GRADE 10 ELA EXEMPLAR LESSON – Teacher Copy

Quarter 2, Week 20: 01/14/13 – 01/18/13

**Learning Objectives**

The goal of this lesson is to conclude a close study of selected poetry of Robert Frost. Through close, analytical examination of two of Frost’s poems and the use of collaborative discussions (one-on-one, in groups, and teacher-led), students will analyze both the content and intriguing stylistic form of the poems. Vocabulary is learned from context and writing fosters deeper understanding of text. The lesson culminates in an evidentiary writing activity. Teachers may further scaffold activities to address individual students’ needs depending on the intent of the lesson and specific learners.

**Rationale:** This lesson explores the intricate relationship between a poem’s content and its form. Through close readings of two poems, the student will approach Frost’s poetry in a new way and enhance their analytical skills for reading poetry at large. Students will write a literary analysis of both the content and poetic form of these works.

<table>
<thead>
<tr>
<th>Text Title(s): “The Figure a Poem Makes” (Robert Frost) / “Birches” and “Mending Wall” (Robert Frost)</th>
<th>McDougal Littell Literature, pp. 800 - 805</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Genre/Text Structure:</strong> Literary Nonfiction (Personal Essay) - Poetry</td>
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**Targeted Text Selections**

“The Figure a Poem Makes”, “Birches” and “Mending Wall”

Pages 802 - 805

**Common Core State Standards (CCSS)**

RL.9–10; W.9–10; SL.9–10

http://www.corestandards.org

**Lesson Sequence**

**PERFORMANCE TASK/CULMINATING INDEPENDENT WRITING ASSESSMENT:**

- Write a well-supported two-page literary analysis of the relationship between the form and content of Frost’s poems. Discuss how Frost’s perspective on poetry is demonstrated through the poetic language, figures and form in the poems “Birches” or “Mending Wall.”

**Activity 1:**

**GUIDING QUESTION(S):**

- What poetic devices are evident in “Birches”?  
- What poetic devices are evident in “Mending Wall”?  
- What do you notice about the rhythm in the poem?

1. Use Communication, Information and Media connections at www.classzone.com, www.discoveryeducation.com, or other online resources to explore images capturing the serene and idyllic vistas of New England that inspired Frost’s writing. Visit Frost Exhibit to view photos of the stone wall on the Frost farm in Derry, New Hampshire.
2. Use technology connections at www.classzone.com, www.discoveryeducation.com, or other online resources (Robert Pinsky reading “Mending Wall” OR Frost reading “Mending Wall”) to listen to different readings of “Birches” and “Mending Wall.” It is essential for students to hear and/or read the poems aloud.
3. The students will read Frost’s poems, first while listening to the poem read aloud, and then independently.
4. Students collaboratively (one-on-one, in groups, and teacher-led) discuss and write initial impressions and interpretations of the poems.

**Activities 2, 3 and 4:**

**GUIDING QUESTION(S):**

- What is the relationship between a poem’s form and its content in Frost’s poem “Birches”?  
- What is the relationship between a poem’s form and its content in Frost’s poem “Mending Wall”?  
- What do you notice about the rhythm in the poem?  
- How do the literary stylistic techniques in “Birches” and “Mending Wall” create powerful poetic works?  
- How does Frost weave his perspectives on poetry in the two poems?

1. Returning to the poem, the teacher will lead students through a set of text-dependent questions (lines 1-20 and 28 – 47 of “Birches” and lines 12-48 of “Mending Wall”) that compel closer rereading and analysis. The targeted lines and stanzas should be in front of the students as they engage in their discussions.
2. The use of graphic organizers and summation statements are essential in organizing and collecting thoughts for the culminating writing activity. Refer to week 19 for textual evidence garnered from Frost’s essay and the Form and Content analysis of “Mending Wall” to prepare for the independent writing activity.
3. Respond in writing by crafting an evidentiary objective summary of Frost’s perspective on poetry.
4. Explore critical commentaries about “Mending Wall,” from Modern American Poetry if appropriate for your classroom.

**Activity 5:**
GRADE 10 ELA EXEMPLAR LESSON

GUIDING QUESTION(S):
- How do the literary stylistic techniques in “Birches” and “Mending Wall” create powerful poetic works?
- How does Frost weave his perspectives on poetry in the two poems?

1. Use the graphic organizers, summation statements, and personal response notes to write a well-supported two-page literary analysis of the relationship between the form and content of Frost’s poems. Discuss how his perspective on poetry is demonstrated through the poetic language, figures and form in the poems, “Birches” or “Mending Wall.”

Targeted Text Selection - “Birches”  

p. 802 lines 1 - 20

lines 1 – 20

When I see birches bend to left and right
Across the lines of straighter darker trees,
I like to think some boy’s been swinging them.
But swinging doesn’t bend them down to stay
As ice-storms do. Often you must have seen them
Loaded with ice a sunny winter morning
After a rain. They click upon themselves
As the breeze rises, and turn many-colored
As the stir cracks and crazes their enamel.

And they seem not to break; though once they are
By riding them down over and over again
To learn about not launching out too soon
For him to conquer. He learned a
load,
Subdued his father’s trees
And not one but hung limp, not one was left
To make all his “life was difficult, mysterious, or even sharply painful.”

Before them over their heads to dry in the sun

lines 28 – 47

One by one he subdued his father’s trees
By riding them down over and over again
Until he took the stiffness out of them,
And not one but hung limp, not one was left
For him to conquer. He learned all there was
To learn about not launching out too soon
And so not carrying the tree away

To the top branches, climbing carefully
With the same pains you use to fill a cup
Up to the brim, and even above the brim.
Then he flung outward, feet first, with a swish,

Kicking his way down through the air to the ground.

So was I once myself a swinger of birches.
And so I dream of going back to be.
It’s when I’m weary of considerations,
And life is too much like a pathless wood
Where your face burns and tickles with the cobwebs
Broken across it, and one eye is weeping
From a twig’s having lashed across it open.

Q1 Reread lines 1 – 13 to locate and analyze examples of colloquial words and sensory details. What effect do these words create?
Possible answer. Examples of colloquial language include “subdued” (line 2), “heaps” (line 12), and “You’d” (line 13). The effect is that of a speaker talking informally to the reader.

Q2 What sensory details does Frost use in lines 1 – 20? How do they enhance the image of the birch trees?
Possible answer. Sensory details that make the birches come alive include “Loaded with ice” (line 6), “click upon themselves...crazes their enamel” (lines 7-9), “crystal shells...on the snow-crust” (lines 10-11), “dragged to the withered bracken by the load” (line 14), and “trunks arching in the woods...to dry in the sun” (lines 17-20).

Q3 Which words or phrases in lines 28 – 47 convey Frost’s playful and energetic tone?
Possible answer. A playful and energetic tone is conveyed through words and phrases such as “subdued his father’s trees” (line 28), “conquer” (line 32), “not carrying the tree away/Clear to the ground” (lines 34-35), “flung outward” (line 39), and “swish” (line 39).

Q4 In lines 41 – 47 locate the simile. What ideas beyond the literal meaning of the words does this simile communicate?
Possible answer. The simile is “life is too much like a pathless wood” (line 44). It communicates the idea that going through life can be difficult, mysterious, or even sharply painful.

Targeted Text Selection - “Mending Wall”  

p. 803 lines 28 – 47

line 28 subdued: brought under control

line 35 poise: balance

GUIDING QUESTION(S):
- What poetic devices are evident in “Birches”?
- What do you notice about the rhythm in the poem?

Return to the text, and ask students a small set of guiding questions about the targeted section.

(Q1) What poetic devices are evident in “Birches”?
Possible answer. Examples of poetic devices include the simile “life is too much like a pathless wood” (line 44). It communicates the idea that going through life can be difficult, mysterious, or even sharply painful.

(Q2) What do you notice about the rhythm in the poem?
Possible answer. The rhythm in the poem is playful and energetic, conveyed through words and phrases such as “subdued his father’s trees” (line 28), “conquer” (line 32), “not carrying the tree away/Clear to the ground” (lines 34-35), “flung outward” (line 39), and “swish” (line 39).

Teacher Activities and Techniques
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.

We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
“Stay where you are until our backs are turned!”

We wear our fingers rough with handling them.
Oh, just another kind of outdoor game
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
“Stay where you are until our backs are turned!”

My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, “Good fences make good neighbors.”
Spring is the mischief in me, and I wonder
If I could put a notion in his head:

Something there is that doesn’t love a wall,
That wants it down.” I could say “Elves” to him,
But it’s not elves exactly, and I’d rather
He said it for himself. I see him there,
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.

He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father’s saying,
And he likes having thought of it so well
He says again, “Good fences make good neighbors

GUIDING QUESTION(S):

What poetic devices are evident in “Mending Wall”?
What do you notice about the rhythm in the poem?

Analyze Frost’s use of pronouns in “Mending Wall” for both forms and antecedents. What is the effect of so many pronouns?

Possible answer. Frost uses more than 75 pronouns in “Mending Wall,” beginning with the very first word.

The use of pronouns adds a sense of ambiguity and vagueness to the conversation between the narrator and his neighbor.

The frequent use of nominative case adds to the impression of a simple, isolated country life in rural New England. Using third person pronouns provides a sense of remoteness and detachment from both the people and events mentioned in the poem.

(Q6) Describe the speaker and the speaker’s neighbor.

Possible answer. The speaker is a deep thinker who notices things, asks questions, and longs to make the neighbor think. He or she takes the initiative to arrange a “mending-time” with the neighbor. The speaker has a sense of humor and playful side, as indicated by the comment “Spring is the mischief in me” (line 28). While the neighbor is mending the wall, the speaker watches him and says that “like an old-stone savage armed / He moves in darkness as it seems to me” (lines 40-41). This suggests the neighbor’s unthinking devotion to the ways of the past—primitive and unenlightened: “He will not go behind his father’s saying” (line 43). The neighbor is the sort who always opposes change. Some may sympathize with the neighbor and feel that he is right to uphold a useful old tradition.
Use the graphic to analyze the intricate relationship between the poem’s content and its form.

- Lines 12 - 15: What is the formal effect and the significance of the repetition of the word “wall”?
- Line 16: How would you describe the rhythm of this line? How many syllables does this line have? Compare this line to others in terms of rhythm and meter.
- Lines 17 and 18: Compare the meter of these two lines. What is the effect of the extra syllable of line 18?
- Line 22: Compare this line to line 9 in terms of form and content.
- Line 43: What is the meaning of this line? How is this line symbolic or metaphorical?

Possible answer. See the attached KEY below.

Frost’s Form and Content: “Mending Wall” (Teacher Version) – ANSWER KEY

<table>
<thead>
<tr>
<th>Student Analysis Worksheet Lines</th>
<th>Student Notes about Form</th>
<th>Student Notes about Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lines 12 - 15: What is the formal effect and the significance of the repetition of the word “wall”?</td>
<td>Repetition of the word wall formally creates “walls” of lines in the poem.</td>
<td>Repetition emphasizes the literal and figurative wall between the neighbor.</td>
</tr>
<tr>
<td>Line 16: How would you describe the rhythm of this line? How many syllables does this line have? Compare this line to others in terms of rhythm and meter.</td>
<td>“Mending Wall” actually begins in iambic pentameter. Here, however, the line “To each the boulders that have fallen to each” represents a brilliant move, since this is the point at which the boulder falls off the wall and the poem falls out of its previous consistent meter.</td>
<td>The form literally mimics the content, because here the boulder falls off the wall.</td>
</tr>
<tr>
<td>Lines 17 and 18: Compare the meter of these two lines. What is the effect of the extra syllable of line 18?</td>
<td>Line 17 is a pentameter line, but Line 18 has an extra syllable. The word “balance” hangs off the line.</td>
<td>Again, Frost emphasizes the boulders that are off balance with the extra syllable; similar to Line 16.</td>
</tr>
<tr>
<td>Line 22: Compare this line to Line 9 in terms of form and content.</td>
<td>The end of the sentence/period emphasizes the two sides of the wall.</td>
<td>Similar use of form appears in Line 9 to emphasize the metaphorical barrier.</td>
</tr>
<tr>
<td>Lines 27 through 34: Why does Frost use the word “offense” in Line 34? Compare the significance of the word “offense” in relation to “a fence.”</td>
<td>The narrator takes “offense” in “a fence,” but his play on words is lost on his literal-minded neighbor.</td>
<td>These lines emphasize how even the level of conversation between the speaker and neighbor is off kilter, the speaker using figurative language and the neighbor using literal meaning.</td>
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<tr>
<td>Line 43: What is the meaning of this line? How is this line symbolic or metaphorical?</td>
<td>The “father’s saying” becomes a figurative wall between the neighbor and the speaker.</td>
<td>Out of unquestioned tradition, the neighbor will continue to mend the wall each spring and believe his father’s saying without questioning it as the speaker does throughout the poem.</td>
</tr>
</tbody>
</table>

Cross Genre Connections OR Across Text or Non-Text Sources:

- Watch the PBS video of former U.S. Poet Laureate Robert Pinsky reading “Mending Wall.”
- Listen to the audio clip of Frost reading “Mending Wall,” [see Part 3] a link from Modern American Poetry.

(Q7) Listen and enjoy the two readings of “Mending Wall.” What did you notice about the phrasing of the lines and stanzas? Which reading did you enjoy most? Least? Why?

Possible answer. Answers will vary.

(Q8) Compare Frost’s view of human experiences and nature in “Birches” with that in “Mending Wall.”

Possible answer.

In many of his poems, Frost describes scenes from rural New England, where he lived as a child and later worked on his own farm. In “Birches” the speaker describes a stand of ice-bent trees and reminisces about his youth, wistful for a respite from daily life. In Frost’s poem “Mending Wall,” the speaker...
describes meeting his neighbor every spring to repair the stone walls that separate their properties. The speaker tries to understand the reason for the fences.

Frost values people who act as individuals. The speaker of “Mending Wall” challenges tradition. The statement “Before I build a wall I’d ask to know / What I was walling in or walling out, / And to whom I was like to give offense (lines 32–34) expresses Frost’s plea for human tolerance. The speaker is frustrated with his conformist neighbor who accepts nothing new. The speaker does not prompt the neighbor, but says, “I’d rather / He said it for himself” (lines 37–38); suggesting Frost would prefer each individual to speak for himself. Frost’s view of individual power and authority is less hopeful: the speaker does not rebuild the wall.

**Formative Assessment/Rubrics**

Class discussion(s) on text-dependent comprehension questions and written responses (paraphrasing, summarizing, reader response journals, or prewriting activities) serve as formative assessments.

**Summative Assessment/Culminating Independent Writing Task**

In his essay “The Figure a Poem Makes,” Frost outlines what he considers true poetry to be: “I look at a poem as a performance. ...It begins in delight and ends in wisdom.”

After a close reading of Frost’s essay write a short 2-page essay to discuss how Frost’s perspective on poetry is demonstrated through the poetic language, figures and form in the poems: “Birches” or “Mending Wall.”

A 30-point mode-specific rubric defines the writing expectations for the summative assessment.

**Possible answer should include the following points as well as evidentiary citations (line # and “quote” from selected poem).**

In the essay “Figure a Poem Makes” Robert Frost articulates his view of the central relationship of poetic form. Based on traditional poetic devices, Frost’s unique blend of three key elements – sound, diction, and creativity – characterize his style. He is known for his deceptively simple poems, but in reality, the poetic form he employs is quite complex and purposeful. The rhythm and meter (sound) of his poems combine both traditional verse forms and modern free verse. This quality lends Frost’s poetry to a conversational style that is evident in the timbre and overtones resonating in the stanzas. Frost’s clever use of diction uses the colloquialisms, the rhyme and the meter to capture the speech patterns of rural New Englanders. This economy of speech is a trademark of Frost’s poems. The freedom of creativity is revealed in the understated scenes and themes in Frost’s poetry. While the speaker seldom provides explicit statements and the theme is determined inferentially, Frost’s conversational style reveals the truths through imagery and simple descriptions. For the reader, the poems may not “begin in delight” and end “in wisdom,” but the intricately woven thread of sound, diction, and creativity distinguish Frost’s poetic style.

**Extension Activities/Further Resources**

Technology:
- [www.discoveryeducation.com](http://www.discoveryeducation.com) – (see links embedded in pacing guide)
- [www.classzone.com](http://www.classzone.com)


Graphic Organizers at [www.classzone.com](http://www.classzone.com)
Key Academic Vocabulary

Vocabulary Idioms/Phrases/Figurative Language/Sayings

Background Content

Literary Analysis

Writing Task

GRADE 10 ELA EXEMPLAR LESSON
Quarter 2, Week 20: 01/14/13 – 01/18/13

Use McDougal Littell Easy Planner under Best Practices Toolkit, Word Squares page E10 with Transparency E33 to work with the following vocabulary (You don’t need to have all the students work with all the words, divide your class in groups and assign certain amount of words to each group):

“Birches”
Lines 1-20: Birches (line 1), bend (line 1) swinging (line 3), stir (line 9), enamel (line 9), shed (line 10), heaps (line 12), dome (line 13), bowed (line 15), arching (line 17), trailing (line 18),
Lines 28-47: stiffness (line 30), hung (line 31), limp (line 31), *pains (line 37), brim (line 38), flung (line 39), swish (line 39), swinger (line 41), weary (line 43), pathless (line 44), cobwebs (line 45), twig (line 47)

“Mending Wall”
Lines 12-43: Boulders (line 16), loaves (line 17), “spell (line 18), mischief (line 28), walling (line 33), grasped (line 39), shade (line 42).

*Be attentive to the meaning of the word “pains” on line 37
*Be attentive to the meaning of the word “spell” on line 18

On the web page below you can find information on the interpretation of both poems: http://www.enotes.com/mending-wall/q-and-a/help-please-134909

Use McDougal Littell Best Practices Toolkit Plot Copy Master 69 to work Literary Analysis with the two poems. For additional support in Literary Analysis refer to McDougal Littell Best Practices Toolkit Understanding Differentiated Instruction P31-38 and Modifying Instruction to Support English Learners P39-42 at www.classzone.com or McDougal Littell EASY Planner.

Distribute a Venn Diagram to help students contrast the speaker and his neighbor. Point out that since the essay focuses on contrast, the center part of the diagram may be empty.
Text Title(s): "The Figure a Poem Makes" (Robert Frost) / "Birches" and "Mending Wall" (Robert Frost)
McDougal Littell Literature, pp. 800 - 805
Genre/Text Structure: Literary Nonfiction (Personal Essay) - Poetry

Targeted Text Selections – “The Figure a Poem Makes”, “Birches” and “Mending Wall”
Pages 802 - 805
[RL.9–10; W.9–10; SL.9–10]

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<tr>
<th>Vocabulary</th>
<th>Student Activities and Text-Dependent Questions</th>
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<tr>
<td><strong>underlined words:</strong></td>
<td>GUIDING QUESTION(S): What poetic devices are evident in “Birches”?</td>
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<tr>
<td>insufficient contextual clues</td>
<td>Return to the text, and answer a small set of guiding questions about the targeted section.</td>
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<td><strong>BOLD words:</strong> Tier Two words</td>
<td>(Q1) Reread lines 1 – 13 to locate and analyze examples of colloquial words and sensory details. What effect do these words create?</td>
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**GUIDING QUESTION(S):**

(Q2) What sensory details does Frost use in lines 1 – 20? How do they enhance the image of the birch trees?

<table>
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<tr>
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<td>Lines 1 – 20</td>
<td>underlined words: insufficient contextual clues</td>
<td>GUIDING QUESTION(S): What poetic devices are evident in “Birches”?</td>
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<td>1 When I see birches bend to left and right</td>
<td>BOLD words: Tier Two words</td>
<td>Return to the text, and answer a small set of guiding questions about the targeted section.</td>
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<tr>
<td>Across the lines of straighter darker trees,</td>
<td>line 14 bracken:</td>
<td>(Q1) Reread lines 1 – 13 to locate and analyze examples of colloquial words and sensory details. What effect do these words create?</td>
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<td>I like to think some boy’s been swinging them.</td>
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<td>(Q2) What sensory details does Frost use in lines 1 – 20? How do they enhance the image of the birch trees?</td>
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<td>But swinging doesn’t bend them down to stay</td>
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<td>5 As ice-storms do. Often you must have seen them</td>
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<td>Loaded with ice a sunny winter morning</td>
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<td>After a rain. They click upon themselves</td>
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<td>As the stir cracks and crazes their enamel.</td>
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<td>10 Soon the sun’s warmth makes them shed crystal shells</td>
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<td>Shattering and avalanching on the snow-crust—</td>
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<td>Such heaps of broken glass to sweep away</td>
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<td>You’d think the inner dome of heaven had fallen.</td>
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<td>They are dragged to the withered <strong>bracken</strong> by the load,</td>
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<td>15 And they seem not to break; though once they are bowed</td>
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<td>So low for long, they never right themselves:</td>
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<td>You may see their trunks arching in the woods</td>
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<td>Years afterwards, trailing their leaves on the ground</td>
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<td>Like girls on hands and knees that throw their hair</td>
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<tr>
<td>20 Before them over their heads to dry in the sun.</td>
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<tbody>
<tr>
<td>28 One by one he <strong>subdued</strong> his father’s trees</td>
<td>line 28 subdued:</td>
<td>(Q3) Which words or phrases in lines 28 – 47 convey Frost’s playful and energetic tone?</td>
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<td>By riding them down over and over again</td>
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<td>30 Until he took the stiffness out of them,</td>
<td>line 35 poise:</td>
<td>(Q4) In lines 41 – 47 locate the simile. What ideas beyond the literal meaning of the words does this simile communicate?</td>
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<td>And not one but hung limp, not one was left</td>
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<td>For him to conquer. He learned all there was</td>
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<td>To learn about not launching out too soon</td>
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<td>And so not carrying the tree away</td>
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<td>35 Clear to the ground. He always kept his <strong>poise</strong></td>
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<td>To the top branches, climbing carefully</td>
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<td>With the same pains you use to fill a cup</td>
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<td>Up to the brim, and even above the brim.</td>
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<td>Then he flung outward, feet first, with a swish,</td>
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<tr>
<td>40 Kicking his way down through the air to the ground.</td>
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<td>So was I once myself a swinger of birches.</td>
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<td>And so I dream of going back to be.</td>
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<td>It’s when I’m weary of considerations,</td>
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<td>And life is too much like a pathless wood</td>
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<td>45 Where your face burns and tickles with the cobwebs</td>
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<td>Broken across it, and one eye is weeping</td>
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<tr>
<td>From a twig’s having lashed across it open.</td>
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</table>
GRADE 10 ELA EXEMPLAR LESSON

Targeted Text Selection - “Mending Wall”
p. 805 lines 12 - 43

12 I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.

15 We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
“Stay where you are until our backs are turned!”

20 We wear our fingers rough with handling them.
Oh, just another kind of outdoor game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.

25 My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, “Good fences make good neighbors.”
Spring is the mischief in me, and I wonder
If I could put a notion in his head:

30 “Why do they make good neighbors? Isn’t it
Where there are cows? But here there are no cows.
Before I built a wall I’d ask to know
What I was walling in or walling out,
And to whom I was like to give offense.

35 Something there is that doesn’t love a wall,
That wants it down.” I could say “Elves” to him,
But it’s not elves exactly, and I’d rather
He said it for himself. I see him there,
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.

40 He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father’s saying,
And he likes having thought of it so well
He says again, “Good fences make good neighbors

Vocabulary

Student Activities and Text-Dependent Questions

(Q5) Analyze Frost’s use of pronouns in “Mending Wall” for both forms and antecedents. What is the effect of so many pronouns?

<table>
<thead>
<tr>
<th>Forms</th>
<th>Antecedents</th>
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</thead>
<tbody>
<tr>
<td>Nominative</td>
<td>Objective</td>
</tr>
<tr>
<td>First person / Singular / Plural</td>
<td>I = me = my =</td>
</tr>
<tr>
<td>we = us = ours =</td>
<td></td>
</tr>
<tr>
<td>Second person / Singular / Plural</td>
<td>you = you = your =</td>
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<tr>
<td>you = you = yours =</td>
<td></td>
</tr>
<tr>
<td>Third person / Singular / Plural</td>
<td>she = her = hers =</td>
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<tr>
<td>he = him = his =</td>
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<tr>
<td>it = it = its =</td>
<td></td>
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<tr>
<td>they = them = theirs =</td>
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(Q6) Describe the speaker and the speaker’s neighbor.

(Q7) Use the graphic to analyze the intricate relationship between the poem's content and its form.

- Lines 12 - 15: What is the formal effect and the significance of the repetition of the word “wall”?
- Line 16: How would you describe the rhythm of this line? How many syllables does this line have? Compare this line to others in terms of rhythm and meter.
- Lines 17 and 18: Compare the meter of these two lines. What is the effect of the extra syllable of line 18?
- Line 22: Compare this line to line 9 in terms of form and content.
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- Line 43: What is the meaning of this line? How is this line symbolic or metaphorical

Cross Genre Connections OR Across Text or Non-Text Sources:

- Watch the PBS video of former U.S. Poet Laureate Robert Pinsky reading "Mending Wall."
- Listen to the audio clip of Frost reading "Mending Wall." (see Part 3) a link from Modern American Poetry.

(Q8) Listen and enjoy the two readings of “Mending Wall.” What did you notice about the phrasing of the lines and stanzas? Which reading did you enjoy most? Least? Why?

(Q9) Compare Frost’s view of human experiences and nature in “Birches” with that in “Mending Wall.”
<table>
<thead>
<tr>
<th>Summative Assessment/Culminating Independent Writing Task</th>
<th>Quarter 2, Week 20: 01/14/13 – 01/18/13</th>
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<tbody>
<tr>
<td>In his essay “The Figure a Poem Makes,” Frost outlines what he considers true poetry to be: “I look at a poem as a performance. ...It begins in delight and ends in wisdom.”</td>
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<td>After a close reading of Frost’s essay write a short 2-page essay to discuss how Frost’s perspective on poetry is demonstrated through the poetic language, figures and form in the poems: “Birches” or “Mending Wall.”</td>
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For further information regarding this document contact the Division of Language Arts/Reading, Secondary District Instructional Supervisors, Dr. Erin Cuartas, Ms. Laurie Kaplan or Dr. Sharon Scruggs-Williams, 305-995-3122; for ELL questions, contact the Division of Bilingual Education and World Languages District Supervisor, Ms. Caridad Perez, 305-995-1962.
Frost’s Form and Content: “Mending Wall”
Student Analysis Worksheet

<table>
<thead>
<tr>
<th>Lines</th>
<th>Student Notes about Form</th>
<th>Student Notes about Content</th>
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<tbody>
<tr>
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<tr>
<td>Lines 27 through 34: Why does Frost use the word “offense” in Line 34? Compare the significance of the word “offense” in relation to “a fence.”</td>
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<td>Other Lines</td>
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