**Name**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Homeroom**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

Do Now Quiz – Vocabulary

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| **theorize disconsolate prosaic**  **precipitously manifest sublime** |

1. Which word means to show plainly or clearly? (1 point) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. Which word describes something dull, ordinary, or unimaginative? (1 point)
   1. sublime
   2. disconsolate
   3. precipitous
   4. prosaic
3. In “Robbie,” when Gloria saw Robbie at the factory, she rushed **precipitously** toward him. What does this mean? Why might she have moved so **precipitously**? What happened as a result? (2 points)

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1. How might a **prosaic** book differ from a **sublime** one? How might a reader react to each? (2 points)

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1. What does Isaac Asimov **theorize** will happen with robots in the future? Do you agree? Why or why not? (1 point)

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**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ / 7**

**Name**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

## Homeroom: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

## “There Will Come Soft Rains” (Day 2) “Not one would mind, neither bird nor tree”

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| **Lesson Objective:** Analyze the poem “There Will Come Soft Rains” and consider the relationship between nature and humanity. |

Do Now

**Directions**: Reread this quote from Isaac Asimov:

Science fiction can be defined as that branch of literature which deals with the reaction of human beings to changes in science and technology.

Choose one piece of technology you use every day:

* How do you **theorize** this technology will change in the future?
* How will human beings react to it? Why do you think so?
* **Challenge**: Write your response as a narrative set in the future in which these changes are **manifest**.

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###### “There Will Come Soft Rains”

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| **Sara Teasdale and World War I**  Sara Teasdale, an American poet, was born in St. Louis, Missouri in 1884. Her poem “There Will Come Soft Rains” was first published in July of 1918 in the midst of **World War I**. Prior to the war, she was known for her love poetry and sentimental, genteel1 style, but she began to express anti-military and anti-war sentiments in her work as the war continued. An eager student of Charles Darwin, she was fascinated by the natural world and Darwin’s conception of “survival of the fittest” in nature.  Considered the first modern war, World War I (at the time, known as the Great War) was an international conflict that lasted from 1914 to 1918. The war was virtually unprecedented in the carnage2 and destruction it caused, in part due to advances in military technologies such as the invention of machine guns, grenades, submarines, poison gas, flame throwers, warplanes, and tanks.  *Sara Teasdale*  In the early years of the war, the clash of 20th century technologies (e.g., rapid-firing artillery and modern machine guns) with 19th century military tactics like frontal attacks and bayonet3 charges resulted in huge numbers of casualties on both sides. The casualties suffered by the participants in World War I dwarfed those of previous wars: at least 8 million soldiers died as a result of wounds and/or disease. Civilian casualties are estimated to be even higher. Due to starvation, exposure, disease, and military encounters, around 13 million civilian deaths are attributable to the war.  1**genteel**: polite, refined, or respectable  2**carnage**: the violent killing of large numbers of people  3**bayonet**: a blade attached to a rifle; used in hand-to-hand fighting  *Australian infantry wearing gas masks, 1917*  *The machine gun was widely used during World War I.*  *French infantry armed with bayonets charging machine guns, 1914* |

1. **Turn and Talk**: How did military technology change during World War I? Compare and contrast these technological changes to those that occurred during WWII and the Cold War.

**There Will Come Soft Rains**

By Sara Teasdale

(War Time)

There will come soft rains and the smell of the ground,

And swallows circling with their shimmering sound;

And frogs in the pools singing at night,

And wild plum trees in tremulous1 white,

Robins will wear their feathery fire

Whistling their whims2 on a low fence-wire;

And not one will know of the war, not one

Will care at last when it is done.

Not one would mind, neither bird nor tree

If mankind perished3 utterly;

And Spring herself, when she woke at dawn,

Would scarcely know that we were gone.

1



Swallow

5



Plum Tree

10

1**tremulous**: shaking or trembling

2**whim**: a sudden wish or desire

3**perish**: to disappear or be destroyed

1. What is your first impression of this poem? What is it mostly about? How would you describe its **mood** (the general feeling or atmosphere of the piece)? Note any words or phrases that stand out to you.

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| **Notes** |

1. Image result for key iconReread lines 7-8:

*And not one will know of the war, not one*

*Will care at last when it is done.*

1. What does the pronoun “it” in line 8 refer to? Consider the poem’s historical context.\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
2. Who or what is the speaker referring to with the repeated pronoun “one”? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. Summarize lines 7-8:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Annotation Task:** Read the poem again and annotate any examples of **personification**.

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| **Notes** |

1. Reread lines 5-6 from the poem:

*During World War I, soldiers created* ***barbed-wire fences*** *to fortify trenches and block enemy advancement*

*Robins will wear their feathery fire*

*Whistling their whims on a low fence-wire;*

1. **Alliteration** refers to the occurrence of the same letter or sound at the beginning of adjacent or closely connected words. Annotate any examples of alliteration in the lines above.
2. How does the alliteration change the poem? Why might Teasdale have put it there? Consider any juxtaposition or contrast the alliteration emphasizes. (**Hint:** Consider the image above.)

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| **Notes** |

1. **Challenge**: How are the robins being **personified?**

Image result for key icon\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Consider the poem’s final couplet:

*And Spring herself, when she woke at dawn,*

*Would scarcely know that we were gone.*

1. **Turn and Talk**: Brainstorm any associations or potential symbolism you can think of connected with “spring.”

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| **Notes** |

1. Consider Teasdale’s use of capitalization. How is spring **personified**? What’s potentially **ironic** about these final lines?

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**Pages 96-98: On Your Own**

**Annotation Task:** Reread pp. 96-98 noting any depictions of nature (including technological imitations of nature).

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| Notes |

1. Image result for key iconReread these lines from p. 97:

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| The garden sprinklers whirled up in golden founts, filling the soft morning air with scatterings of brightness. The water pelted windowpanes, running down the charred west side where the house had been burned evenly free of its white paint. The entire west face of the house was burned black, save for five places. Here the silhouette in paint of a man mowing a lawn. Here, as in a photograph, a woman bent to pick flowers. Still farther over, their images burned on wood in one titanic instant, a small boy, hands flung into the air; higher up, the image of a thrown ball, and opposite him a girl, hands raised to catch a ball which never came down.  *The five spots of paint – the man, the woman, the children, the ball – remained. The rest was a thin charcoaled layer.*  *The gentle sprinkler rain filled the garden with falling light.* |

1. Consider the first and last lines of this excerpt:

* *The garden sprinklers whirled up in golden founts, filling the soft morning air with scatterings of brightness.*
* *The gentle sprinkler rain filled the garden with falling light.*

**Turn and Talk**: What is literally being described in these two lines? What strikes you about these images? What mood or atmosphere do they create?

1. What juxtaposition or contrast are you noticing between these details and the scene that comes between them? How might starting and ending the scene with these lines impact the overall mood?

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1. Recall the final lines of Teasdale’s poem: *And Spring herself, when she woke at dawn, / Would scarcely know that we were gone.*

Describe any similarities you see between the excerpt from p. 97 and Teasdale’s poem. Consider the relationship between humanity and nature.

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###### Additional Insights

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1. **Challenge**: What do you notice about the relationship between the house and nature? What might this suggest about the relationship between people and nature before the apocalypse (given who developed the technology)? Include embedded evidence from p. 97 in your response.

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**Pages 98-100**

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| **Teasdale and Bradbury**  *Adapted from "‘How Autocratic Our Country Is Becoming’: The Sentimental Poetess at War” by Melissa Girard, Journal of Modern Literature*  In his **post-apocalyptic** short story “There Will Come Soft Rains,” Ray Bradbury reuses the title of Teasdale’s poem and even reproduces the poem on its entirety. In his re-appropriation1, Bradbury portrays a future world that has been destroyed by mankind's heedless2 progress: mechanical mice scurry energetically around a house while a dog, covered in radioactive sores, lies down and dies. His story shares with Teasdale's poem the terrifying insight that mankind is no longer connected, organically3, to the natural world. The only species capable of mass, mechanized self-destruction, humans are utterly alone, detached from a natural world that no longer even notices we are there. Imported into the futuristic world of [2026], Teasdale’s words become bitterly ironic. As early as WWI, Bradbury implies, mankind had been warned.  1**re-appropriation**: reuse or reclamation in a new or different way  2**heedless**: inconsiderate or thoughtless  3**organically**: in a natural, simple, or fundamental way |

1. **Turn and Talk:** In science-fiction, the term **post-apocalyptic** is used to describe stories set in the aftermath of a catastrophically destructive disaster. How are both the story and the poem post-apocalyptic?

Image result for key icon

1. Paraphrase this quote from the article above:

*[Bradbury’s] story shares with Teasdale's poem the terrifying insight that mankind is no longer connected, organically, to the natural world*.

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**Annotation Task:** As you reread pp. 98-100, note any evidence of interactions between nature, humans, and technology. **Challenge**: Look for anything that reveals “mankind is no longer connected, organically, to the natural world,” as in the quote above.

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| **Notes** |

1. Image result for key iconReread these lines from p. 99:

Animals took shape: yellow giraffes, blue lions, pink antelopes, lilac panthers cavorting in crystal substance. The walls were glass. They looked out on color and fantasy. Hidden films clocked through well-oiled sprockets, and the walls lived.

1. **Turn and Talk**: What part of the house is being described? What **futuristic** elements does Bradbury imagine it includes?
2. How might this excerpt support the idea that in Bradbury’s depiction, “mankind is no longer connected, organically, to the natural world”? **Challenge**: What’s potentially **ironic** about the verb “lived”?

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##### Homeroom: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

## Exit Ticket

1. What does Sara Teasdale imagine in her poem, “There Will Come Soft Rains”? Include the word **post-apocalyptic** in your response.

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1. What makes Bradbury’s story post-apocalyptic? How is his vision of a **post-apocalyptic** future similar to Teasdale’s? How is it different? Consider both writers’ use of **personification**.

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**Homeroom**: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ **Class: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Homework**

**Directions**: Read the article below and answer the questions that follow.

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| **Ray Bradbury**  *Excerpted from “Ray Bradbury, Who Brought Mars to Earth With a Lyrical Mastery, Dies at 91”*  *by Gerald Jonas, the New York Times*  Image result for ray bradburyBy many estimations Ray Bradbury, a master of science fiction whose imaginative and lyrical evocations of the future reflected both the optimism and the anxieties of his own postwar America, was the writer most responsible for bringing modern science fiction into the literary mainstream. His books are still being taught in schools, where many a reader has been introduced to them half a century after they first appeared. Many readers have said Mr. Bradbury’s stories fired their own imaginations.  More than eight million copies of his books have been sold in 36 languages. Though none of his works won a Pulitzer Prize, Mr. Bradbury received a Pulitzer citation in 2007 “for his distinguished, prolific and deeply influential career as an unmatched author of science fiction and fantasy.”  **Ray Bradbury and Science Fiction**  Mr. Bradbury was hardly the first writer to represent science and technology as a mixed bag of blessings and abominations. The advent of the atomic bomb in 1945 left many Americans deeply ambivalent toward science. The same “super science” that had ended World War II now appeared to threaten the very existence of civilization. Science fiction writers, who were accustomed to thinking about the role of science in society, had forceful things to say about the nuclear threat. Bradbury packaged his troubling speculations about the future in an appealing blend of cozy colloquialisms and poetic metaphors.  Mr. Bradbury referred to himself as an “idea writer,” by which he meant something quite different from learned or scholarly. “I have fun with ideas; I play with them,” he said. “I’m not a serious person, and I don’t like serious people. I don’t see myself as a philosopher. That’s awfully boring.”  He added, “My goal is to entertain myself and others.” He described his method of composition as “word association,” often triggered by a favorite line of poetry.  **Biography**  Raymond Douglas Bradbury was born Aug. 22, 1920, in Waukegan, Ill. An unathletic child who suffered from bad dreams, he relished the tales of the Brothers Grimm and the Oz stories of L. Frank Baum, which his mother, the former Esther Moberg, read to him. An aunt, Neva Bradbury, took him to his first stage plays, dressed him in monster costumes for Halloween and introduced him to Edgar Allen Poe’s stories. He discovered the science fiction pulps and began collecting the comic-strip adventures of Buck Rogers and Flash Gordon. The impetus to become a writer was supplied by a carnival magician named Mr. Electrico, who engaged the boy, then 12, in a conversation that touched on immortality.  Though the writing life appealed to him most, he was not reclusive. He developed a flair for public speaking and was widely sought after on the national lecture circuit. There he talked about his struggle to reconcile his mixed feelings about modern life, a theme that animated much of his fiction and won him a large and sympathetic audience.  And he talked about the future, perhaps his favorite subject, describing how it both attracted and repelled him, leaving him filled with apprehension and hope. |

1. The article describes Bradbury’s representation of “science and technology as a mixed bag of blessings and abominations.” An **abomination** is something disgusting or hateful. How have we seen technology portrayed as this “mixed bag” in “There Will Come Soft Rains”?

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1. What does the author of this article describe in the first two paragraphs? Why might he have chosen to begin the article in this way?

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1. Bradbury died in 2012. Choose one specific piece of technology that has developed since his death (e.g., home systems like Alexa, the rise of social media, or improvements in drone technology). How do you think he might react this technology? Consider that the future filled him with “apprehension and hope.”

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