

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

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

## Standards

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

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

## Assessment

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

## Vocabulary

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

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

Domain-specific vocabulary (introduced in Lesson 1):

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

## Lesson Agenda/Overview

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

## Materials

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

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

## Learning Sequence

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

### Activity 1: Introduction of Lesson Agenda

10%

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

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

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

**What do you notice about this standard?**

**What is this asking you to be able to do?**

**What questions does this standard raise for you?**

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

## Activity 2: Homework Accountability

10%

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

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

Collect written responses for student accountability.

## Activity 3: Masterful Reading

10%

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

- ▶ Students read the assessment prompt and listen.

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

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

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

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

Audio Resource: [http://www.dailymotion.com/video/xewqnk\\_the-nymph-s-reply-to-the-shepherd-s\\_creation#.UeHk823klc8](http://www.dailymotion.com/video/xewqnk_the-nymph-s-reply-to-the-shepherd-s_creation#.UeHk823klc8)

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

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

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

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

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

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

☞ Student responses may include:

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

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

## Activity 4: Evidence-Based Discussion

**55%**

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

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

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

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

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

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

- ▶ Students review the Speaking and Listening Rubric.

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

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

- ▶ Student groups share their observations.

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

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

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

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

- 💬 Student responses should indicate an understanding of love and youth as being inter-dependent in the poem. “Love were young” (line 1), in the last stanza “joys” have a “date” and “age” has a “need.” Youth, and the love youth can “breed” but cannot last because everything ages.
- ① **Differentiation Consideration:** If students struggle with this discussion question, consider leading them through the following question sequence in order to help them make inferences around the central idea of the decaying effect of time and how it makes love, as described by the Shepherd, ultimately pointless. Direct students to the first line in the second stanza.

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

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

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

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

**Activity 5: Quick Write****10%**

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

**How does Raleigh develop a central idea of his poem?**

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

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

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

**Activity 6: Closing****5%**

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

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

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

- ▶ Students follow along.

**Homework**

Respond in writing to the following reflective writing prompt:

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

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

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

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

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

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

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

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

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

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

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

**dumb** (adj.) – silent

**wanton** (adj.) – carelessly extravagant, lustful

**wayward** (adj.) – changeable, unpredictable

**reckoning** (n.) – judgment

**gall** (n.) – bitterness of spirit

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

**folly** (n.) – stupidity

**breed** (v.) – to reproduce

## “The Nymph’s Reply” Tool

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

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

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

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

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

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

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

## Model “The Nymph’s Reply” Tool

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

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

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

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

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

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

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

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

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

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

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

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

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

## Speaking and Listening Rubric

### Addressed Standard: SL.9-10.1

#### Comprehension and Collaboration

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

## Speaking and Listening Checklist

**Addressed Standard: SL.9-10.1**

*Comprehension and Collaboration*

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