Grades 4-6

Patterns of Change
Language Arts Enrichment Activities for Advanced and Gifted Learners Overview

The College of William and Mary’s Center for Gifted Education is one of the nation's foremost leaders in the development of curriculum materials and instructional and assessment approaches for gifted learners. The lessons included in this packet are condensed versions of those lessons. In these abridged lessons, teachers will find the following components:

**Lesson Title:** Please note this is the lesson title exactly as it is referred to in the accompanying teacher’s edition.

**Grade Level:** The grade level has been assigned by the College of William and Mary.

**Teacher’s Edition Title and Lesson Number:** Several teachers’ editions were referenced in creating the lessons. Use the title listed (i.e. *Journeys and Destinations, Patterns of Change*, etc.) and lesson number, to locate the full lesson in the teacher's edition.

**Lesson Goals:**

- **GOAL 1** - to develop analytical and interpretive skills in literature
- **GOAL 2** - to develop persuasive writing skills
- **GOAL 3** - to develop linguistic competency
- **GOAL 4** - to develop listening/oral communication skills
- **GOAL 5** - to develop reasoning skills in the language arts
- **GOAL 6** - to understand the concept of change in the language arts

**Assignment Overview:** The major activities of the lesson are summarized here so that teachers may see at a glance what each lesson will entail.

**Suggested Materials:** This section includes the title of the text as well as the author. When possible, a direct link to the text has been provided.

**Discussion Questions:** When necessary discussion questions are categorized by text (if more than one text is used for the lesson), as well as by question type (literary response/interpretation, reasoning, and questions pertaining to change).

**Response Journal:** Encourage the students to keep a Response Journal for responding to the questions in each lesson.

**Extensions/Homework:** Here you will find a preview of all extension activities, which are optional activities offered to provide further enrichment or to accommodate expanded schedules. Cross curricular connections are also noted here.
The texts for these lessons include high-quality poems, short stories, and essays. A great deal of the language arts lessons focus on the concept of change. As students progress through these units, they learn that change is everywhere, change is linked to time, change may be positive or negative, change may be perceived as orderly or random, change may happen naturally or change may be caused by people. As students read they will identify examples of how change affects the story.

To enhance the learning experience of students, the concept of change and accompanying generalizations should extend into the students’ other curricula. The more connections they are able to draw, the deeper they will be able to examine and understand the concept of change. The following generalizations are introduced in Lesson 2:

<table>
<thead>
<tr>
<th>Change is linked to time.</th>
<th>Change may be positive or negative.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change may be perceived as orderly or random.</td>
<td>Change may happen naturally or may be caused by people.</td>
</tr>
<tr>
<td>Change is everywhere.</td>
<td>Change does not affect everything.</td>
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</table>

Throughout each lesson, two models are frequently used to encourage close interaction with the text: The **Literature Web Model** and **Vocabulary Web Model**.

The **Literature Web Model** encourages students to consider five aspects of the selection they are reading: keywords, feelings, ideas, images or symbols, and the structure. This web helps students organize their initial responses and provides them with a platform for discussing the piece in small or large groups. Whenever possible, students should be allowed to underline and make marginal notes as they read and reread. After marking the text, students then organize their notes into the web.

**Suggested Discussion Questions for Literature Web:**

- **Key Words**-What words or phrases from the story are important? Why do you think the author chose these words? What are some words that the author seems to emphasize?
- **Feelings**-What feeling do you get when you read the story? Why do you think you had those particular feelings? What feelings do you think the characters have? What feelings do you think the author had or is trying to show?
- **Ideas**-What idea is the story mostly about? What other ideas does the folk tale show? What is the author saying about Change?
- **Images/Symbols**-What are some pictures or images that came to mind when you read the story? How does the author use description and imagery?
- **Structure**-What are some characteristics of the way the story is written? How is dialogue used? How does its structure contribute to the meaning of the story?
After students have completed their webs individually, they should compare their webs in small groups. This initial discussion will enable them to consider the ideas of others and to understand that individuals interpret literature differently. These small groups may compile a composite web that includes the ideas of all members. Following the small group work, teachers have several options for using the webs. For instance, they may ask each group to report to the class, they may ask groups to post their composite web, or they may develop a new web with the class based on the small group work. The discussion that is generated through the use of the Literature Web is one which the teacher should facilitate through the use of open ended questions. Students should be encouraged to provide evidence from the text to support any response. A black line master of the Literature Web is found in Appendix E in the designated teacher's edition.

Similarly, the purpose of the **Vocabulary Web Model** is to enable students to gain an in-depth understanding of interesting words. Rather than promoting superficial vocabulary development, the web approach allows for deep processing of challenging and interesting words. Vocabulary Web components include: word, origin, part of speech, word families, synonyms, antonyms, sentence from the text using word, student example using word, stems, and dictionary definition. A black line master of the Literature Web is found in Appendix E in the designated teacher's edition.

Students may complete the Vocabulary Web individually or in small groups. Please allow students to access a dictionary as needed. Once students become familiar with this activity, they may use a streamlined version to accommodate new words they meet in their independent reading.

A vocabulary section should be kept in a separate place in students' notebooks for this purpose. They only need to list the word, definition, and sentence in which the word was encountered, plus any additional information they find particularly interesting. They may then develop webs for the few selected words.

We hope you are able to implement these lessons in your classroom to enrich and differentiate your curriculum. The original, unabridged lessons can be found in the designated teacher's editions published by the College of William and Mary. If you have any questions regarding the content or procedures involved within this adapted curriculum, please feel free to contact the Advanced Studies and Gifted Learners Department.

*Teacher's editions and student guides for each unit are available for check out from the Advanced Studies and Gifted Learners Department. Contact Irene Benfatti’s secretary, Kathleen Romano, for details (ext. 70102).*
Lesson Title: Introduction and Preassessment (page 1 of 2)

Grades 4-6: Patterns of Change-Lesson 1

✓ GOAL 1-to develop analytical and interpretive skills in literature
✓ GOAL 2-to develop persuasive writing skills
✓ GOAL 5-to develop reasoning skills in the language arts
✓ GOAL 6-to understand the concept of change in the language arts

Assignment Overview:

- Read and discuss *New feet within my garden go*....
- Begin to discuss the concept of Change (cycle of human life/seasons).

Suggested Materials:

- *New feet within my garden go*... by Emily Dickinson
  http://www.poetry-archive.com/d/new_feet_within_my_garden_go.html

Discussion Questions:

Literary Response/Interpretation:

- What images come to mind when you read this poem? Describe them.
- What is meant by the line “New weary sleep below”? How does your understanding of this line help you understand the rest of the poem?
- Does the poem remind you of other poems or stories? Which ones? In what ways are they similar to this poem?
- Why does the speaker contrast “pensive spring” and “punctual snow”? How do these adjectives “pensive” and “punctual” affect the way you think of spring and snow?
- Why does the speaker repeat the word “new”?

Reasoning:

- What might be the identity of the speaker in this poem? What evidence can you give to support your response?
- What can you infer about the mood of the speaker? From what evidence do you draw this conclusion?
- How does the poet’s use of imagery challenge common assumptions about the seasons?

Cyclic Change:

- What is a cycle? In what ways do the seasons in the poem form a cycle?
Lesson Title: Introduction and Preassessment (page 2 of 2)

- What is the speaker’s attitude about the cycle? How can you tell?
- What other cycles does the speaker refer to in this poem?
- What cycles do you experience in your own life?
- Cycles occur over time. How does this statement apply to Dickinson’s poem?

Extensions/Homework:

- Have students write about the cycles they experience in their own lives.
- Have students create a collage illustrating the cycle of the seasons. Emphasize to students that they should design their collage so that it shows how these scenes and activities change through the year; not just present a separate collection of pictures related to each season.
- Persuasive response-Do you think the poem *New feet within my garden go* should be a required reading for all students in your grade?
Lesson Title: Cyclic Patterns of Change (page 1 of 2)

Grades 4-6: Patterns of Change-Lesson 2

- GOAL 2-to develop persuasive writing skills
- GOAL 6-to understand the concept of change in the language arts

{The content of this lesson provides the framework for future lessons and activities.}

Assignment Overview:

- Facilitate brainstorming of cyclic patterns of change through multiple examples and recording of data (save chart for Lesson 23).
- Share group ideas with class adding new ideas to their original lists.
- Encourage groups to categorize their examples of cyclic patterns of change using the following criteria:

| Cycles may be constructive, destructive, or neutral. | The end of a cycle causes the cycle to begin again; a cycle may appear to have no beginning or end. |
| Cycles may occur naturally or may be imposed by human behavior or understanding. | Cycles may be added to or diminished as they continue to repeat, forming spirals. |
| As repeating patterns, cycles provide structure for our passage through time. | Cycles may be broken. |

Suggested Materials:

- Chart paper, markers

Discussion Questions for Change Model

Brainstorming ideas about change and recording all responses:

- What do you think about when you hear the word change? What kinds of things change? What is it about them that changes?

Categorizing ideas and titling each group:

- How could you put your change ideas into groups? How are some of the changes alike?
- What could you call each group? Why?
- Could some of your changes belong to more than one group? Why?
- What are some different ways that you could categorize your changes?
- What do your ideas tell you about changes in general? What are some of the characteristics of change?
Brainstorming a list of things that do not change:

- What things are always the same, or always happen the same way?
- Look at the list of things that change. While those things are changing, can you think of anything else that stays the same?
- What can you say about the ideas of things that do not change? How could you put them into groups?
- What would you call each group? Why?
- Think about these ideas and whether they show change: routines or habits, rules and regulations, table manners, laws, customs of cultures. Explain your answers. If they do show change, then where would they fit into your categories of changes? If they do not, then where would they fit into your categories of things that do not change?

Making generalizations about change:

- A generalization is something that is always or almost always true. Can you say something that is always or almost always true about change?
- Look at the categories of changes that we found and see if they help you make generalizations about change. How are your examples alike?

Discussion Questions:

<table>
<thead>
<tr>
<th>Cycles may be constructive, destructive, or neutral. <strong>Give an example of each kind of cycle. Who decides whether a cycle is good or bad?</strong></th>
<th>The end of a cycle causes the cycle to begin again; a cycle may appear to have no beginning or end. <strong>How can you tell if an end causes a beginning to happen? Is it always possible to decide where a cycle “begins” and “ends”?</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cycles may occur naturally or may be imposed by human behavior or understanding. <strong>What are some cycles that are caused by people? Do we ever change natural cycles?</strong></td>
<td>Cycles may be added to or diminished as they continue to repeat, forming spirals. <strong>Which cycles on your list change each time they occur? Are these changes sudden or gradual?</strong></td>
</tr>
<tr>
<td>As repeating patterns, cycles provide structure for our passage through time. <strong>How do you use cycles to help you plan for the future? If those cycles change, would your plans change?</strong></td>
<td>Cycles may be broken. <strong>What does it take to break a cycle? Can all the cycles you listed be broken? Which cycle would be the hardest to break? Once a cycle is broken, can it be restarted?</strong></td>
</tr>
</tbody>
</table>

Extensions/Homework:

Have students find and share examples of schedules based on cycles.
Lesson Title: Introduction to the Study of Grammar and Vocabulary

Grades 4-6: Patterns of Change-Lesson 3

- GOAL 1-to develop analytical and interpretive skills in literature
- GOAL 3-to develop linguistic competency

Assignment Overview:

- Read and discuss the poem On the Pulse of Morning.
- Complete a Vocabulary Web including word, origin, part of speech, word families, synonyms, antonyms, sentence from the text using word, student example using word, stems, and dictionary definition for teacher selected vocabulary (Suggested words to use: mendicant, brutishness, mastodon, yoked).
- Choose and explain a favorite line from the poem.

Suggested Materials:

- On the Pulse of Morning by Maya Angelou
  http://www.poemhunter.com/poem/on-the-pulse-of-morning/

Discussion Questions:

- What does the word “brutishness” mean in this poem?
- What does this poem say about the importance of facing others? When in your own life have you had to face something that might have been difficult at first?
- What do you think are the most interesting verbs in the poem? Why might the poet have selected those particular words? What images do those words create in your mind?
- Why do you think the poet capitalizes the words “Rock,” “River,” and “Tree”?
- Why does the poet repeat “simply” in the last few lines? What impact does the repetition of the word “simply” have on your feelings about the poem?
- What is meant by the lines, “No less to Midas than the mendicant/No less to you now than the mastodon than”? Use a dictionary if necessary. In what way do these lines imply that there are cycles in both nature and history?

Extensions/Homework:

- Find an image in a poem or song lyric that suggests a cycle or cycles of change.
- Listen to a recording of Maya Angelou reading her poem at the 1993 Inauguration. Discuss how listening to a poem read aloud is different from reading the lines silently.
  http://www.youtube.com/watch?v=HDtw62Ah2zY&safe=active
- Read and discuss other poems by Maya Angelou.
Lesson Title: Introduction to Literary Analysis (page 1 of 3)

Grades 4-6: Patterns of Change-Lesson 4

✓ GOAL 1-to develop analytical and interpretive skills in literature
✓ GOAL 3-to develop linguistic competency
✓ GOAL 5-to develop reasoning skills in the language arts
✓ GOAL 6-to understand the concept of change in the language arts

{The content of this lesson provides the framework for future lessons and activities.}

Assignment Overview:

- Complete a Vocabulary Web to explore literary terms including word, origin, part of speech, word families, synonyms, antonyms, sentence from the text using word, student example using word, stems, and dictionary definition for teacher selected vocabulary (Suggested words to use: antagonist, character, climax, flashback, foreshadowing, metaphor, narrator, plot, protagonist, resolution, rising action, setting, simile, symbol, tone/mood).
- Read and discuss The Helpful Badger.
- Learn about the Literature Web and complete one for The Helpful Badger including key words, feelings, ideas, images/symbols, and structure.
- Complete Plot Maps including introduction, rising action 1, rising action 2, climax, and resolution. Use Little Red Riding Hood as an example.
- Discuss the home-away-home story pattern-the hero/protagonist leaves home to go to another place, and then returns home at the end of the story. “Home” may be a physical setting, an emotional state, or a way of living. The protagonist may choose to leave and return home or may be forced to leave and return. Use Little Red Riding Hood as an example.
- Write a Response Journal entry.

Suggested Materials:

- The Helpful Badger by Laurence Yep
  http://teachers.henrico.k12.va.us/secondary_english/Middle%20Bridge/7th%20items/The_Helpful_Badger.pdf
- http://prezi.com/nbzojtqck9p/literature-web-for-the-helpful-badger/
- Little Red Riding Hood
Lesson Title: Introduction to Literary Analysis (page 2 of 3)

Discussion Questions for Literature Web:

- **Key Words** - What words or phrases from the story are important? Why do you think the author chose these words? What are some words that the author seems to emphasize?
- **Feelings** - What feeling do you get when you read the story? Why do you think you had those particular feelings? What feelings do you think the characters have? What feelings do you think the author had or is trying to show?
- **Ideas** - What idea is the story mostly about? What other ideas does the folk tale show? What is the author saying about change?
- **Images/Symbols** - What are some pictures or images that came to mind when you read the story? How does the author use description and imagery?
- **Structure** - What are some characteristics of the way the story is written? How is dialogue used? How does its structure contribute to the meaning of the story?

Discussion Questions:

Literary Response/Interpretation:

- What is the setting of the story in terms of time and place? How can you tell?
- How is the story like other fables or folk tales you know? How is it different?
- What do you know about badgers? Do you know of any other stories that have badgers as characters? Why are the helpful creatures in this story badgers and not some other animal?
- Who is the protagonist in the story? Can you identify the antagonist, and if so, who or what is it?
- Which event is the story’s climax?

Reasoning:

- What are the consequences of Mr. Kitabayashi’s behavior?
- What kind of person is Mr. Kitabayashi? What evidence supports your answer?
- Is the story intended to teach a moral? If so, what is the message? What evidence do you have to support your answer?
- What assumptions does Mrs. Kitabayashi make about the badgers? What causes her to rethink her assumptions?
- What does the story teach about gratitude?
- Based on the story, what inferences can you make about the importance of generosity and gratitude in Japanese society? Explain your reasoning.
Lesson Title: Introduction to Literary Analysis (page 3 of 3)

Cyclic Change:

- Is there a cyclic pattern in the plot of the story? Explain your answer.
- What message does the story give about generosity and gratitude? In what way do generosity and gratitude form a cycle?
- Using the generalizations about the cyclic patterns of change, relate the theme of the story to your understanding of cycles.

Writing to Respond:

Have students respond to the following question in their Response Journal:

- How does the home-away-home story pattern reflect generalizations about cyclic patterns of change? Use examples from a story that follows this pattern and shows how it relates to the generalizations.

Extensions/Homework:

- Have the student write a short story that follows that follows a home-away-home story pattern. Then have them complete a Plot Map for their story.
- Have students find a folktale with animal characters from another culture. Have them give a short oral presentation describing the setting, character, and events in the story as well as what the story reveals about the culture from which the folktale comes.
Lesson Title: Cyclic Imagery (page 1 of 3)

Grades 4-6: Patterns of Change-Lesson 10

✓ GOAL 1-to develop analytical and interpretive skills in literature
✓ GOAL 3-to develop linguistic competency
✓ GOAL 5-to develop reasoning skills in the language arts
✓ GOAL 6-to understand the concept of change in the language arts

Assignment Overview:

- Read and discuss A Day, The Sleeping Flowers, and The Wind Is Blowing West.
- Complete the Literature Web for one of the poems including key words, feelings, ideas, images/symbols, and structure.
- Compare A Day and The Sleeping Flowers to The Wind Is Blowing West using a Venn diagram.
- Complete a Vocabulary Web to explore literary terms including word, origin, part of speech, word families, synonyms, antonyms, sentence from the text using word, student example using word, stems, and dictionary definition for teacher selected vocabulary (Suggested words to use: amethyst, inquire, boisterous, bobolink, quaint, diffuse, stile, reverent).

Suggested Materials:

- A Day by Emily Dickinson
- The Sleeping Flowers by Emily Dickinson
  http://www.online-literature.com/dickinson/poems-series-2/85/
- The Wind Is Blowing West by Joseph Ceravolo
  http://books.google.com/books?id=4AmJQslXI8YC&pg=PA20&dq=ceravolo+THE+WIND+IS+BLOWING+WEST&hl=en&sa=X&ei=kLCqT4XeH6AH-ne2iAQ&ved=0CDYQ6AEwAA#v=onepage&q&f=false

Discussion Questions:

- Literary Response/Interpretation:
  - What is the tone of each poem? What is the mood? What language expresses these moods?
  - In what ways are the language, mood, and imagery of these poems similar? What are some differences?
  - Compare and contrast the structures and rhyming patterns of the poems.
Lesson Title: Cyclic Imagery (page 2 of 3)

- Compare the images used to describe the sunrise and those used to describe the sunset in *A Day*. Why do you think the sunset is compared to schoolchildren? Why do you think the speaker says that she cannot say how the sunset?
- Whom do you think the speaker in *The Sleeping Flowers* is questioning? Who do you think answers?
- Why is the speaker in *The Wind Is Blowing West* hesitant to go in the water? How do you know? How does the speaker distract himself from making the choice?
- How many voices can you hear in *The Wind Is Blowing West*? Who speaks and who is listening, in different parts of the poem?
- What are some objects in the poems that might be symbols? What do you think they stand for? Support your response with evidence from the poems.
- Emily Dickinson did not title her poems. Many are referred to by their first lines; others, like these, were later given titles by editors. What title would you give each of these poems? Why is your title appropriate?

**Reasoning:**

- Who is the speaker in each poem? What evidence do you have to support your answer?
- Based on her poems, what can you infer about Emily Dickinson’s feelings about sunrise and sunset? What can you infer about her feelings about flowers and the spring?
- In reading *The Wind Is Blowing West*, what inferences can you make about who the speaker is and his feelings about the ocean and swimming in it? What evidence helps you make those inferences?
- How do the different poems reflect the concept of time?

**Cyclic Change:**

- What cyclic patterns of change are represented in the content of these poems?
- Do any of the poems have a cyclic structure?
- How do cycles give structure to our understanding of the poems?

**Extensions/Homework:**

- Have students read other poems by Emily Dickinson. Tell them to find a poem that represents one or more examples of cyclic patterns of change. Ask them to read the poem aloud to the class and then explain how it illustrates one of the generalizations about Change (see lesson entitled Cyclic Patterns of Change).
Lesson Title: Cyclic Imagery (page 3 of 3)

- Have students work in small groups to develop a short skit based on one of the poems. Have them choose an appropriate piece of music to accompany their skit.
Lesson Title: Cycles and Symbolism in “Walking” (page 1 of 2)

Grades 4-6: Patterns of Change-Lesson 19

- GOAL 1-to develop analytical and interpretive skills in literature
- GOAL 3-to develop linguistic competency
- GOAL 5-to develop reasoning skills in the language arts
- GOAL 6-to understand the concept of change in the language arts

Assignment Overview:

- Read and discuss Walking.
- Complete the Literature Web including key words, feelings, ideas, images/symbols, and structure.
- Complete a Vocabulary Web to explore literary terms including word, origin, part of speech, word families, synonyms, antonyms, sentence from the text using word, student example using word, stems, and dictionary definition for teacher selected vocabulary (Suggested words to use: aphids, elemental, intuition, communal, audible).

Suggested Materials:

- Walking by Linda Hogan (page 36 of document below)
  http://fcat.fldoe.org/pdf/releasepdf/06/FL06_Rel_G10R_AK_Cwf001.pdf

Discussion Questions:

Literary Response/Interpretation:

- What does the sunflower symbolize for Linda Hogan? Support your response with details from the text.
- What’s the “slow hunger moving toward light”? Why does Hogan use this image?
- Who are the “many gods”?
- Hogan concludes the essay, “Be still, they say. Watch and listen. You are the result of the love of thousands.” What is the meaning of these sentences?
- Can you think of another appropriate title for this essay? Give two reasons why your title would be a good one.

Reasoning:

- Who are the “people who came before me”? What assumptions does the author make about them? What evidence might be presented to support inferences about them based on what you know?
- What is the author’s purpose in examining the sunflower each day?
Lesson Title: Cycles and Symbolism in “Walking” (page 2 of 2)

- What does the sunflower represent in the poem? How do you know? Use evidence from the text to support your reasoning.
- What inferences can you make about the author’s heritage and values based on this essay? What information would you need to confirm your inferences?

Cyclic Change:

- How does the sunflower change during the cycle of the seasons?
- Will the cycle repeat? What might change when the seasons repeat? What will stay the same? Does this cycle represent a spiral? Is the author likely to look at this cycle the same way the next time it occurs? Explain.

Extensions/Homework:

- Have students create a drawing or diagram to represent the cycle described in Walking. Ask them to use symbols in their work.
Lesson Title: Cyclic Imagery in a Sonnet (page 1 of 2)

Grades 4-6: Patterns of Change-Lesson 21

✓ GOAL 1-to develop analytical and interpretive skills in literature
✓ GOAL 3-to develop linguistic competency
✓ GOAL 5-to develop reasoning skills in the language arts
✓ GOAL 6-to understand the concept of change in the language arts

Assignment Overview:

- Read and discuss *Sonnet II*.
- Complete a Vocabulary Web to explore literary terms including word, origin, part of speech, word families, synonyms, antonyms, sentence from the text using word, student example using word, stems, and dictionary definition for teacher selected vocabulary (*Suggested words to use*: besiege, succession, thriftless).
- Study the format of a Shakespearean sonnet.
- Write a sonnet.

Suggested Materials:

- *Sonnet II* by William Shakespeare
  
  [http://www.shakespeare-online.com/sonnets/2detail.html](http://www.shakespeare-online.com/sonnets/2detail.html)

Discussion Questions:

**Literary Response/Interpretation:**

- What images come to mind as you first read the poem? What ideas did you have? Have any of these changed, now that you know more about the poem?
- What are the “deep trenches in thy beauty’s field”? How do you know?
- What do you think the speaker means by “thriftless praise”? 
- What problem is proposed in the first two stanzas? What solution is proposed in the third?
- Does the couplet “sum up” the poem? Why or why not? What lesson is the speaker trying to teach?

**Reasoning:**

- Whom do you think the speaker is addressing? How old do you think this person is? What evidence supports your conclusion?
- What assumptions does the speaker make about beauty and youth? What assumptions do you think our culture makes about beauty and youth? Do you agree or disagree with these assumptions? Explain.
Lesson Title: Cyclic Imagery in a Sonnet (page 2 of 2)

- What issues are raised by the speaker’s exploration of the ways in which beauty survives, as it is passed along to descendants?
- Do you believe the person whom you believe the poem is directed will accept this solution? What inferences can you make about the person’s willingness to accept it?

Cyclic Change:

- What cycles are explored in this poem?
- Is the cycle through which one person’s beauty is kept alive through children a spiral? Is it a positive, negative, or neutral cycle? Explain.

Extensions/Homework:

- Have students write their own sonnets. Encourage them to start by deciding on a problem they wish to write about, and suggest that they think of a solution to propose before they start writing the sonnet, so that they can write toward the solution.

http://www.dummies.com/how-to/content/writing-a-sonnet.html