10.1.1	Lesson 5

Introduction

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

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

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

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

Standards

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

RL.9-10.9	Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
W.9-10.2.d	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.

Addressed Standard(s)	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

Assessment

Assessment(s)
The learning in this lesson will be captured through a Quick Write at the end of the lesson. Students will answer the following prompt based on the close reading (citing text evidence and analyzing key words and phrases) completed in the lesson. Students will be assessed on their use of precise and domain-specific vocabulary.   •   Which of Raleigh's central ideas does Williams focus on and how does Williams develop this idea?   ⓘ   This prompt encourages students to consider how Williams develops and refines the central ideas of Raleigh's poem.

High Performance Response(s)
A High Performance Response should: •   Identify a central idea of Williams's poem that is also present in Raleigh's poem.   •   Call upon key details of both texts to connect a central idea of Williams's poem with the central criticism of Raleigh's reply, citing evidence from both texts to support understanding.   •   Use precise and domain-specific vocabulary.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
• lance-shaped (adj.) – narrow, and tapering toward the apex or sometimes at the base, as a leaf • parched (v.) – to be made dry, hot, or thirsty
Vocabulary to teach (may include direct word work and/or questions)
Domain specific vocabulary (introduced in 10.1.1 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

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: • Standards: RL.9-10.2, RL.9-10.9, W.9-10.2.d, CCRA.R.6, SL.9-10.1 • Text: "Raleigh Was Right"	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Evidence-Based Discussion	4. 50%
5. Quick Write	5. 15%
6. Closing	6. 5%

Materials

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

Learning Sequence

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

Activity 1: Introduction to Lesson Agenda   10%

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

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

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

Ask students the following questions:

What is point of view?

💬 Point of view is the narrator or who is telling the story.

What are examples of text content?

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

What are examples of text style?

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

Ask students to paraphrase standard CCRA.R.6.

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

Activity 2: Homework Accountability   10%

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

▸ Students discuss their responses to the homework prompt.

🗨 Student responses should include some consideration of their analysis of the poems as individual texts, and how their understanding has been influenced by the experience of considering them jointly.

Activity 3: Masterful Reading   10%

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

▸ Students read the assessment prompt and listen.

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

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

▸ Students follow along, reading silently.

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

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

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

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

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

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

Lead a class share out of student observations.

Activity 4: Evidence-Based Discussion   50%

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

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

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

‣ Students read the poem aloud in their groups, alternating readers at the end of each sentence.

🗨 Student responses may note that the punctuation is irregular; it is not like the Raleigh or the Marlowe poems, which generally use full sentences. For example, Williams uses exclamation points (Long ago! / Long ago!) to make short sentences that stand out in the poem.

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

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

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

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

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

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

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

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

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

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

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

▸ Students complete the "Raleigh was Right" Annotation Tool in groups.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

What "truth" does the speaker doubt (line 16)?

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

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

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

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

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

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

According to Williams, what was Raleigh right about?

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

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

Activity 5: Quick Write   15%

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

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

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

▸ Students listen and read the Quick Write prompt.

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

Transition students to the independent Quick Write.

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

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

Activity 6: Closing   5%

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

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

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

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

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

Homework

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

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

"Raleigh Was Right" Annotation Tool

Name:		Class:		Date:	

1. **Circle repeating word(s) in the first stanza. Why might Williams repeat this word?**

2. **Who is "us"? Who is "you"?**

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

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

Model "Raleigh Was Right" Annotation Tool

Name:		Class:		Date:	

1. **Circle repeating word(s) in the first stanza. Why might Williams repeat this word?**

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

2. **Who is "us"? Who is "you"?**

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

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

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

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

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