



CURRICULUM ESSENTIALS

READING, WRITING & COMMUNICATING – Grade 8

Unit 5 (*Reading*)

School Year 2011-12

Unit of Study

Content Area	Reading, Writing & Communicating
Grade/Course	8
Unit of Study	Conflict – Thematic Reading – <i>Reading</i>
Unit Number	5
Calendar Dates	01/19/12 – 02/17/12
Pacing	4 weeks (buffer days – 3)
Unit Type	<input type="checkbox"/> Topical <input type="checkbox"/> Skills-based <input checked="" type="checkbox"/> Thematic

Essential Questions	Corresponding Big Ideas
1. <i>When do we experience conflict in our daily lives?</i>	1. We experience conflict in every aspect of our daily lives from our relationships, to our jobs, to the decisions we make, etc.
2. <i>Why is conflict important to literature?</i>	2. In order to hold a reader’s interest, the main character or characters must encounter some kind of conflict. The more difficult it is to resolve the conflict, the greater the interest in the story.
3. <i>Why can two texts on the same topic have conflicting information?</i>	3. Authors can interpret information differently or disagree on the facts about a particular topic.

Note to Teacher

This is an integrated Unit of Study about the theme of conflict and should include both fiction and nonfiction materials. It is a great opportunity to incorporate resources from 8th Grade Social Studies or collaborate with another teacher.

Priority Standards

Supporting Standard

Priority Standards

Standard 2 – Reading for All Purposes

- RWC.8.2.1.a.ii: [Use key ideas and details to] Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text. (CCSS: RL.8.2)
- RWC.8.2.1.a.iii: [Use key ideas and details to] Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. (CCSS: RL.8.3)
- RWC.8.2.1.b.i: [Use craft and structure to] Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. (CCSS: RL.8.4)

- RWC.8.2.1.b.iii:** [Use craft and structure to] Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. (CCSS: RL.8.6)
- RWC.8.2.2.b.i:** [Use craft and structure to] Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. (CCSS: RI.8.4)
- RWC.8.2.2.b.iii:** [Use craft and structure to] Determine an author’s point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (CCSS: RI.8.6)
- RWC.8.2.2.c.ii:** [Use integration of knowledge and ideas to] Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced. (CCSS: RI.8.8)
- RWC.8.2.2.c.iii:** [Use integration of knowledge and ideas to] Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation. (CCSS: RI.8.9)

Standard 4 – Research and Reasoning

- RWC.8.4.1.c:** Draw evidence from literary or informational texts to support analysis, reflection, and research. (CCSS: W.8.9)
- RWC.8.4.2.b:** Determine strengths and weaknesses of their thinking and thinking of others by using criteria including relevance, clarity, accuracy, fairness, significance, depth, breadth, logic, and precision.

Supporting Standards

Standard 1 – Oral Expression and Listening

- RWC.8.1.1.a:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly. (CCSS: SL.8.1) *(see Colorado Academic Standards for details)*

Standard 2 – Reading for All Purposes

- RWC.8.2.1.a.i:** [Use key ideas and details to] Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (CCSS: RL.8.1)
- RWC.8.2.1.a.iii:** [Use key ideas and details to] Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. (CCSS: RL.8.3)
- RWC.8.2.1.b.ii:** [Use craft and structure to] Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. (CCSS: RL.8.5)
- RWC.8.2.2.a.i:** [Use key ideas and details to] Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text. (CCSS: RI.8.1)

- RWC.8.2.2.a.iii: [Use key ideas and details to] Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories). (CCSS: RI.8.3)
- RWC.8.2.2.c.i: [Use integration of knowledge and ideas to] Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea. (CCSS: RI.8.7)
- RWC.8.2.3.a: Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on *grade 8 reading and content*, choosing flexibly from a range of strategies. (CCSS: L.8.4) (*see Colorado Academic Standards for details*)
- RWC.8.2.3.a.ii: Explain how authors use language to influence audience perceptions of events, people, and ideas.
- RWC.8.2.3.b: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (CCSS: L.8.5)
- RWC.8.2.3.b.i: Interpret figures of speech (e.g. verbal irony, puns) in context. (CCSS: L.8.5a)
- RWC.8.2.3.b.ii: Use the relationship between particular words to better understand each of the words. (CCSS: L.8.5b)
- RWC.8.2.3.b.iii: Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded, willful, firm, persistent, resolute*). (CCSS: L.8.5c)
- RWC.8.2.3.c: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. (CCSS: L.8.6)

Standard 4 – Research and Reasoning

- RWC.8.4.1.c.i: Apply *grade 8 Reading standards* to literature (e.g., “Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new”). (CCSS: W.8.a)
- RWC.8.4.1.c.ii: Apply *grade 8 Reading standards* to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”). (CCSS: W.8.9b)
- RWC.8.4.2.a: Analyze the purpose, question at issue, information, points of view, implications and consequences, inferences, assumptions, and concepts inherent in thinking.
- RWC.8.4.2.c: Identify common reasoning fallacies in print and non-printed sources.
- RWC.8.4.2.d: Differentiate between valid and faulty generalizations.

“Unwrapped” Priority Standards
Supporting Standards

Priority Standards

Standard 2 – Reading for All Purposes

- RWC.8.2.1.a.ii: [USE key ideas and details to] DETERMINE a theme or central idea of a text and ANALYZE its development over the course of the text, including its relationship to the characters, setting, and plot; PROVIDE an objective summary of the text. (CCSS: RL.8.2)
- RWC.8.2.1.a.iii: [USE key ideas and details to] ANALYZE how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. (CCSS: RL.8.3)
- RWC.8.2.1.b.i: [USE craft and structure to] DETERMINE the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; ANALYZE the impact of specific word choices on meaning and tone, including analogies or allusions to other texts. (CCSS: RL.8.4)
- RWC.8.2.1.b.iii: [USE craft and structure to] ANALYZE how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor. (CCSS: RL.8.6)
- RWC.8.2.2.b.iii: [Use craft and structure to] DETERMINE an author’s point of view or purpose in a text and ANALYZE how the author acknowledges and responds to conflicting evidence or viewpoints. (CCSS: RI.8.6)
- RWC.8.2.2.c.ii: [USE integration of knowledge and ideas to] DELINEATE and EVALUATE the argument and specific claims in a text, ASSESSING whether the reasoning is sound and the evidence is relevant and sufficient; RECOGNIZE when irrelevant evidence is introduced. (CCSS: RI.8.8)
- RWC.8.2.2.c.iii: [USE integration of knowledge and ideas to] ANALYZE a case in which two or more texts provide conflicting information on the same topic and IDENTIFY where the texts disagree on matters of fact or interpretation. (CCSS: RI.8.9)

Standard 4 – Research and Reasoning

- RWC.8.4.1.c: DRAW evidence from literary or informational texts to SUPPORT analysis, reflection, and research. (CCSS: W.8.9)
- RWC.8.4.2.b: DETERMINE strengths and weaknesses of their thinking and thinking of others by USING criteria including relevance, clarity, accuracy, fairness, significance, depth, breadth, logic, and precision.

“Unwrapped” Concepts (students need to know)	“Unwrapped” Skills (students need to be able to do)	Bloom’s Taxonomy Levels
<ul style="list-style-type: none"> • theme • central idea • key ideas • details • development • characters • setting • plot • objective summary • dialogue • incidents in a story/drama <ul style="list-style-type: none"> ○ action ○ character aspects • meaning of words and phrases <ul style="list-style-type: none"> ○ figurative ○ connotative ○ tone ○ analogies ○ allusions • character point of view • audience point of view • effects <ul style="list-style-type: none"> ○ dramatic irony ○ suspense ○ humor • author’s point of view • author’s purpose • conflicting evidence • viewpoints • argument • specific claim • sound reasoning • relevant evidence • case • conflicting information • fact • interpretation • evidence • literary text /informational text <ul style="list-style-type: none"> ○ analysis ○ reflection ○ research 	<ul style="list-style-type: none"> • [USE (key ideas and details) to] DETERMINE (theme or central idea of a text) and ANALYZE (development over the course of a text including its relationship to characters, setting and plot) • PROVIDE (objective summary of the text) • [USE (key ideas and details to)] ANALYZE (how dialogue and incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision) • [USE (craft and structure) to] DETERMINE (meaning of words and phrases in a text) and ANALYZE (impact of specific word choices on meaning and tone, including analogies or allusions to other texts) • [USE (craft and structure to)] ANALYZE (how differences in points of view in characters and audience create suspense or humor) • [USE (craft and structure to)] DETERMINE (an author’s point of view or purpose) ANALYZE (how the author acknowledges and responds to conflicting evidence or viewpoints) • [USE (integration of knowledge and ideas) to] DELINEATE and EVALUATE (the argument and specific claims in a text) ASSESSING (whether the reasoning is sound and the evidence relevant and sufficient) • RECOGNIZE (irrelevant evidence) • [USE (integration of knowledge and ideas) to] ANALYZE (conflicting information) IDENTIFY (where texts disagree on matters of fact or interpretation) • DRAW (evidence from literary or informational text) to SUPPORT (analysis, reflection, and research) • DETERMINE (their thinking and thinking of others) USING (criteria) 	<p>5</p> <p>5</p> <p>4</p> <p>5,4</p> <p>4</p> <p>5,4</p> <p>5</p> <p>4</p> <p>5,4</p> <p>5</p> <p>5</p>

<ul style="list-style-type: none"> • thinking • criteria <ul style="list-style-type: none"> ○ relevance ○ clarity ○ accuracy ○ fairness ○ significance ○ depth ○ breadth ○ logic ○ precision 		
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Essential Questions	Corresponding Big Ideas
<ol style="list-style-type: none"> 1. <i>When do we experience conflict in our daily lives?</i> 2. <i>Why is conflict important to literature?</i> 3. <i>Why can two texts on the same topic have conflicting information?</i> 	<ol style="list-style-type: none"> 1. We experience conflict in every aspect of our daily lives from our relationships, to our jobs, to the decisions we make, etc. 2. In order to hold a reader’s interest, the main character or characters must encounter some kind of conflict. The more difficult it is to resolve the conflict, the greater the interest in the story. 3. Authors can interpret information differently or disagree on the facts about a particular topic.

Note: As assessments were developed, items were designed to reflect the format, vocabulary used, and frequency of items on state assessments.

Assessment Text 1

Background information about The Gettysburg Address: At the end of the Battle of Gettysburg, more than 51,000 Confederate and Union soldiers were wounded, missing, or dead. Many of those who died were laid in makeshift graves along the battlefield. Pennsylvania Governor Andrew Curtin commissioned David Wills, an attorney, to purchase land for a proper burial site for the deceased Union soldiers. Wills acquired 17 acres for the cemetery, which was planned and designed by landscape architect William Saunders.

The cemetery was dedicated on November 19, 1863. The main speaker for the event was Edward Everett, one of the nation's foremost orators. President Lincoln was also invited to speak "as Chief Executive of the nation, formally [to] set apart these grounds to their sacred use by a few appropriate remarks." At the ceremony, Everett spoke for more than 2 hours; Lincoln spoke for 2 minutes.

President Lincoln had given his brief speech a lot of thought. He saw meaning in the fact that the Union victory at Gettysburg coincided with the nation's birthday; but rather than focus on the specific battle in his remarks, he wanted to present a broad statement about the larger significance of the war. He invoked the Declaration of Independence, and its principles of liberty and equality, and he spoke of "a new birth of freedom" for the nation. In his brief address, he continued to reshape the aims of the war for the American people—transforming it from a war for Union to a war for Union and freedom. Although Lincoln expressed disappointment in the speech initially, it has come to be regarded as one of the most elegant and eloquent speeches in U.S. history.

The Gettysburg Address By Abraham Lincoln

Four score and seven years ago our fathers brought forth, upon this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, and so dedicated, can long endure. We are met here on a great battlefield of that war. We have come to dedicate a portion of it as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense we cannot dedicate - we cannot consecrate - we cannot hallow this ground. The brave men, living and dead, who struggled, here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but can never forget what they did here.

It is for us, the living, rather to be dedicated here to the unfinished work which they have, thus far, so nobly carried on. It is rather for us to be here dedicated to the great task remaining before us - that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion - that we here highly resolve that these dead shall not have died in vain; that this nation shall have a new birth of freedom; and that this government of the people, by the people, for the people, shall not perish from the earth.

Citation: Abraham Lincoln, Draft of the Gettysburg Address: Nicolay Copy, November 1863; Series 3, General Correspondence, 1837-1897; The Abraham Lincoln Papers at the Library of Congress, Manuscript Division (Washington, D. C.: American Memory Project, [2000-02]), <http://memory.loc.gov/ammem/alhtml/alhome.html>.

Assessment Text 2

Background information: Abraham Lincoln was a man Walt Whitman deeply admired and is the captain to whom Whitman refers.

David Reynolds of *History Now - American History Online* discusses the relationship between the master poet and the fearless leader. He asserts that Whitman looked for a "Redeemer President of These States," who would come out of the real West, the log hut, the clearing, the woods, the prairie, the hillside." This "Redeemer President" appeared six years later in the form of Abraham Lincoln. Lincoln did not disappoint his poet admirer and gained stature as Lincoln's presidency progressed and as the North won the Civil War, preserving the Union.

It was Lincoln's death, however, that affected Whitman the most, who memorialized the greatest president in United States History with "O Captain! My Captain!"

O Captain! My Captain!

By Walt Whitman

O CAPTAIN! my Captain! our fearful trip is done;
The ship has weather'd every rack, the prize we sought is won;
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up--for you the flag is flung--for you the bugle trills; 10
For you bouquets and ribbon'd wreaths--for you the shores a-crowding;
For you they call, the swaying mass, their eager faces turning;
Here Captain! dear father!
This arm beneath your head;
It is some dream that on the deck,
You've fallen cold and dead.

My Captain does not answer, his lips are pale and still;
My father does not feel my arm, he has no pulse nor will;
The ship is anchor'd safe and sound, its voyage closed and done;
From fearful trip, the victor ship, comes in with object won; 20
Exult, O shores, and ring, O bells!
But I, with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

SECTION 1
Selected-Response
(Multiple-Choice, Matching, True-False, Select from Provided Word List)

Note to Teacher: The following selected-response questions were developed by a team of teachers. Details for you to notice include:

1. **All** of the “unwrapped” skills, related concepts, and matching Bloom levels are listed.
2. Those in **bold** are assessed through the selected-response format.
3. Each assessment item **directly matches** the approximate level of rigor for each skill.
4. **Distracters** (incorrect answer choices) are plausible and/or reflective of common student errors.

(5,5) [USE (key ideas and details) to] DETERMINE (theme or central idea of a text) and ANALYZE (development over the course of a text including its relationship to characters, setting and plot) PROVIDE (objective summary of the text)

(4) [USE (key ideas and details to)] ANALYZE (how dialogue and incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision)

(5,4) [USE (craft and structure) to] DETERMINE (meaning of words and phrases in a text) and ANALYZE (impact of specific word choices on meaning and tone, including analogies or allusions to other texts)

(4) [USE (craft and structure to)] ANALYZE (how differences in points of view in characters and audience create suspense or humor)

(5,4) [USE (craft and structure to)] DETERMINE (an author’s point of view or purpose) ANALYZE (how the author acknowledges and responds to conflicting evidence or viewpoints)

(5,4) [USE (integration of knowledge and ideas) to] DELINEATE and EVALUATE (the argument and specific claims in a text) ASSESSING (whether the reasoning is sound and the evidence relevant and sufficient) RECOGNIZE (irrelevant evidence)

(5,4) [USE (integration of knowledge and ideas) to] ANALYZE (conflicting information) IDENTIFY (where text disagree on matters of fact or interpretation)

(5) DRAW (evidence from literary or informational text) to SUPPORT (analysis, reflection, and research)

(5) DETERMINE (their thinking and thinking of others) USING (criteria)

Student Directions: Choose the BEST answer or response for questions 1 – 4.

1. What is the purpose of President Lincoln’s speech The Gettysburg Address? **(RWC.8.2.2.b.iii) TC**
 - A. To honor the soldiers who fought and lost their lives for their country.
 - B. To remind a nation about its dedication to union and freedom.
 - C. To blame the Confederates for the conflict and loss of so many lives.
 - D. To convince the North and South to make peace with each other.

SECTION 1 (cont.)
Selected-Response
(Multiple-Choice, Matching, True-False, Select from Provided Word List)

2. Which of the following lines from Abraham Lincoln’s speech would support the claim that *the soldiers at Gettysburg did not die in vain*? (RWC.8.2.2.c.ii) TC
- A. Four score and seven years ago our fathers brought forth, upon this continent, a new nation, conceived in Liberty...
 - B. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, and so dedicated, can long endure.
 - C. The brave men, living and dead, who struggled, here, have consecrated it far above our poor power to add or detract.
 - D. It is for us, the living, rather to be dedicated here to the unfinished work which they have, thus far, so nobly carried on.
3. Which of the following lines from Lincoln’s speech BEST shows his commitment to lead his country? (RWC.8.4.1.c) TC
- A. Four score and seven years ago our fathers brought forth, upon this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.
 - B. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, and so dedicated, can long endure.
 - C. But in a larger sense we cannot dedicate - we cannot consecrate - we cannot hallow this ground.
 - D. It is rather for us to be here dedicated to the great task remaining before us - that from these honored dead we take increased devotion to that cause...
4. Why does Whitman repeat the word *heart* in the following line from the poem? “But O heart! heart! heart!” (RWC.8.2.1.b.i) TC
- A. It emphasizes the narrator’s devastation at the loss of the captain.
 - B. It emphasizes that the captain’s heart has stopped and he is dead.
 - C. It symbolizes a nation with a broken heart.
 - D. It symbolizes a deep regret in the narrator.

Answer Key

- 1. B
- 2. D
- 3. D
- 4. A

SECTION 2
Constructed-Response
(Short Answer)

Note to Teacher: The following short constructed-response questions were developed by a team of teachers. Details for you to notice include:

1. **All** of the “unwrapped” skills, related concepts, and matching Bloom levels are listed.
2. Those in **bold** are assessed through the constructed-response format.
3. Each assessment item **directly matches** the approximate level of rigor for each skill.

(5,5) [USE (key ideas and details) to] DETERMINE (theme or central idea of a text) and ANALYZE (development over the course of a text including its relationship to characters, setting and plot) PROVIDE (objective summary of the text)

(4) [USE (key ideas and details to)] ANALYZE (how dialogue and incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision)

(5,4) [USE (craft and structure) to] DETERMINE (meaning of words and phrases in a text) and ANALYZE (impact of specific word choices on meaning and tone, including analogies or allusions to other texts)

(4) [USE (craft and structure to)] ANALYZE (how differences in points of view in characters and audience create suspense or humor)

(5,4) [USE (craft and structure to)] DETERMINE (an author’s point of view or purpose) ANALYZE (how the author acknowledges and responds to conflicting evidence or viewpoints)

(5,4) [USE (integration of knowledge and ideas) to] DELINEATE and EVALUATE (the argument and specific claims in a text) ASSESSING (whether the reasoning is sound and the evidence relevant and sufficient) RECOGNIZE (irrelevant evidence)

(5,4) [USE (integration of knowledge and ideas) to] ANALYZE (conflicting information) IDENTIFY (where text disagree on matters of fact or interpretation)

(5) DRAW (evidence from literary or informational text) to SUPPORT (analysis, reflection, and research)

(5) DETERMINE (their thinking and thinking of others) USING (criteria)

SECTION 2 (cont.)
Constructed-Response
(Short Answer)

Student Directions: Provide evidence from either of the assessment texts to support your answer to question 5. Your response will be evaluated using the following Short-Answer Scoring Guide.

5. If the captain in the poem, “O Captain! My Captain!” is Abraham Lincoln and the ship is the United States, what can you determine is “the prize”? (RWC.8.2.1.b.i, RWC.8.4.1.c) TC

Short Answer Scoring Guide

Proficient

- Answers the question
- Provides evidence from the poem to support the answer

Partially Proficient

- Meets 1 of the “Proficient” criteria

Unsatisfactory

- Meets none of the “Proficient” criteria

Note to Teacher

ANSWER:

The prize is the nation reunited as a result of the North winning the Civil War.

Evidence to support the answer:

It is for us, the living, rather to be dedicated here to the unfinished work which they have, thus far, so nobly carried on. It is rather for us to be here dedicated to the great task remaining before us - that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion - that we here highly resolve that these dead shall not have died in vain; that this nation shall have a new birth of freedom; and that this government of the people, by the people, for the people, shall not perish from the earth.

Lincoln did not disappoint his poet admirer and gained stature as Lincoln's presidency progressed and as the North won the Civil War, preserving the Union.

SECTION 2 (cont.)
Constructed-Response
(Short Answer)

Student Directions: Provide 2 reasons in your response to question 6, supported by evidence from both the poem and the speech. Your response will be evaluated using the following Short-Answer Scoring Guide. (RWC.8.2.1.a.iii, RWC.8.4.1.c) TC

6. Why does the poet refer to the fallen captain as "father"?

Short Answer Scoring Guide

Proficient

- Answers the question
- Provides 2 reasons supported by evidence from the poem or speech to support the answer

Partially Proficient

- Meets 1 of the "Proficient" criteria

Unsatisfactory

- Meets none of the "Proficient" criteria

Note to Teacher

ANSWER:

The poet refers to the fallen captain as "father," because it represents his deep respect for President Lincoln and Lincoln's role as "father" of the Union.

Evidence to support the answer:

Lincoln himself refers to former leaders of the nation as fathers in his speech - Four score and seven years ago our fathers brought forth, upon this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. The poet describes how much the people respect the captain much like people respect their president - The port is near, the bells I hear, the people all exulting – A Chief Executive can often times be seen as the father of the people - President Lincoln was also invited to speak "as Chief Executive of the nation, formally [to] set apart these grounds to their sacred use by a few appropriate remarks.

SECTION 2 (cont.)
Constructed-Response
(Extended-Response)

Note to Teacher: The following extended constructed-response questions were developed by a team of teachers. Details for you to notice include:

1. **All** of the “unwrapped” skills, related concepts, and matching Bloom levels are listed.
2. Those in **bold** are assessed through the constructed-response format.
3. Each assessment item **directly matches** the approximate level of rigor for each skill.

(5,5) [USE (key ideas and details) to] DETERMINE (theme or central idea of a text) and ANALYZE (development over the course of a text including its relationship to characters, setting and plot) PROVIDE (objective summary of the text)

(4) [USE (key ideas and details to)] ANALYZE (how dialogue and incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision)

(5,4) [USE (craft and structure) to] DETERMINE (meaning of words and phrases in a text) and ANALYZE (impact of specific word choices on meaning and tone, including analogies or allusions to other texts)

(4) [USE (craft and structure to)] ANALYZE (how differences in points of view in characters and audience create suspense or humor)

(5,4) [USE (craft and structure to)] DETERMINE (an author’s point of view or purpose) ANALYZE (how the author acknowledges and responds to conflicting evidence or viewpoints)

(5,4) [USE (integration of knowledge and ideas) to] DELINEATE and EVALUATE (the argument and specific claims in a text) ASSESSING (whether the reasoning is sound and the evidence relevant and sufficient) RECOGNIZE (irrelevant evidence)

(5,4) [USE (integration of knowledge and ideas) to] ANALYZE (conflicting information) IDENTIFY (where text disagree on matters of fact or interpretation)

(5) DRAW (evidence from literary or informational text) to SUPPORT (analysis, reflection, and research)

(5) DETERMINE (their thinking and thinking of others) USING (criteria)

SECTION 2 (cont.)
Constructed-Response
(Extended-Response)

Student Directions: Include evidence from the poem to support your response to question 7. Your response will be evaluated using the following Extended-Response Scoring Guide (RWC.8.2.1.a.ii) TC

7. **Student Directions:** What is the theme of the poem “O Captain! My Captain!”?

Extended-Response Scoring Guide

Advanced

- All “Proficient” criteria plus
- Include relevant evidence beyond the poem to support the theme

Proficient

- Provides a theme for the poem
- Includes evidence from the poem to support the theme

Partially Proficient

- Meets 1 of the “Proficient” criteria

Unsatisfactory

- Meets none of the “Proficient” criteria

Note to Teacher

Theme:

The beauty of the individual or something along the same lines.

Evidence to support the theme:

The poem is a metaphor for Abraham Lincoln –
O CAPTAIN! my Captain! our fearful trip is done;
The ship has weather'd every rack, the prize we sought is won;
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:
O Captain! my Captain! rise up and hear the bells;
Rise up--for you the flag is flung--for you the bugle trills;

Teacher explanation:

Whitman singled out specific individuals for praise in his poetry, particularly Abraham Lincoln. In 1865, Lincoln was assassinated, and Whitman began composing several **elegies**, including “O Captain! My Captain!” Although all individuals were beautiful and worthy of praise, some individuals merited their own poems because of their contributions to society and democracy.

SECTION 3
Big Idea Responses to
Essential Questions

Student Directions: Write a Big Idea response for **each** of the following Essential Questions. Include vocabulary terms you have learned. Your responses will be evaluated using the following Big Ideas Scoring Guide.

1. *When do we experience conflict our daily lives?*
2. *Why is conflict important to literature?*
3. *Why can two texts on the same topic have conflicting information?*

Big Ideas Scoring Guide

Advanced

- All “Proficient” criteria plus
 - Provides example(s) as part of responses
 - Makes connections to other areas of school or life

Proficient

- States all Big Ideas correctly in own words
- Includes vocabulary terms in responses

Partially Proficient

- Meets 1 of the “Proficient” criteria

Unsatisfactory

- Not yet able to respond correctly
- Comments: