Teaching Notes

The goal of RL.6.7 is for students to learn how to compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch. This playlist focuses on analyzing the written version of Robert Frost's poem "Good Hours" with an audio and video version. Students can practice the skills in this standard using a variety of stories and productions. The following information contains ideas that teachers can incorporate into their classroom as well as additional resources to peruse and integrate into instruction as appropriate.

Activities

1. Assign students an excerpt from a play by William Shakespeare. Review some of the differences between the experience of reading a script and seeing a play performed on stage. Then, ask students to read the drama and consider the following questions for a class discussion:

    - Which elements of the story would you like to see performed?
    - Which scene would best benefit from being seen live?
    - Which elements of the story might be better left to the imagination? Why?

2. Ask students to work with a partner or in a small group. Have the students read a grade-appropriate poem silently to themselves. Then, have students listen to an audio or video recording of the poem read aloud. Direct students to discuss with their partners the differences between each version of the text. Which version did each student find most effective? Why?

Writing Prompts

1. Direct students to choose a written story and find other versions of the same text that have been adapted for different mediums. Ask them to listen to or watch these other versions and write a paper comparing and contrasting the different experiences. Encourage students to use examples from each version to support their opinions.

2. Assign students a grade-appropriate written text. After they have read the story, ask students to write a brief essay answering these questions: Why is this story effective as a written work? Which other medium(s) could it be adapted to suit? What complications might arise from trying to adapt the story for a video or stage performance? Are there any mediums that the story would not be suited for? Why or why not?

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Additional Resources

Consider these additional resources when teaching RL.6.7:

- **"The Literary Elements Come to Life":** In this lesson plan, students compare and contrast the novel and the movie *Island of the Blue Dolphins*:

  http://betterlesson.com/lesson/512616/the-literary-elements-come-to-life?from=cc_lesson_title

- **"Happy Halloween!"** In this lesson plan, students compare and contrast reading a scary story with watching a scary movie:

  http://betterlesson.com/lesson/532126/happy-halloween

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Self-Check: RL.6.7

Read the passage and view the video. Then answer the questions.

Stimuli ID and/or Title	ELA_G06_RL_SetA
Passage Title	Little Lord Fauntleroy Video: (1:19:05-1:28:55) https://archive.org/details/little_lord_fauntleroy
Author	Frances Hodgson Burnett
Word Count	1381
Lexile	860

At the beginning of the story, Cedric Errol lives with his American mother in New York City. His father, who died when Cedric was very young, was the youngest son of an English earl. One day, Cedric learns that he is now heir to his grandfather's estate because all of his uncles have died. Cedric travels to England to live with his grandfather, the Earl. Cedric's mother accompanies him, but she is forced to live in a separate house because the Earl disapproves of her. After some time, however, another woman claims that her son, not Cedric, is the true heir to the estate. At this point in the story, the Earl goes to see this woman, who is calling herself Lady Fauntleroy. He then pays a visit to Cedric's mother, Mrs. Errol.

1 The fact was that the Earl had stalked into the room and stood, looking like a venerable aristocratic giant, staring at the woman from under his beetling brows, and not condescending a word. He simply stared at her, taking her in from head to foot as if she were some repulsive curiosity. He let her talk and demand until she was tired, without himself uttering a word, and then he said:

2 "You say you are my eldest son's wife. If that is true, and if the proof you offer is too much for us, the law is on your side. In that case, your boy is Lord Fauntleroy. The matter will be sifted to the bottom, you may rest assured. If your claims are proved, you will be provided for. I want to see nothing of either you or the child so long as I live. The place will unfortunately have enough of you after my death. You are exactly the kind of person I should have expected my son Bevis to choose."

3 And then he turned his back upon her and stalked out of the room as he had stalked into it.

4 Not many days after that, a visitor was announced to Mrs. Errol, who was writing in her little morning room. The maid, who brought the message, looked rather excited; her eyes were quite round with amazement, in fact, and being young and inexperienced, she regarded her mistress with nervous sympathy.

5 "It's the Earl hisself, ma'am!" she said in tremulous awe.

6 When Mrs. Errol entered the drawing-room, a very tall, majestic-looking old man was standing on the tiger-skin rug. He had a handsome, grim old face, with an aquiline profile, a long white mustache, and an obstinate look.

7 "Mrs. Errol, I believe?" he said.

8 "Mrs. Errol," she answered.

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9 “I am the Earl of Dorincourt,” he said.

10 He paused a moment, almost unconsciously, to look into her uplifted eyes. They were so like the big, affectionate, childish eyes he had seen uplifted to his own so often every day during the last few months, that they gave him a quite curious sensation.

11 “The boy is very like you,” he said abruptly.

12 “It has been often said so, my lord,” she replied, “but I have been glad to think him like his father also.”

13 As Lady Lorridaile had told him, her voice was very sweet, and her manner was very simple and dignified. She did not seem in the least troubled by his sudden coming.

14 “Yes,” said the Earl, “he is like—my son—too.” He put his hand up to his big white mustache and pulled it fiercely. “Do you know,” he said, “why I have come here?”

15 “I have seen Mr. Havisham,” Mrs. Errol began, “and he has told me of the claims which have been made——”

16 “I have come to tell you,” said the Earl, “that they will be investigated and contested, if a contest can be made. I have come to tell you that the boy shall be defended with all the power of the law. His rights——”

17 The soft voice interrupted him.

18 “He must have nothing that is NOT his by right, even if the law can give it to him,” she said.

19 “Unfortunately the law can not,” said the Earl. “If it could, it should. This outrageous woman and her child——”

20 “Perhaps she cares for him as much as I care for Cedric, my lord,” said little Mrs. Errol. “And if she was your eldest son’s wife, her son is Lord Fauntleroy, and mine is not.”

21 She was no more afraid of him than Cedric had been, and she looked at him just as Cedric would have looked, and he, having been an old tyrant all his life, was privately pleased by it. People so seldom dared to differ from him that there was an entertaining novelty in it.

22 “I suppose,” he said, scowling slightly, “that you would much prefer that he should not be the Earl of Dorincourt.”

23 Her fair young face flushed.

24 “It is a very magnificent thing to be the Earl of Dorincourt, my lord,” she said. “I know that, but I care most that he should be what his father was—brave and just and true always.”

25 “In striking contrast to what his grandfather was, eh?” said his lordship sardonically.

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26 “I have not had the pleasure of knowing his grandfather,” replied Mrs. Errol, “but I know my little boy believes——” She stopped short a moment, looking quietly into his face, and then she added, “I know that Cedric loves you.”

27 “Would he have loved me,” said the Earl dryly, “if you had told him why I did not receive you at the Castle?”

28 “No,” answered Mrs. Errol, “I think not. That was why I did not wish him to know.”

29 “Well,” said my lord brusquely, “there are few women who would not have told him.”

30 He suddenly began to walk up and down the room, pulling his great mustache more violently than ever.

31 “Yes, he is fond of me,” he said, “and I am fond of him. I can’t say I ever was fond of anything before. I am fond of him. He pleased me from the first. I am an old man, and was tired of my life. He has given me something to live for. I am proud of him. I was satisfied to think of his taking his place some day as the head of the family.”

32 He came back and stood before Mrs. Errol.

33 “I am miserable,” he said. “Miserable!”

34 He looked as if he was. Even his pride could not keep his voice steady or his hands from shaking. For a moment it almost seemed as if his deep, fierce eyes had tears in them. “Perhaps it is because I am miserable that I have come to you,” he said, quite glaring down at her. “I used to hate you; I have been jealous of you. This wretched, disgraceful business has changed that. After seeing that repulsive woman who calls herself the wife of my son Bevis, I actually felt it would be a relief to look at you. I have been an obstinate old fool, and I suppose I have treated you badly. You are like the boy, and the boy is the first object in my life. I am miserable, and I came to you merely because you are like the boy, and he cares for you, and I care for him. Treat me as well as you can, for the boy’s sake.”

35 He said it all in his harsh voice, and almost roughly, but somehow he seemed so broken down for the time that Mrs. Errol was touched to the heart. She got up and moved an arm-chair a little forward.

36 “I wish you would sit down,” she said in a soft, pretty, sympathetic way. “You have been so much troubled that you are very tired, and you need all your strength.”

37 It was just as new to him to be spoken to and cared for in that gentle, simple way as it was to be contradicted. He was reminded of “the boy” again, and he actually did as she asked him. Perhaps his disappointment and wretchedness were good discipline for him; if he had not been wretched he might have continued to hate her, but just at present he found her a little soothing. Almost anything would have seemed pleasant by contrast with Lady Fauntleroy; and this one had so sweet a face and voice, and a pretty dignity when she spoke or moved. Very soon, through the quiet magic of these influences, he began to feel less gloomy, and then he talked still more.

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38 “Whatever happens,” he said, “the boy shall be provided for. He shall be taken care of, now and in the future.”

39 Before he went away, he glanced around the room.

40 “Do you like the house?” he demanded.

41 “Very much,” she answered.

42 “This is a cheerful room,” he said. “May I come here again and talk this matter over?”

43 “As often as you wish, my lord,” she replied.

44 And then he went out to his carriage and drove away, Thomas and Henry almost stricken dumb upon the box at the turn affairs had taken.

1. Read the following descriptions of how the young boy who is born to the Earl’s oldest son is portrayed.

   The boy is sloppy and eating a messy candy.

   The Earl describes the boy as “outrageous.”

   The boy is named Bevis.

   The boy is unnamed.

   The boy is a disturbing thought for the Earl.

Which statement provides a description from the text? From the movie? From both? Write your answers in the chart below.

Passage	Both	Film

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Item ID	ELA_RL.6.7_DDP_Q03
DOK level	2
Key/correct answer	

Passage	Both	Film
The boy is unnamed.	The boy is a disturbing thought for the Earl. The Earl describes the boy as "outrageous."	The boy is sloppy and eating a messy candy. The boy is named Bevis.

2. Which sentence from *Little Lord Fauntleroy* **best** matches where the music begins in the *Little Lord Fauntleroy* film?

   A. "Not many days after that, a visitor was announced to Mrs. Errol, who was writing in her little morning room." (paragraph 4)
   B. "The maid, who brought the message, looked rather excited; her eyes were quite round with amazement, in fact, and being young and inexperienced, she regarded her mistress with nervous sympathy." (paragraph 4)
   C. "When Mrs. Errol entered the drawing-room, a very tall, majestic-looking old man was standing on the tiger-skin rug." (paragraph
   D. "He had a handsome, grim old face, with an aquiline profile, a long white mustache, and an obstinate look." (paragraph 6)

Item ID	ELA_RL.6.7_CLO_Q04
DOK level	2
Answer Choice Rationale 1	This sentence does not best match where the music starts in the *Little Lord Fauntleroy* film. The music begins at a very specific scene in the film. Follow along with the written passage as the film plays to determine the exact moment in which the music begins.
Answer Choice Rationale 2	This sentence does not best match where the music starts in the *Little Lord Fauntleroy film* The music begins at a very specific scene in the film. Follow along with the written passage as the film plays to determine the exact moment in which the music begins.
Answer Choice Rationale 3	This sentence does not best match where the music starts in the *Little Lord Fauntleroy film* The music begins at a very specific scene in the film. Follow along with the written passage as the film plays to determine the exact moment in which the music begins.
Answer Choice Rationale 4	Key; The music begins when the camera focuses on the Earl.

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Read the poem and listen to the accompanying audio. Then answer the questions.

Stimuli ID and/or Title	ELA_G06_RL_SetB
Passage Title	The Charge of the Light Brigade Audio: http://ia801502.us.archive.org/14/items/charge_of_the_light_brigade_1503.poem_librivox/lightbrigade_tennyson_sgt_64kb.mp3
Author	Alfred Tennyson
Word Count	260
Lexile	NA

I.

HALF a league, half a league,
  Half a league onward,
All in the valley of Death
  Rode the six hundred.
“Forward, the Light Brigade!
Charge for the guns!” he said:
Into the valley of Death
  Rode the six hundred.

II.

“Forward, the Light Brigade!”
Was there a man dismay’d?
Not tho’ the soldier knew
  Some one had blunder’d:
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die:
Into the valley of Death
  Rode the six hundred.

III.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
  Volley’d and thunder’d;
Storm’d at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
  Rode the six hundred.

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IV.

Flash'd all their sabres bare,
Flash'd as they turn'd in air
Sabring the gunners there,
Charging an army, while
  All the world wonder'd:
Plunged in the battery-smoke
Right thro' the line they broke;
Cossack and Russian
Reel'd from the sabre-stroke
  Shatter'd and sunder'd.
Then they rode back, but not
  Not the six hundred.

V.

Cannon to right of them,
Cannon to left of them,
Cannon behind them
  Volley'd and thunder'd;
Storm'd at with shot and shell,
While horse and hero fell,
They that had fought so well
Came thro' the jaws of Death,
Back from the mouth of Hell,
All that was left of them,
  Left of six hundred.

VI.

When can their glory fade?
O the wild charge they made!
  All the world wonder'd.
Honor the charge they made!
Honor the Light Brigade,
  Noble six hundred!

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3. Which **three** of the following **best** explains how the male speaker impacts the poem?

   A. The male speaker creates realism since the soldiers were all men.
   B. The male speaker emphasizes the serious and dangerous tone.
   C. The male speaker can better pronounce the words clearly and forcefully.
   D. The male speaker sounds like he is leading the soldiers to battle.
   E. The male speaker can change his voice to perform the different characters.

Item ID	ELA_RL.6.7_MCQ_Q11
DOK level	3
Key/correct answer	A, B, D; The three sentences that best explain how the male speaker impacts the poem are the following: "The male speaker creates realism since the soldiers were all men," "The male speaker emphasizes the serious and dangerous tone," and "The male speaker sounds like he is leading the soldiers to battle."

4. Which statements describe the experiences of reading the poem "The Charge of the Light Brigade" and which describe the experiences of listening to the audio? Place an x in the correct box for each statement.

Statement	**"The Charge of the Light Brigade" text**	**"The Charge of the Light Brigade" audio**
The audience can closely examine the rhyme pattern.		
The audience can perceive the emotions of the speaker.		
The audience can detect the rhythm and cadence of the language.		
The audience can draw conclusions about the structure of the poem.		
The audience can clearly distinguish dialogue.		

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Item ID	ELA_RL.6.7_MCQ_Q12
DOK level	3
Key/correct answer	

Statement	**“The Charge of the Light Brigade” text**	**“The Charge of the Light Brigade” audio**
The audience can closely examine the rhyme pattern.	X	
The audience can perceive the emotions of the speaker.		X
The audience can detect the rhythm and cadence of the language.		X
The audience can draw conclusions about the structure of the poem.	X	
The audience can clearly distinguish dialogue.		X

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