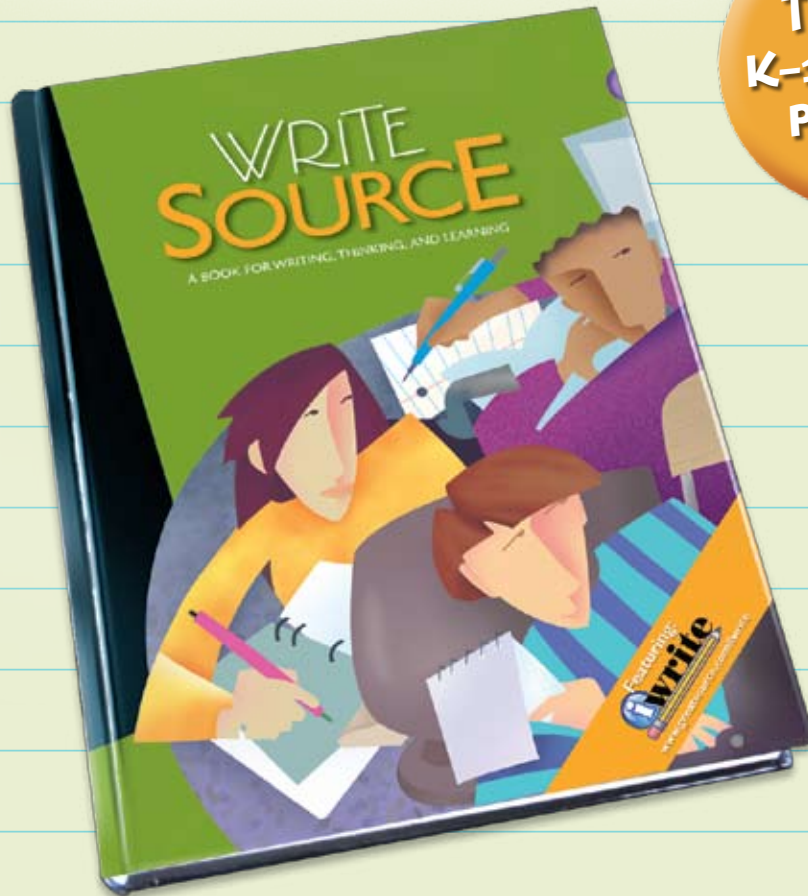


Connecting Writing to Literature



The Only
K-12 Writing
Program!



Grade 12

Great
SOURCE®

How should I use this booklet?

Use this booklet to connect *Write Source* with your literature program. This booklet shows how *Write Source*

- helps students write the authentic forms they are reading,
- uses mentor texts to teach writing traits and skills, and
- promotes thoughtful responses to literature.

See pages 4 and 5 of this booklet for a complete explanation.

What literature programs does *Write Source 12* connect with?

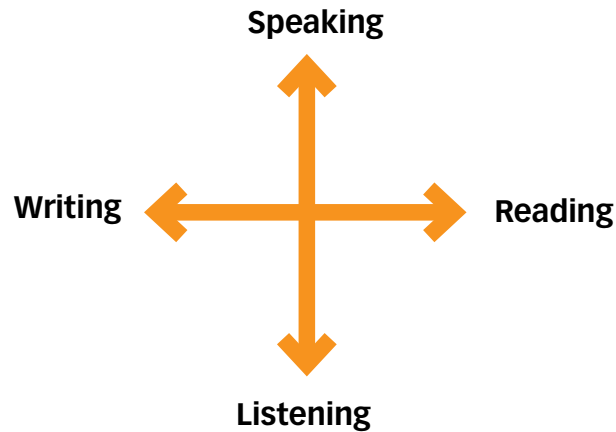
This booklet connects *Write Source 12* with the following major literature programs:

- *McDougal Littell British Literature* 6–8
- *Holt Elements of Literature: Sixth Course* 9–11
- *Prentice Hall Literature: The British Tradition* 12–14
- *Glencoe British Literature* 15–17

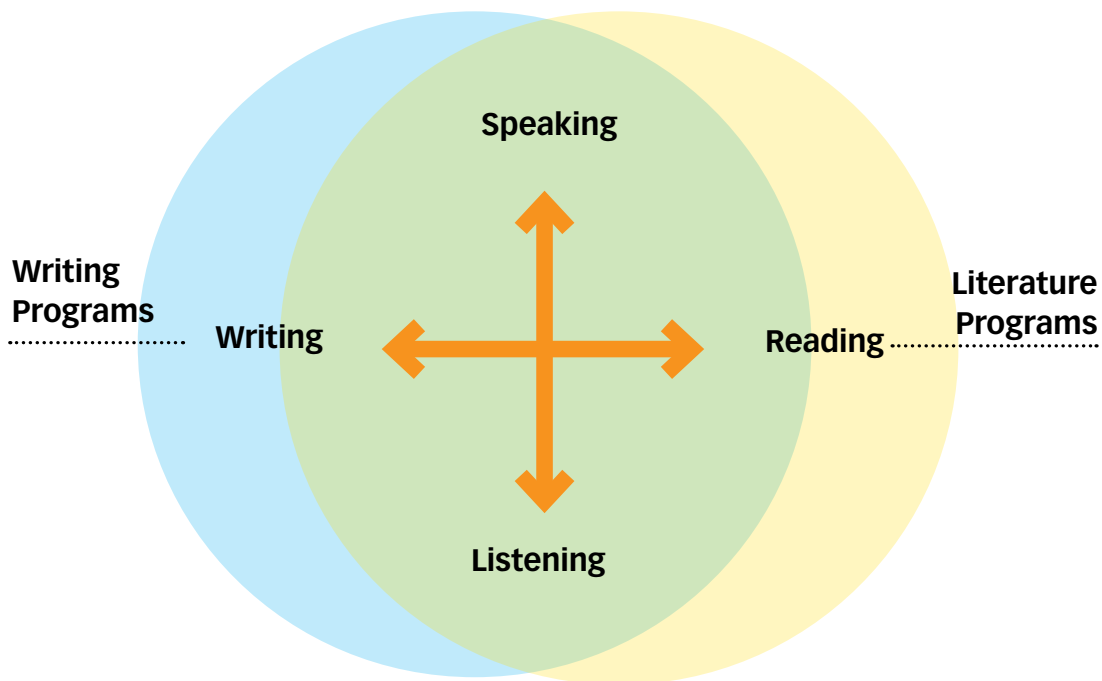


Why do I need both programs?

According to pioneering researcher James Moffett, language arts instruction addresses four discrete skills: speaking, listening, writing, and reading.



Though some reading texts claim to integrate all the language arts, no single program can fully cover each area. The integration of writing within a literature program is especially difficult.



As a result, language arts teachers need a writing program that works with any literature program.

How does *Write Source* work with my literature program?

Write Source provides the process of writing, and your literature program provides the product—finished writing.

First *Write Source* awakens a love of writing through **student-centered instruction**. By allowing students to select and explore their own high-interest topics, *Write Source* helps them identify themselves as writers and equips them to write about literature and any other subject.

Then *Write Source* connects to your literature program in three powerful ways:

1 Creating Authentic Forms

Write Source helps students create the types of writing they are reading in your literature series. For example, after reading an expository essay, you can use *Write Source* to lead students through the process of writing their own expository essays. See the charts marked 1 for these connections.

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Expository Writing
Writing an Essay of Opposing Ideas


The world of politics is filled with strong opinions and vigorous debates. Much writing about politics presents ideas persuasively: The writer chooses one side of a political argument and uses facts and ideas to defend it. But in a world full of strong opinions and opposing ideas, it's often helpful to know both sides of an argument.

An essay of opposing ideas thoroughly examines a controversial situation by presenting both sides of an argument without favoring either. In order to present both sides fairly, you'll need to research each position and represent its strengths and weaknesses.

In this chapter, you'll learn the steps necessary to write a thoroughly researched, well-organized, and fairly presented essay of opposing ideas. Your explanation of a controversy should be suitable for publication in a local or school newspaper.

Writing Guidelines

Subject: A controversy with two sides
 Form: Essay of opposing ideas
 Purpose: To examine both positions fairly
 Audience: Readers of local or school newspapers



"A lot of good arguments are spoiled by some fool who knows what he is talking about."
 —Miguel de Unamuno



2 Using Mentor Texts

Your literature series provides excellent professional samples that demonstrate the writing traits, concepts, and skills you are teaching in *Write Source*. For example, when teaching about countering objections, you can introduce excerpts from essays that use this technique. See the charts marked 2 for these connections.

Writing an Essay of Argumentation **229**

Identifying Objections

By fairly presenting a significant objection to your argument, you'll show your reader that you fully understand the controversy at hand. Yolanda generated a "why not?" chart by adding the word *not* to her position and thinking of as many serious objections as she could. She chose the strongest objection to counter.

"Why Not?" Chart

Position:	Random drug tests should <i>not</i> be used for high school athletes.
Why not?	Drug tests are too costly.
Why not?	Some performance drugs can't be detected by testing.
Why not?	Drug testing is a violation of student privacy. ²

Identify objections. Create a "why not?" chart, like the one above, identifying at least three serious objections to your argument. Choose the strongest objection to counter in your essay.

Countering an Objection

To counter an objection, think of the reasons that minimize or refute it. Yolanda identified these reasons that counter the objection she chose.

Objection:	Drug testing is a violation of student privacy.
1.	A respectful approach that seals records will ensure privacy.
2.	Random testing eliminates bias.
3.	It is acceptable to trade some privacy for safety.

Counter an important objection. Write down the strongest objection to your argument. List reasons that refute or minimize the objection.

Focus on the Traits

Idea Countering an objection allows you to take the best argument of the opposition and use it to further your own position.

3 Responding to Literature

Write Source teaches how to write a response to literature, and your literature program provides the literature to respond to. For example, you can use *Write Source* to help students learn how to identify and analyze a theme, and then use your literature series to provide selections to analyze. See the charts marked 3 for these connections.

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Response to Literature

Analyzing a Theme


Plays are among the earliest forms of art. Before television and film, before theaters and amphitheaters, before writing itself, plays fired the imagination of ancient people. The same cave dwellers who created charcoal murals of great hunts probably acted out those hunts around the campfire. Some plays entertained. Others enlightened. But almost all plays helped people to explain the meaning of life and how their world worked.

Plays have always had a profound effect on viewers. The ancient Greeks said that plays create *catharsis*—literally washing the soul. Tragedies allow audiences to experience terrible events without being destroyed, and comedies allow audiences to laugh and forget their troubles. People keep going to plays because they make life better.

In this chapter, you will learn how to analyze a play, beginning with the characters, setting, and plot. Through these basic elements, you will discover the meaning—or theme—of the play. Then you will write an analysis that will deepen your understanding of this ancient art form.

Writing Guidelines

Subject: A play
Form: Literary analysis
Purpose: To analyze a main theme
Audience: Classmates



"A good drama critic is one who perceives what is happening in the theater of his time. A great drama critic also perceives what is not happening."
—Kenneth Tynan

Connecting to *McDougal Littell Literature*

- 1** **Creating Authentic Forms:** Teach these forms of writing and literature together.

<i>Write Source</i> Level 12	<i>McDougal Littell British Literature,</i> Units 1–3	<i>McDougal Littell British Literature,</i> Units 4–7
Personal Narratives 141–154	<p>“from <i>The Book of Margery Kempe</i>” 112–117</p> <p>“from <i>The Paston Letters</i>” 122–133</p> <p>“from <i>The Diary of Samuel Pepys</i>” 566–575</p> <p>“from <i>The Life of Samuel Johnson</i>” 668–675</p> <p>“from <i>The Journal and Letters of Fanny Burney</i>” 694–703</p> <p>“from ‘Meditation 17’” 514</p>	<p>“from <i>The Grasmere Journals</i>” 793</p> <p>“Letter to Fanny Brawne” 871</p> <p>“Letter to Elizabeth Barrett” 938</p> <p>“Shooting an Elephant” 1226–1234</p> <p>“from <i>Night</i>” 1256–1262</p>
Essay of Opposing Ideas 163–202	<p>“from <i>A History of the English</i>” 92–96</p> <p>“from <i>Holinshed’s Chronicles</i>” 427–428</p> <p>“Out, Damn Slander, Out” 429–430</p> <p>“from <i>Essays</i>” 454–455</p> <p>“Of Studies” 456–458</p> <p>“from <i>The Spectator</i>” 588–593</p>	<p>“from <i>Virginia Woolf</i>” 1124–1125</p> <p>“For Men of Seaside Village” 1201</p>
Essay of Argumentation 201–238	<p>“Bloody, Bold, and Resolute” 434</p> <p>“Speech Before the Spanish Armada Invasion” 440</p> <p>“from <i>The Prince</i>” 444–450</p> <p>“Female Orations” 462–467</p> <p>“Persuasive Techniques” 471</p> <p>“from <i>A Vindication of the Rights of Women</i>” 706–714</p> <p>“from <i>The Rape of the Lock</i>” 598–606</p> <p>“A Modest Proposal” 608–619</p> <p>“from <i>Gulliver’s Travels</i>” 623–641</p> <p>“from <i>Candide</i>” 648–654</p>	<p>“Coleridge’s Dreamscape” 821–822</p> <p>“A Defense of Poetry” 857</p> <p>“Evidence of Progress” 1010–1015</p> <p>“The Condition of England” 1016–1020</p> <p>“Good News About Poverty” 1025–1026</p> <p>“The White-Collar Blues” 1027–1028</p> <p>“Words and Behavior” 1240–1252</p> <p>“The Speeches, May 19, 1940” 1264–1270</p> <p>“from <i>No More Strangers Now</i>” 1333–1334</p>
Stories 341–350	<p>“from <i>Piers Plowman</i>” 120–121</p> <p>“from <i>A Distant Mirror</i>” 197</p> <p>“from <i>The Decameron</i>” 202–209</p> <p>“from <i>Le Morte d’Arthur</i>” 242–257</p> <p>“from <i>Utopia</i>” 436–438</p> <p>“Parable of the Prodigal Son” 477–478</p> <p>“from <i>The Pilgrim’s Progress</i>” 496–502</p> <p>“from <i>Robinson Crusoe</i>” 578–579</p> <p>“from <i>A Journal of the Plague Year</i>” 580–586</p>	<p>“Malachi’s Cove” 950–970</p> <p>“Christmas Storms and Sunshine” 974–986</p> <p>“The Darling” 994–1006</p> <p>“A Cup of Tea” 1102–1112</p> <p>“The Duchess and the Jeweller” 1114–1123</p> <p>“Rocking-Horse Winner” 1128–1144</p> <p>“Araby” 1174–1182</p> <p>“The Demon Lover” 1204–1212</p> <p>“The Distant Past” 1294–1304</p> <p>“A Devoted Son” 1338–1349</p>
Plays 351–360	<i>Macbeth</i> 338–423	<p>“Riders to the Sea” 1188–1198</p> <p>“from <i>Pygmalion</i>” 1202–1203</p>
Poems 361–369	<p>“from <i>Beowulf</i>” 36–66</p> <p>Selected Poems 98–110, 212–221, 304–329, 513–527</p>	<p>Selected Poems 752–761, 766–772, 782–792, 832–840, 908–936, 942–946, 1034–1044, 1048–1053, 1150–1162, 1166–1172, 1278–1290</p>
MLA Research Report 371–416	“In the Footsteps of the Faithful” 198–200	<p>“Research Strategies Workshop” 1372–1390</p> <p>“Writing Workshop” 1392–1409</p>

Connecting to McDougal Littell Literature *(continued)*

2 Using Mentor Texts: Use these literature selections to demonstrate writing concepts.

Write Source Level 12	McDougal Littell British Literature, Units 1–3	McDougal Littell British Literature, Units 4–7
Ideas 47–50, 51–58	“Preface to <i>Le Morte</i> ” 258 “Of Studies” 456–458 “from <i>The Spectator</i> ” 588–593 “Letter to Alexander Pope” 642 “Madness of King George” 705	“Coleridge’s Dreamscape” 821–822 “Good News About Poverty” 1025–1026 “The White-Collar Blues” 1027–1028 “Words and Behavior” 1240–1252 “The Speeches, May 19, 1940” 1264–1270
Organization 47–50, 59–66	“from <i>A History of the English</i> ” 92–96 “from <i>Holinshed’s Chronicles</i> ” 427–428 “Out, Damn Slander, Out” 429–430 “from <i>Essays</i> ” 454–455	“from <i>Virginia Woolf</i> ” 1124–1125 “For Men of Seaside Village” 1201
Voice 47–50, 67–72	“from <i>Piers Plowman</i> ” 120–121 “from <i>A Distant Mirror</i> ” 197 “from <i>Le Morte d’Arthur</i> ” 242–257 “from <i>Utopia</i> ” 436–438 “from <i>Robinson Crusoe</i> ” 578–579 “from <i>A Journal of the Plague Year</i> ” 580–586	“from <i>Pride and Prejudice</i> ” 842–843 “from <i>Frankenstein</i> ” 844–845 “from <i>Great Expectations</i> ” 990–991 “Rocking Horse Winner” 1128–1144 “from <i>Heart of Darkness</i> ” 1148–1149 “from <i>A Portrait of the Artist</i> ” 1186–1187 “from <i>1984</i> ” 1238–1252 “from <i>Things Fall Apart</i> ” 1314–1315
Word Choice 47–50, 73–80	“from <i>Beowulf</i> ” 36–66 “from <i>The Canterbury Tales</i> ” 138–192 “from ‘Eve’s Apology’” 468–469 “How Soon Hath Time” 480 “from <i>Paradise Lost</i> ” 485–494 “A Valediction” 508–512 “Elegy Written in a Country Churchyard” 678–685	“The Rime of the Ancient Mariner” 796–818 “Kubla Khan” 821–827 “Ozymandias” 846–849 “When I Have Fears” 860–862 “Ode on a Grecian Urn” 866–867 “The Naming of Cats” 1099 “An Irish Airman Foresees His Death” 1218–1220
Sentence Fluency 47–50, 81–88	“from <i>The Paston Letters</i> ” 122–133 “from <i>The Diary of Samuel Pepys</i> ” 566–575 “from <i>The Life of Samuel Johnson</i> ” 668–675 “from <i>The Journal and Letters of Fanny Burney</i> ” 694–703	“from <i>The Grasmere Journals</i> ” 793 “Letter to Fanny Brawne” 871 “Letter to Elizabeth Barrett” 938 “Shooting an Elephant” 1226–1234 “from <i>Night</i> ” 1256–1262
Comparison– Contrast Order 585	“Literature and the Common Life” 135 “Chaucer and Boccio” 267–268 “Of Marriage and Single Life” 459–460	
Using Sensory Details 147	“from <i>Robinson Crusoe</i> ” 578–579 “from <i>A Journal of the Plague Year</i> ” 580–586	“Malachi’s Cove” 950–970 “Christmas Storms and Sunshine” 974–986 “A Cup of Tea” 1102–1112 “Rocking-Horse Winner” 1128–1144 “from <i>Heart of Darkness</i> ” 1148–1149
Supporting Your Position 228–229	“Speech Before the Spanish Armada Invasion” 440 “from <i>The Prince</i> ” 444–450 “Female Orations” 462–467 “from <i>A Vindication of the Rights of Women</i> ” 706–714	“A Defense of Poetry” 857 “Evidence of Progress” 1010–1015 “The Condition of England” 1016–1020 “The Speeches, May 19, 1940” 1264–1270 “from <i>No More Strangers Now</i> ” 1333–1334

Connecting to *McDougal Littell Literature* (continued)

3 Responding to Literature: Select literature from your series and use *Write Source* to teach the process of responding.

<i>Write Source</i> Level 12	<i>McDougal Littell British Literature</i> , Units 1–3	<i>McDougal Littell British Literature</i> , Units 4–7
Critical Reading: Fiction 539–540	“from <i>Piers Plowman</i> ” 120–121 “from <i>A Distant Mirror</i> ” 197 “from <i>The Decameron</i> ” 202–209 “from <i>Le Morte d’Arthur</i> ” 242–257 “from <i>Utopia</i> ” 436–438 “Parable of the Prodigal Son” 477–478 “from <i>The Pilgrim’s Progress</i> ” 496–502 “from <i>Robinson Crusoe</i> ” 578–579 “from <i>A Journal of the Plague Year</i> ” 580–586	“The Darling” 994–1006 “A Cup of Tea” 1102–1112 “The Duchess and the Jeweller” 1114–1123 “Rocking-Horse Winner” 1128–1144 “Araby” 1174–1182 “The Demon Lover” 1204–1212 “The Distant Past” 1294–1304 “Six Feet of the Country” 1316–1328 “A Devoted Son” 1338–1349
Critical Reading: Poetry 541–542	“How Soon Hath Time” 480 “When I Consider How My Light Is Spent” 483 “from <i>Paradise Lost</i> ” 485–494 “A Valediction” 508–512 “Elegy Written in a Country Churchyard” 678–685 “On Her Loving Two Equally” 688–691 “Written at the Close of Spring” 692–693	“Ode to the West Wind” 850–852 “To a Skylark” 853–856 “When I Have Fears” 860–862 “To Autumn” 864–865 “Ode to a Nightingale” 868–870 “Preludes” 1092–1095 “The Hollow Men” 1096–1098 “An Irish Airman Foresees His Death” 1218–1220
Critical Reading: Nonfiction 533–538	“from <i>The Book of Margery Kempe</i> ” 112–117 “from <i>The Paston Letters</i> ” 122–133 “from <i>The Diary of Samuel Pepys</i> ” 566–575 “from <i>The Life of Samuel Johnson</i> ” 668–675 “from <i>The Journal and Letters of Fanny Burney</i> ” 694–703 “from ‘Meditation 17’” 514	“from <i>The Grasmere Journals</i> ” 793 “Letter to Fanny Brawne” 871 “Letter to Elizabeth Barrett” 938 “Shooting an Elephant” 1226–1234 “from <i>Night</i> ” 1256–1262
Summarizing and Paraphrasing 543–550	“from <i>A History of the English</i> ” 92–96 “Preface to <i>Le Morte</i> ” 258 “Universal Themes in Love Poetry” 331 “Out, Damn Slander, Out” 429–430 “from <i>Essays</i> ” 454–455 “Of Studies” 456–458 “from <i>The Spectator</i> ” 588–593 “Letter to Alexander Pope” 642 “Madness of King George” 705	“Coleridge’s Dreamscape” 821–822 “A Defense of Poetry” 857 “Good News About Poverty” 1025–1026 “The White-Collar Blues” 1027–1028 “Words and Behavior” 1240–1252 “The Speeches, May 19, 1940” 1264–1270 “from <i>No More Strangers Now</i> ” 1333–1334
Responding to Literature on Tests 323–339	Assessment Practice 274–279, 538–543, 726–731	Assessment Practice 882–887, 1064–1069, 1364–1369

Connecting to Holt Elements of Literature

- 1 Creating Authentic Forms:** Teach these forms of writing and literature together.

Write Source Level 12	Holt Elements of Literature Sixth Course, Units 1–3	Holt Elements of Literature Sixth Course, Units 4–6
Personal Narratives 141–154	“from <i>The Diary of Samuel Pepys</i> ” 544–547 “from <i>The Life of Samuel Johnson</i> ” 644–652	“A Reason for Hope” 710–715 “Keats’s Last Letter” 859–861 “Survival in Auschwitz” 1093–1098 “Never Shall I Forget” 1102–1105 “Shooting an Elephant” 1141–1147 “from <i>Sir Vidia’s Shadow</i> ” 1406–1411
Essay of Opposing Ideas 163–202	“from <i>A History of the English</i> ” 81–84 “Walking to Canterbury” 178–182 “Of Studies” 374–375 “1 Dead in Attic” 536–539 “from <i>Dictionary of English</i> ” 632–636 “from <i>The Meaning of Everything</i> ” 638–642	“Saving Creatures Great and Small” 803–806 “from <i>The Ghost Map</i> ” 910–913 “When Elements Go Extreme” 988–990 “Spacecraft Voyager 1” 1070 “Under Heavy Fire in Iraq” 1088–1090 “Trapped Australian Miners” 1268–1270
Essay of Argumentation 201–238	“from <i>Female Orations</i> ” 377–379 “Tidbury Speech” 380–381 “Rights of Women” 666–673 “from <i>The Education of Women</i> ” 674–676 “A Modest Proposal” 580–587 “The Sting of Satire” 592–593	“A Soldier’s Declaration” 1084–1085 “Blood, Sweat, and Tears” 1109–1112 “I Believe in a British Empire” 1150–1154 “Noble Mansion of Free India” 1155–1156 “from <i>A Room of One’s Own</i> ” 1162–1168 “The Poet and the World” 1251–1254
Stories 341–350	“from <i>The Lord of the Rings</i> ” 12–15 “from <i>The Collected Beowulf</i> ” 54–58 “from <i>Le Morte d’Arthur</i> ” 206–213 “The Parable of the Prodigal Son” 325–328 Zen Parables 336–337 “from <i>The Analects of Confucius</i> ” 338 “Taoist Anecdotes” 340 “from <i>The Pilgrim’s Progress</i> ” 366–371 “from <i>Macbeth</i> ” 496–501 “from <i>Journal of the Plague Year</i> ” 557–561 “from <i>Gulliver’s Travels</i> ” 565–576 “from <i>Candide</i> ” 594–599 “from <i>Don Quixote</i> ” 602–607	“The Mark of the Beast” 992–1003 “How Much Land?” 1008–1020 “The Bet” 1022–1029 “The Jewels” 1033–1039 “The Demon Lover” 1116–1123 “The Destroyers” 1126–1138 “A Haunted House” 1177–1179 “The Doll’s House” 1299–1305 “The Rocking-Horse Winner” 1308–1321 “Araby” 1325–1330 “The Book of Sand” 1335–1340 “No Witchcraft for Sale” 1356–1364 “Marriage Is a Private Affair” 1376–1382
Plays 351–360	“from <i>Everyman</i> ” 216–230 “from <i>W;t</i> ” 304–306 “ <i>Macbeth</i> ” 404–492	“Come and Go” 1342–1347 “That’s All” 1351–1354
Poems 361–369	“from <i>Beowulf</i> ” 22–49 Selected Poems 62–72, 184–191, 270–301, 308–318, 614–628, 388–398 “from <i>Gilgamesh</i> ” 88–96 “from <i>The Iliad</i> ” 98–109 “from <i>The Canterbury Tales</i> ” 116–174 “from <i>Sir Gawain</i> ” 194–202 “from <i>Paradise Lost</i> ” 346–358 “How my light is spent” 364	Selected Poems 720–798, 810–879, 916–985, 1188–1214, 1222–1249, 1256–1266, 1272–1292 “Dulce et Decorum Est” 1074–1076 “The Soldier” 1078 “The Rear-Guard” 1080–1082 “Telephone Conversation” 1384–1388 “from <i>Omeros</i> ” 1390–1394
MLA Research Report 371–416	Literary Research Paper 504–516	

Connecting to *Holt Elements of Literature* (continued)

2 Using Mentor Texts: Use these literature selections to demonstrate writing concepts.

Write Source Level 12	Holt Elements of Literature Sixth Course, Units 1–3	Holt Elements of Literature Sixth Course, Units 4–6
Ideas 47–50, 51–58	<ul style="list-style-type: none"> “from <i>A History of the English</i>” 81–84 “Walking to Canterbury” 178–182 African Proverbs 342 “Sayings of Saadi” 341 “Of Studies” 374–375 “from <i>The Meaning of Everything</i>” 638–642 	<ul style="list-style-type: none"> “Saving Creatures Great and Small” 803–806 “from <i>The Ghost Map</i>” 910–913 “When Elements Go Extreme” 988–990 “Under Heavy Fire in Iraq” 1088–1090 “Trapped Australian Miners Rescued” 1268–1270
Organization 47–50, 59–66	<ul style="list-style-type: none"> “from <i>Female Orations</i>” 377–379 “Tidbury Speech” 380–381 “Rights of Women” 666–673 “from <i>The Education of Women</i>” 674–676 	<ul style="list-style-type: none"> “Blood, Sweat, and Tears” 1109–1112 “I Believe in a British Empire” 1150–1154 “Noble Mansion of Free India” 1155–1156 “from <i>A Room of One’s Own</i>” 1162–1168 “The Poet and the World” 1251–1254
Voice 47–50, 67–72	<ul style="list-style-type: none"> “from <i>The Lord of the Rings</i>” 12–15 “from <i>Le Morte d’Arthur</i>” 206–213 “from <i>The Analects of Confucius</i>” 338 “from <i>The Pilgrim’s Progress</i>” 366–371 “from <i>Macbeth</i>” 496–501 “from <i>Journal of the Plague Year</i>” 557–561 “from <i>Gulliver’s Travels</i>” 565–576 “from <i>Candide</i>” 594–599 “from <i>Don Quixote</i>” 602–607 	<ul style="list-style-type: none"> “The Mark of the Beast” 992–1003 “How Much Land?” 1008–1020 “The Bet” 1022–1029 “The Destructors” 1126–1138 “from <i>Jacob’s Room</i>” 1172–1175 “The Doll’s House” 1299–1305 “The Rocking-Horse Winner” 1308–1321 “Araby” 1325–1330 “The Book of Sand” 1335–1340
Word Choice 47–50, 73–80	<ul style="list-style-type: none"> “from <i>Beowulf</i>” 22–49 “from <i>Gilgamesh</i>” 88–96 “from <i>The Canterbury Tales</i>” 116–174 “from <i>Sir Gawain</i>” 194–202 “from <i>Paradise Lost</i>” 346–358 Shakespeare’s Sonnets 388–398 	<ul style="list-style-type: none"> “Dulce et Decorum Est” 1074–1076 “The Soldier” 1078 “The Rear-Guard” 1080–1082 “Telephone Conversation” 1384–1388 “from <i>Omeros</i>” 1390–1394
Sentence Fluency 47–50, 81–88	<ul style="list-style-type: none"> “from <i>The Diary of Samuel Pepys</i>” 544–547 “from <i>The Life of Samuel Johnson</i>” 644–652 	<ul style="list-style-type: none"> “from <i>The Letters of Virginia Woolf</i>” 1181–1183 “Shooting an Elephant” 1141–1147 “from <i>The Autobiography of William Butler Yeats</i>” 1216–1219
Supporting Your Position 228–229	<ul style="list-style-type: none"> “from <i>Female Orations</i>” 377–379 “Tidbury Speech” 380–381 “Rights of Women” 666–673 “from <i>The Education of Women</i>” 674–676 	<ul style="list-style-type: none"> “A Soldier’s Declaration” 1084–1085 “Blood, Sweat, and Tears” 1109–1112 “I Believe in a British Empire” 1150–1154 “Noble Mansion of Free India” 1155–1156 “from <i>A Room of One’s Own</i>” 1162–1168 “The Poet and the World” 1251–1254

Connecting to Holt Elements of Literature *(continued)*

- 3 Responding to Literature:** Select literature from your series and use *Write Source* to teach the process of responding.

<i>Write Source</i> Level 12	<i>Holt Elements of Literature</i> Sixth Course, Units 1–3	<i>Holt Elements of Literature</i> Sixth Course, Units 4–6
Critical Reading: Fiction 539–540	<p>“The Parable of the Prodigal Son” 325–328</p> <p>Zen Parables 336–337</p> <p>“from <i>The Analects of Confucius</i>” 338</p> <p>Taoist Anecdotes 340</p> <p>“from <i>The Pilgrim’s Progress</i>” 366–371</p> <p>“from <i>A Journal of the Plague Year</i>” 557–561</p> <p>“from <i>Gulliver’s Travels</i>” 565–576</p> <p>“from <i>Candide</i>” 594–599</p> <p>“from <i>Don Quixote</i>” 602–607</p>	<p>“The Bet” 1022–1029</p> <p>“The Jewels” 1033–1039</p> <p>“The Demon Lover” 1116–1123</p> <p>“The Destroyers” 1126–1138</p> <p>“from <i>Jacob’s Room</i>” 1172–1175</p> <p>“A Haunted House” 1177–1179</p> <p>“The Doll’s House” 1299–1305</p> <p>“The Book of Sand” 1335–1340</p> <p>“Marriage Is a Private Affair” 1376–1382</p> <p>“B. Wordsworth” 1396–1403</p> <p>“Games at Twilight” 1414–1421</p>
Critical Reading: Poetry 541–542	<p>“from <i>Beowulf</i>” 22–49</p> <p>Selected Poems 62–72, 184–191, 270–301, 308–318, 388–398, 614–628</p> <p>“from <i>Gilgamesh</i>” 88–96</p> <p>“from <i>The Iliad</i>” 98–109</p> <p>“from <i>The Canterbury Tales</i>” 116–174</p> <p>“from <i>Sir Gawain</i>” 194–202</p> <p>“Psalms 23, 137” 322–323</p> <p>“from <i>Paradise Lost</i>” 346–358</p> <p>“When I consider . . .” 364</p> <p>“Elegy Written . . .” 656–663</p> <p>“To the Ladies” 677</p>	<p>Selected Poems 720–798, 810–879, 916–985, 1188–1214, 1222–1249, 1256–1266, 1272–1292</p> <p>“Dulce et Decorum Est” 1074–1076</p> <p>“The Soldier” 1078</p> <p>“The Rear-Guard” 1080–1082</p> <p>“Telephone Conversation” 1384–1388</p> <p>“from <i>Omeros</i>” 1390–1394</p>
Responding to Art 505–506	<p>“Analyzing an Illumination” 269</p>	
Critical Reading: Nonfiction 533–538	<p>“from <i>A History of the English</i>” 81–84</p> <p>“Walking to Canterbury” 178–182</p> <p>African Proverbs 342</p> <p>“Sayings of Saadi” 341</p> <p>“Of Studies” 374–375</p> <p>“1 Dead in Attic” 536–539</p> <p>“from <i>A Dictionary of the English Language</i>” 632–636</p> <p>“from <i>The Meaning of Everything</i>” 638–642</p>	<p>“Saving Creatures Great and Small” 803–806</p> <p>“from <i>The Ghost Map</i>” 910–913</p> <p>“When Elements Go Extreme” 988–990</p> <p>“Spacecraft Voyager 1” 1070</p> <p>“Under Heavy Fire in Iraq” 1088–1090</p> <p>“Trapped Australian Miners Rescued” 1268–1270</p>
Summarizing and Paraphrasing 543–550	<p>“from <i>The Diary of Samuel Pepys</i>” 544–547</p> <p>“from <i>The Life of Samuel Johnson</i>” 644–652</p>	<p>“A Reason for Hope” 710–715</p> <p>“Keats’s Last Letter” 859–861</p> <p>“Survival in Auschwitz” 1093–1098</p> <p>“Never Shall I Forget” 1102–1105</p> <p>“from <i>Sir Vidia’s Shadow</i>” 1406–1411</p>
Responding to Literature on Tests 323–339	<p>Preparing for Standardized Tests 244–247, 520–523</p>	<p>Preparing for Standardized Tests 894–897, 1054–1057, 1444–1447</p>

Connecting to Prentice Hall Literature

- 1** **Creating Authentic Forms:** Teach these forms of writing and literature together.

Write Source Level 12	Prentice Hall Literature, The British Tradition, Volume 1	Prentice Hall Literature, The British Tradition, Volume 2
Personal Narratives 141–154	“Letters of Margaret Paston” 190–193 “from <i>My Furthest-Back Person</i> ” 204–207 “On Shaping a Narrative” 213 “from <i>Mary Chesnut’s Civil War</i> ” 402–403 “from <i>The Diary</i> ” 504–510 “from <i>A Journal of the Plague Year</i> ” 511–516	“Introduction to <i>Frankenstein</i> ” 692–696 “Condition of Ireland” 950–953 “Progress in Personal Comfort” 954–956 “Shooting an Elephant” 1076–1084 “Birds on the Western Front” 1108–1112
Essay of Opposing ideas 163–202	“Chaucer’s Guided Tour” 94–95 “Shakespeare Expert” 399–400 “On Spring” 594–597 “from <i>The Aims of the Spectator</i> ” 598–600 “Homeless” 626–629	“The National Gallery” 1071–1072 “from <i>The Right Stuff</i> ” 1324–1327
Essay of Argumentation 201–238	“from ‘Speech Before Her Troops’ ” 275–276 “from ‘Sermon on the Mount’ ” 284 “On Persuasion” 409 “A Modest Proposal” 614–622	“Speech to Parliament” 812–814 “On the Passing of the Reform Bill” 816–818 “On Making an Agreeable Marriage” 824–827 “from <i>The Rights of Women</i> ” 828–830 “Wartime Speech” 1118–1121 “Defending Nonviolent Resistance” 1122–1126
Stories 341–350	“from <i>Morte d’Arthur</i> ” 176–184 “from <i>Utopia</i> ” 272–273 “The Parable of the Prodigal Son” 285–287 “from <i>Gulliver’s Travels</i> ” 522–532 “from <i>The Analects</i> ” 586–587	“The Demon Lover” 1090–1097 “The Lagoon” 1160–1172 “Araby” 1173–1178 “The First Year of My Life” 1190–1196 “A Shocking Accident” 1216–1220 “The Book of Sand” 1224–1228 “B. Wordsworth” 1264–1270 “A Devoted Son” 1298–1308
Plays 351–360	<i>Macbeth</i> 306–394	
Poems 361–369	“The Seafarer” 18–22 “The Wanderer” 23–26 “The Wife’s Lament” 27–29 “from <i>Beowulf</i> ” 40–62 “from <i>Gilgamesh</i> ” 68–79 “from <i>The Iliad</i> ” 71–74 “from <i>The Canterbury Tales</i> ” 98–155 “from <i>Sir Gawain</i> ” 162–175 “from <i>Paradise Lost</i> ” 478–486 “from <i>An Essay on Man</i> ” 538–539 “from <i>The Rape of the Lock</i> ” 540–550 “Elegy Written in a Country Churchyard” 574–579 “A Nocturnal Reverie” 580–582	“Men of England” 815 “The Soldier” 1104–1105 “Wirers” 1106 “Anthem for Doomed Youth” 1107 “Follower” 1132–1134 “Two Lorries” 1135–1136 “Outside History” 1137–1138 “Do Not Go Gentle” 1232–1233 “Fern Hill” 1234–1235 “The Horses” 1236–1238 “from <i>Midsummer XXIII</i> ” 1286–1287 “from <i>Omeros</i> ” 1289–1290
MLA Research Report 371–416	“Literary Map of Great Britain” 91–92	“Tintern Abbey” 723–724 “Blessing or Blunder” 998–1000

Connecting to *Prentice Hall Literature* (continued)

2 Using Mentor Texts: Use these literature selections to demonstrate writing concepts.

<i>Write Source</i> Level 12	<i>Prentice Hall Literature, The British Tradition, Volume 1</i>	<i>Prentice Hall Literature, The British Tradition, Volume 2</i>
Ideas 47–50, 51–58	“from <i>The Anglo-Saxon Chronicle</i> ” 83–86 “Chaucer’s Guided Tour” 94–95 “Shakespeare Expert” 399–400 “from <i>A Dictionary</i> ” 556–561 “On Spring” 594–597 “from <i>The Aims of the Spectator</i> ” 598–600 “Homeless” 626–629	“Condition of Ireland” 950–953 “Progress in Personal Comfort” 954–956 “Blessing or Blunder” 998–1000 “The National Gallery” 1071–1072 “Birds on the Western Front” 1108–1112 “from <i>The Right Stuff</i> ” 1324–1327
Organization 47–50, 59–66	“Literary Map of Great Britain” 91–92 “from <i>A History of the English Church and People</i> ” 78–82 “from <i>The Life of Samuel Johnson</i> ” 562–568 “from <i>The Declaration of Independence</i> ” 588 “from <i>In Athens Once</i> ” 607–611	“Tintern Abbey” 723–724 “Speech to Parliament” 812–814 “On the Passing of the Reform Bill” 816–818 “On Making an Agreeable Marriage” 824–827 “from <i>The Rights of Women</i> ” 828–830 “Wartime Speech” 1118–1121 “We’ll Never Conquer Space” 1314–1320
Voice 47–50, 67–72	“from <i>Morte d’Arthur</i> ” 176–184 “from <i>Utopia</i> ” 272–273 “The Parable of the Prodigal Son” 285–287 “from <i>Gulliver’s Travels</i> ” 522–532 “from <i>The Analects</i> ” 586–587	“The Oval Portrait” 700–702 “from <i>Hard Times</i> ” 904–910 “The Demon Lover” 1090–1097 “No Witchcraft for Sale” 1144–1151 “The Lagoon” 1160–1172 “Araby” 1173–1178 “The Rocking-Horse Winner” 1202–1215 “A Shocking Accident” 1216–1220 “The Book of Sand” 1224–1228
Word Choice 47–50, 73–80	“The Seafarer” 18–22 “The Wanderer” 23–26 “The Wife’s Lament” 27–29 “from <i>An Essay on Man</i> ” 538–539 “from <i>The Rape of the Lock</i> ” 540–550 “Elegy Written in a Country Churchyard” 574–579 “A Nocturnal Reverie” 580–582	“Men of England” 815 “The Soldier” 1104–1105 “Writers” 1106 “Anthem for Doomed Youth” 1107 “Follower” 1132–1134 “Two Lorries” 1135–1136 “Do Not Go Gentle” 1232–1233 “Fern Hill” 1234–1235
Sentence Fluency 47–50, 81–88	“Letters of Margaret Paston” 190–193 “from <i>My Furthest-Back Person</i> ” 204–207 “On Shaping a Narrative” 213 “from <i>Mary Chesnut’s Civil War</i> ” 402–403 “from <i>The Diary</i> ” 504–510 “from <i>A Journal of the Plague Year</i> ” 511–516	“Introduction to <i>Frankenstein</i> ” 692–696 “Shooting an Elephant” 1076–1084
Supporting Your Position 228–229	“from ‘Speech Before Her Troops’ ” 275–276 “from ‘Sermon on the Mount’ ” 284 “On Persuasion” 409	“Speech to Parliament” 812–814 “On Making an Agreeable Marriage” 824–827 “from <i>The Rights of Women</i> ” 828–830 “Condition of Ireland” 950–953 “Progress in Personal Comfort” 954–956 “Wartime Speech” 1118–1121 “Defending Nonviolent Resistance” 1122–1126

Connecting to Prentice Hall Literature *(continued)*

- 3 Responding to Literature:** Select literature from your series and use *Write Source* to teach the process of responding.

<i>Write Source</i> Level 12	<i>Prentice Hall Literature,</i> The British Tradition, Volume 1	<i>Prentice Hall Literature,</i> The British Tradition, Volume 2
Critical Reading: Fiction 539–540	<p>“from <i>Morte d’Arthur</i>” 176–184</p> <p>“from <i>Utopia</i>” 272–273</p> <p>“The Parable of the Prodigal Son” 285–287</p> <p>“from <i>Gulliver’s Travels</i>” 522–532</p> <p>“from <i>The Analects</i>” 586–587</p>	<p>“from <i>Hard Times</i>” 904–910</p> <p>“from <i>Jane Eyre</i>” 911–918</p> <p>“from <i>War and Peace</i>” 922–926</p> <p>“The Lady in the Looking Glass” 1184–1189</p> <p>“The First Year of My Life” 1190–1196</p> <p>“A Shocking Accident” 1216–1220</p> <p>“The Rain Horse” 1239–1246</p> <p>“B. Wordsworth” 1264–1270</p> <p>“The Train from Rhodesia” 1276–1280</p> <p>“A Devoted Son” 1298–1308</p>
Critical Reading: Poetry 541–542	<p>“The Seafarer” 18–22</p> <p>“The Wanderer” 23–26</p> <p>“The Wife’s Lament” 27–29</p> <p>Selected Poems 194–200, 240–268, 436–477, 492–497</p> <p>“Elegy Written in a Country Churchyard” 574–579</p> <p>“A Nocturnal Reverie” 580–582</p>	<p>Selected Poems 666–684, 708–718, 730–808, 866–893, 930–946, 969–989, 1024–1066, 1252–1258</p> <p>“Anthem for Doomed Youth” 1107</p> <p>“Follower” 1132–1134</p> <p>“Outside History” 1137–1138</p> <p>“The Horses” 1236–1238</p> <p>“from <i>Midsummer XXIII</i>” 1286–1287</p> <p>“from <i>Omeros</i>” 1289–1290</p>
Critical Reading: Nonfiction 533–538	<p>“from <i>A History of the English Church and People</i>” 78–82</p> <p>“from <i>The Anglo-Saxon Chronicle</i>” 83–86</p> <p>“from <i>A Dictionary</i>” 556–561</p> <p>“from <i>The Life of Samuel Johnson</i>” 562–568</p> <p>“from <i>The Declaration of Independence</i>” 588</p> <p>“Homeless” 626–629</p>	<p>“On Making an Agreeable Marriage” 824–827</p> <p>“from <i>The Rights of Women</i>” 828–830</p> <p>“Condition of Ireland” 950–953</p> <p>“Progress in Personal Comfort” 954–956</p> <p>“The National Gallery” 1071–1072</p> <p>“from <i>The Right Stuff</i>” 1324–1327</p>
Summarizing and Paraphrasing 543–550	<p>“Chaucer’s Guided Tour” 94–95</p> <p>“Shakespeare Expert” 399–400</p> <p>“On Spring” 594–597</p> <p>“from <i>The Aims of the Spectator</i>” 598–600</p> <p>“from <i>In Athens Once</i>” 607–611</p>	<p>“Speech to Parliament” 812–814</p> <p>“On the Passing of the Reform Bill” 816–818</p> <p>“Birds on the Western Front” 1108–1112</p> <p>“Wartime Speech” 1118–1121</p> <p>“Defending Nonviolent Resistance” 1122–1126</p> <p>“We’ll Never Conquer Space” 1314–1320</p>
Responding to Literature on Tests 323–339	Critical Reading 219, 415, 645	Critical Reading 845, 1004, 1339

Connecting to Glencoe Literature

- 1 Creating Authentic Forms:** Teach these forms of writing and literature together.

Write Source Level 12	Glencoe British Literature, Units 1–3	Glencoe British Literature, Units 4–7
Personal Narratives 141–154	<p>“from <i>The Book of Margery Kempe</i>” 157–159</p> <p>“from <i>A House Unlocked</i>” 209–210</p> <p>“Meditation 17” 431–432</p> <p>“Letter to Her Daughter” 586–589</p> <p>“from <i>The Life of Samuel Johnson</i>” 634–639</p>	<p>“from <i>The Journals of Dorothy Wordsworth</i>” 755</p> <p>“Jabberwocky” 917–920</p> <p>“from <i>Testament of Youth</i>” 993</p> <p>“from <i>George Orwell’s Wartime Diary</i>” 997</p> <p>“Shooting an Elephant” 1037–1042</p> <p>“from <i>Imaginary Homelands</i>” 1292–1295</p>
Essay of Opposing Ideas 163–202	<p>“A Brief History of Heroes” 73–76</p> <p>“from <i>A Distant Mirror</i>” 185–187</p> <p>“from <i>The Ecclesiastical History of the English People</i>” 89–92</p> <p>“The Roads Now Taken” 152–154</p> <p>“Of Studies” 275–276</p> <p>“Throne of Blood” 398–401</p> <p>“Midsummer Night’s Spectacle” 402–404</p> <p>“from <i>Areopagitica</i>” 501</p> <p>“from <i>History of the Peloponnesian War</i>” 609–612</p> <p>“Death by Mosquito” 618–622</p> <p>“from <i>A Dictionary of the English Language</i>” 625–628</p>	<p>“from the Preface to <i>Lyrical Ballads</i>” 675</p> <p>“from <i>In Patagonia</i>” 787–790</p> <p>“from <i>Pilgrim at Tinker Creek</i>” 842–844</p> <p>“from <i>Wordsworth</i>” 847–848</p> <p>“from <i>Past and Present</i>” 873</p> <p>“What Is Love?” 904–907</p> <p>“from <i>Hardy and the Poetry of Isolation</i>” 967–968</p> <p>“Village People” 1011–1013</p> <p>“Down and Out in Europe” 1019–1023</p> <p>“from <i>The Great War and Modern Memory</i>” 1055–1058</p> <p>“Music Goes Global” 1311–1315</p> <p>“from <i>Catfish Row, Trinidad</i>” 1317–1318</p>
Essay of Argumentation 201–238	<p>“from <i>A Defence of Poesie</i>” 235</p> <p>“Speech to the Troops at Tilbury” 247</p> <p>“A Modest Proposal” 550–556</p> <p>“War Speech” 647–648</p>	<p>“from <i>A Defense of Poetry</i>” 677</p> <p>“from <i>The Rights of Women</i>” 697–701</p> <p>“Be Ye Men of Valor” 1114–1117</p> <p>“Shall We Choose Death?” 1207–1208</p>
Stories 341–350	<p>“from <i>The Lord of the Rings</i>” 63–65</p> <p>“from <i>The Collected Beowulf</i>” 66–71</p> <p>“from <i>Le Morte d’Arthur</i>” 190–196</p> <p>“from <i>The Pilgrim’s Progress</i>” 526–529</p> <p>“from <i>Gulliver’s Travels</i>” 559–567</p> <p>“from <i>A Journal of the Plague Year</i>” 604–607</p> <p>“from <i>The Battle of the Books</i>” 658–659</p> <p>“from <i>The Plague</i>” 613–616</p>	<p>“A Cup of Tea” 1003–1009</p> <p>“Miss Youghal’s Sais” 1028–1032</p> <p>“The Rocking-Horse Winner” 1079–1090</p> <p>“Araby” 1095–1099</p> <p>“The Demon Lover” 1123–1129</p> <p>“A Shocking Accident” 1140–1143</p> <p>“A Mild Attack of Locusts” 1240–1245</p> <p>“The Train from Rhodesia” 1251–1255</p> <p>“Games at Twilight” 1298–1303</p>
Plays 351–360	<p>“from <i>The Creation of Adam and Eve</i>” 15</p> <p>“from <i>Richard III</i>” 237</p> <p>Macbeth 307–394</p>	<p>“That’s All” 1226</p>
Poems 361–369	<p>Selected Poems 250–271, 282–293, 416–427, 437–467, 510</p>	<p>Selected Poems 682–693, 716–722, 740–749, 759–784, 800–841, 882–903, 908–915, 951–963, 1062–1067, 1216–1222</p>
MLA Research Report 371–416	<p>“Shakespeare” 473–477</p>	

Connecting to *Glencoe Literature* (continued)

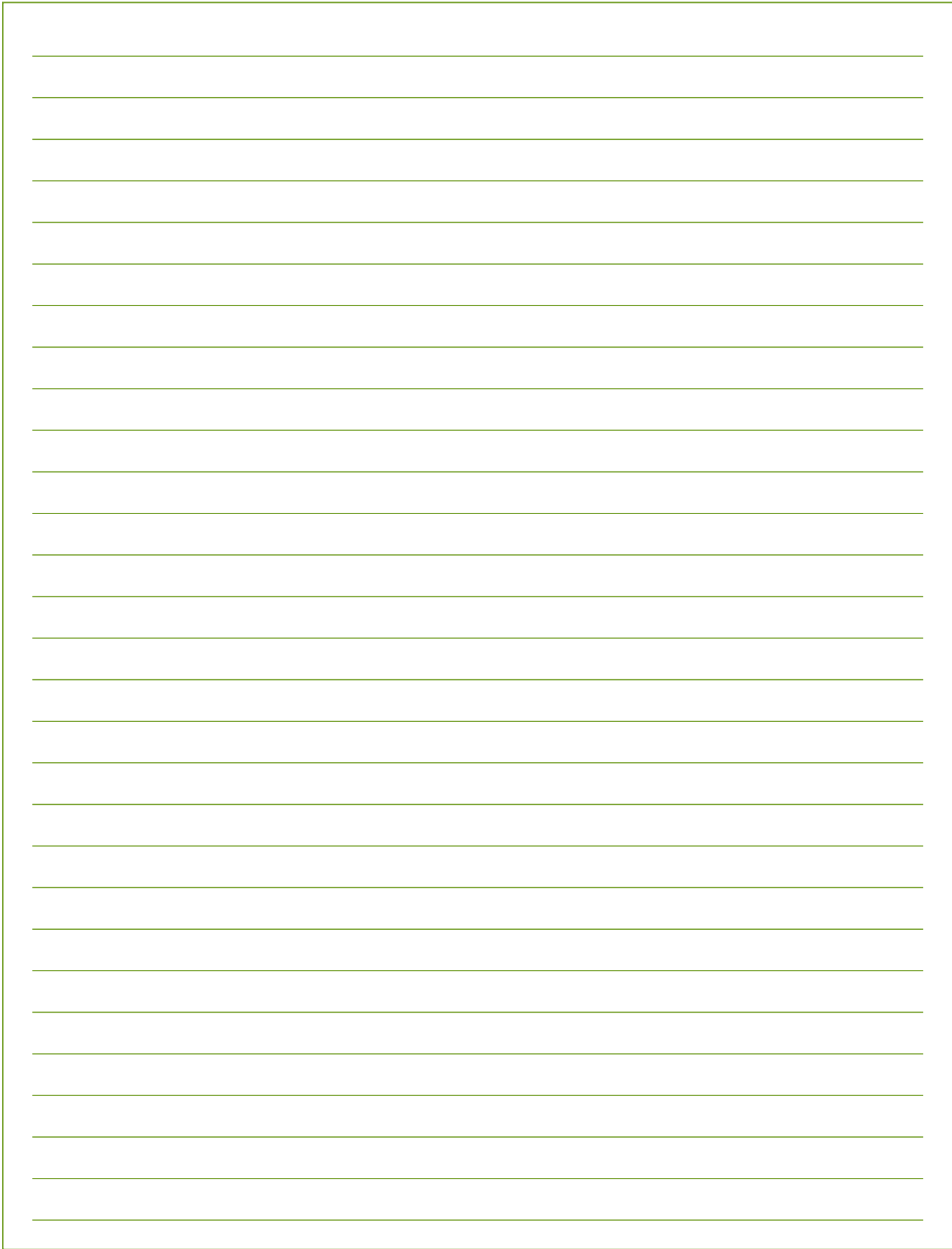
2 Using Mentor Texts: Use these literature selections to demonstrate writing concepts.

Write Source Level 12	Glencoe British Literature, Units 1–3	Glencoe British Literature, Units 4–7
Ideas 47–50, 51–58	<p>“A Brief History of Heroes” 73–76</p> <p>“The Roads Now Taken” 152–154</p> <p>“Of Studies” 275–276</p> <p>“Throne of Blood” 398–401</p> <p>“Midsummer Night’s Spectacle” 402–404</p> <p>“Epigrams” 573–574</p> <p>“from <i>The Spectator</i>” 596–599</p>	<p>“from <i>In Patagonia</i>” 787–790</p> <p>“from <i>Pilgrim at Tinker Creek</i>” 842–844</p> <p>“from <i>Past and Present</i>” 873</p> <p>“What Is Love?” 904–907</p> <p>“from <i>The Great War and Modern Memory</i>” 1055–1058</p> <p>“Music Goes Global” 1311–1315</p>
Organization 47–50, 59–66	<p>“from <i>A Distant Mirror</i>” 185–187</p> <p>“from <i>The Ecclesiastical History of the English People</i>” 89–92</p> <p>“from <i>History of the Peloponnesian War</i>” 609–612</p> <p>“from <i>A Dictionary of the English Language</i>” 625–628</p>	<p>“from the Preface to <i>Lyrical Ballads</i>” 675</p> <p>“from <i>Wordsworth</i>” 847–848</p> <p>“from <i>Hardy and the Poetry of Isolation</i>” 967–968</p> <p>“Village People” 1011–1013</p> <p>“Down and Out in Europe” 1019–1023</p> <p>“from <i>Catfish Row, Trinidad</i>” 1317–1318</p>
Voice 47–50, 67–72	<p>“from <i>The Lord of the Rings</i>” 63–65</p> <p>“from <i>The Collected Beowulf</i>” 66–71</p> <p>“from <i>Le Morte d’Arthur</i>” 190–196</p> <p>“from <i>The Pilgrim’s Progress</i>” 526–529</p> <p>“from <i>Gulliver’s Travels</i>” 559–567</p> <p>“from <i>A Journal of the Plague Year</i>” 604–607</p> <p>“from <i>The Battle of the Books</i>” 658–659</p> <p>“from <i>The Plague</i>” 613–616</p>	<p>“from <i>Hard Times</i>” 875</p> <p>“from <i>Jane Eyre</i>” 926–932</p> <p>“from <i>Ulysses</i>” 995</p> <p>“Miss Youghal’s Sais” 1028–1032</p> <p>“The Rocking-Horse Winner” 1079–1090</p> <p>“Araby” 1095–1099</p> <p>“from <i>A Room of One’s Own</i>” 1105–1108</p> <p>“The Tribe with Its Eyes on the Sky” 1210–1212</p> <p>“A Mild Attack of Locusts” 1240–1245</p>
Word Choice 47–50, 73–80	<p>“Bonny Barbara Allan” 203–204</p> <p>“Get Up and Bar the Door” 205–206</p> <p>“On Monsieur’s Departure” 246</p> <p>“from <i>The Odyssey</i>” 505</p> <p>“from <i>Paradise Lost</i>” 513–520</p> <p>“On Her Loving Two Equally” 533–535</p> <p>“from <i>The Rape of the Lock</i>” 577–581</p>	<p>“from <i>Proverbs of Hell</i>” 673</p> <p>“In My Life” 902</p> <p>“My Last Duchess” 938–939</p> <p>“Dulce et Decorum Est” 1053</p> <p>“Preludes” 1073–1074</p> <p>“Do Not Go Gentle” 1150</p> <p>“Not Waving but Drowning” 1190</p> <p>“Telephone Conversation” 1269–1270</p>
Sentence Fluency 47–50, 81–88	<p>“from <i>A House Unlocked</i>” 209–210</p> <p>“Meditation 17” 431–432</p> <p>“from <i>The Diary of Samuel Pepys</i>” 539–544</p> <p>“Letter to Her Daughter” 586–589</p>	<p>“from the Introduction to <i>Frankenstein</i>” 793–797</p> <p>“Jabberwocky” 917–920</p> <p>“Shooting an Elephant” 1037–1042</p> <p>“from <i>Imaginary Homelands</i>” 1292–1295</p>
Supporting Your Position 228–229	<p>“from <i>A Defence of Poesie</i>” 235</p> <p>“Speech to the Troops at Tilbury” 247</p> <p>“A Modest Proposal” 550–556</p> <p>“War Speech” 647–648</p>	<p>“from <i>A Defense of Poetry</i>” 677</p> <p>“from <i>The Rights of Women</i>” 697–701</p> <p>“Raising Their Voices” 706–712</p> <p>“Be Ye Men of Valor” 1114–1117</p> <p>“Shall We Choose Death?” 1207–1208</p>

Connecting to *Glencoe Literature* (continued)

- 3 Responding to Literature:** Select literature from your series and use *Write Source* to teach the process of responding.

<i>Write Source</i> Level 12	<i>Glencoe British Literature</i> , Units 1–3	<i>Glencoe British Literature</i> , Units 4–7
Critical Reading: Fiction 539–540	<ul style="list-style-type: none"> “from <i>The Lord of the Rings</i>” 63–65 “from <i>The Collected Beowulf</i>” 66–71 “from <i>Le Morte d’Arthur</i>” 190–196 “from <i>The Pilgrim’s Progress</i>” 526–529 “from <i>Gulliver’s Travels</i>” 559–567 “from <i>A Journal of the Plague Year</i>” 604–607 “from <i>The Battle of the Books</i>” 658–659 “from <i>The Plague</i>” 613–616 	<ul style="list-style-type: none"> “A Cup of Tea” 1003–1009 “Miss Youghal’s Sais” 1028–1032 “Araby” 1095–1099 “The Demon Lover” 1123–1129 “A Shocking Accident” 1140–1143 “A Snake in the Grass” 1155–1157 “from <i>Midnight’s Children</i>” 1185 “At the Pitt-Rivers” 1194–1200 “Two Sheep” 1274–1276 “B. Wordsworth” 1285–1289 “Games at Twilight” 1298–1303
Critical Reading: Poetry 541–542	<ul style="list-style-type: none"> “from <i>Beowulf</i>” 24–52 “from <i>Gilgamesh</i>” 60–61 “Seafarer” 79–82 “from <i>The Canterbury Tales</i>” 102–148 “from <i>Sir Gawain</i>” 164–181 “On Monsieur’s Departure” 246 “from <i>The Odyssey</i>” 505 “from <i>Paradise Lost</i>” 513–520 “On Her Loving Two Equally” 533–535 “from <i>The Rape of the Lock</i>” 577–581 	<ul style="list-style-type: none"> “My Last Duchess” 938–939 “Dreamers” 1049 “Dulce et Decorum Est” 1053 “Preludes” 1073–1074 “The Unknown Citizen” 1135 “Do Not Go Gentle” 1150 “Not Waving but Drowning” 1190 “Political Science” 1213–1214 “What We Lost” 1234 “Telephone Conversation” 1269–1270 “Chapter X” 1281 “Elegy for the Giant Tortoises” 1308–1309
Critical Reading: Nonfiction 533–538	<ul style="list-style-type: none"> “from <i>A Distant Mirror</i>” 185–187 “from <i>The Ecclesiastical History of the English People</i>” 89–92 “from <i>Areopagitica</i>” 501 “Epigrams” 573–574 “from <i>The Spectator</i>” 596–599 “from <i>History of the Peloponnesian War</i>” 609–612 “from <i>A Dictionary of the English Language</i>” 625–628 	<ul style="list-style-type: none"> “from the Preface to <i>Lyrical Ballads</i>” 675 “from <i>Pilgrim at Tinker Creek</i>” 842–844 “from <i>Past and Present</i>” 873 “What Is Love?” 904–907 “from <i>Hardy and the Poetry of Isolation</i>” 967–968 “Village People” 1011–1013 “Down and Out in Europe” 1019–1023 “from <i>The Great War and Modern Memory</i>” 1055–1058
Summarizing and Paraphrasing 543–550	<ul style="list-style-type: none"> “A Brief History of Heroes” 73–76 “The Roads Now Taken” 152–154 “Of Studies” 275–276 “Throne of Blood” 398–401 “Midsummer Night’s Spectacle” 402–404 “Death by Mosquito” 618–622 	<ul style="list-style-type: none"> “from <i>In Patagonia</i>” 787–790 “from <i>Wordsworth</i>” 847–848 “Music Goes Global” 1311–1315 “from <i>Catfish Row, Trinidad</i>” 1317–1318
Responding to Literature on Tests 323–339	Assessment 220–225, 486–491, 658–663	Assessment 858–863, 978–983, 1166–1171, 1334–1339



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