



Duke Farms

Lesson Plan: Exploring Nature Through Three Literary Genres (Short Story, Novel, Poems)—The Student as Poet/Short Storyist

Susan Pomerantz, Eastern High School, Voorhees, NJ

Appropriate for Grades: 6-8

Duration: 2-3 hours

Distance traveled by foot: 2.5-3 Miles (Total) (1 Mile Variation)

Standards (Includes focus standards, only.):

NAAEE Standards (Grades 4-8):

Strand 2.4 (Environment and Society) A- **Human/environment interactions**—Learners understand that human-caused changes have consequences for the immediate environment as well as for other places and future times. B- **Places**—Learners begin to explore the meaning of places both close to home and around the world.

Strand 4 (Personal and civic responsibility): A- **Understanding societal values and principles**—Learners understand that societal values can be both a unifying and a divisive force. B - **Recognizing citizens' rights and responsibilities**—Learners understand the basic rights and responsibilities of citizenship and their importance in promoting the resolution of environmental issues.; D - **Accepting personal responsibility**—Learners understand that their actions can have broad consequences and that they are responsible for those consequences.

Common Core State Standards (Grade 6):

CCSS.ELA-LITERACY.RL.6.4 (Craft & Structure): Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

CCSS.ELA-LITERACY.RL.6.9 (Integration of Ideas): Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

CCSS.ELA-LITERACY.W.6.3.D (Text Types and Purposes): Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.

CCSS.ELA-LITERACY.SL.6.1.A (Comprehension and Collaboration): Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

Objectives: Students will be able to actively read a short story, a short novel, and two poems in preparation for a creative writing field trip. Students will be able to:

- read critically and discuss a short story, a novel, and two poems that share nature as a theme
- analyze the differences in literary elements and techniques among the genres
- analyze the authors' purposes
- observe and draw inferences about the natural world as inspiration for fiction and poetry in a living laboratory (Duke Farms).

Background:

This lesson provides tools to help middle school students increase their reading speed, comprehension, enjoyment, and analytical abilities. Students will explore the connection between reading (three genres rooted in nature themes and topics) and their own creative writing abilities using a living laboratory (Duke Farms) as inspiration.

Key Vocabulary:

Character, Figurative language, Imagery, Novel, Literary elements/literary technique, Metaphor, Poetry/Poem, Plot (dramatic situation), Setting, Short Story, Simile, Symbol, Theme, Tone (See Appendix D for list of adjectives to describe tone); Grove, Meadow, Stewardship of the land

Materials:

- Clipboard with pen/pencil
- Duke Farms Map (available at front desk in Orientation Center)
- Copies of the map route (1 per student group)
- Teacher-compiled packets (chosen from the appendix below or teacher's own preference).
- "Sit-upon" recommended for sitting on the ground. ([Click here](#) for instructions on how to make a sit-upon. This can be a wonderful pre-field trip activity; sit-upons can be decorated with the student's name, images from nature, etc. Even older students enjoy this activity.)
- A backpack holding a bag lunch and water; layers of clothing depending upon the weather. Backpacks are recommended so students' hands are free for clipboards. (Remind students that this is a carry-in/carry-out park.)

Pre-visit activities:

I. For a period of 4-6 weeks prior to the field trip, students will closely read a short story, a novel, and two poems while completing instructional activities at the teacher's discretion. **See Appendix A for field-trip related student activity chart, Appendix B for teacher "key".** Some links and suggestions for full instructional units and materials follow each selection:

A. SHORT STORY

"Zlateh the Goat" by Isaac Bashevis Singer

* Follow this link for an annotated text of the story:

<http://www.wsfcs.k12.nc.us/cms/lib/NC01001395/Centricity/Domain/7672/Zlateh%20the%20Goat.pdf>

* Follow this link to a 7-day lesson plan:

[Zlateh the Goat - Achieve the Core](#)

<http://achievethecore.org/file/634>

B. NOVEL

My Side of the Mountain, a novel by Jean Craighead George

* Option for study guide: https://www.teachervision.com/tv/printables/TCR/1557346046_40-50.pdf

* Another option for study guide:

<http://www.scholastic.com/teachers/sites/default/files/asset/file/my-side-of-the-mountain-bookfile.pdf>

*One last option for study guide:

[My Side Of The Mountain - Achieve the Core](#)

<http://achievethecore.org/file/1611>

* A discussion guide: <http://www.scholastic.com/teachers/lesson-plan/my-side-mountain-discussion-guide>

C. POEMS

1. "Deserted Farm" a poem by Mark Vinz

* Link to a copy of the poem:

[Deserted Farm](#)

<http://www.nthurston.k12.wa.us/cms/lib/WA01001371/Centricity/Domain/663/Deserted%2520Farm.d...>

* Link for poetic elements found in this poem and some general poetry study suggestions:

<http://www.heinemann.com/shared/onlineresources/e02710/introduction.pdf>

*Link for a study guide that includes a compare/contrast exercise with Ted Kooser's "Abandoned Farmhouse":

2. "The Last Wolf", a poem by Mary Tallmountain

* Link to a copy of the poem: <http://loc.gov/poetry/180/167.html>

* Link to poem(includes two translations) followed by brief commentary/analysis:
<http://www.goethe.de/ins/us/lp/kul/mag/tri/com/exi/en5687548.htm>

- II. Immediately prior to the field trip, review with your students the mission and layout of Duke Farms. Review with students the objectives of the field trip; each student should have a copy of these objectives in his/her packet.
- A. Students will have completed several lessons: short story, novel, and poems (see above) based on teacher's discretion (4-6 weeks prior to field trip).
 - B. Students will have compiled a comparison chart (Appendix A) that helps them compare and contrast these different genres in terms of their approaches to similar themes and topics. (See Appendix B for suggested responses/teacher "key".)
 - C. During the field trip, students will visit several sites on the Duke Farms property and complete a pre-writing chart (Appendix C) that will serve as the basis for their own original creative writing assignment based on theme and selected literary elements.
 - D. **VARIATIONS: Teachers may choose part or all of the selections suggested in "Pre-visit Activities" above. Teachers may substitute other literary selections. NOTE: Field trip may precede in-class instructional units.**

FIELD TRIP PROCEDURE

Introduction (5 minutes):

Assemble all students in the Farm Barn Orientation Center. Here you can obtain Duke Farms maps. Please use this time to have students use the restroom as facilities are limited once you head out into the field. Explain to students that they are at Duke Farms, a property dedicated to protecting and creating habitats for native plants and animals. Please remind your students that Duke Farms was created for the animals, and that you are visitors to the animals' homes.

Today the students will visit several locations on the grounds: Orientation Center Classroom, Orchid Range Meadow, Oak Woods, and the Old Foundation. Students will then return to the Orientation Center Classroom where they may begin a culminating first draft activity for their own creative writing product (short story or poem). First drafts may also begin in the classroom or as a homework assignment.

Activity (2.5 to 3 hours, including hiking time, depending on locations chosen/time spent at each):

1. Students will gather in the Classroom and organize their Appendix A charts and be sure they have their Appendix C pre-writing/note-taking charts ready. Teachers will review story/poem themes and literary elements with students to focus them on ideas they may develop for their own creative writing (30 minutes).
2. Students should visit the lavatory as the hike will take 1½-2 hours.
3. Students move to Central Way past the Hay Barn, to make a right onto Railroad Way and walk to Orchid Range Meadow. Students can find a place to settle comfortably on their sit-upons for some observation/note-taking. Students might refer to their Appendix A response sheets to imagine the settings and themes from the short story and the novel. Students should then given 5-10 minutes of time for quiet reflection before turning to their Pre-write charts on which they will fill in several boxes with their own words/ideas/observations. (From Orientation Center, walk of about two-thirds of a mile = 10-15 minutes PLUS observation/writing time of 15 minutes = 30 minutes).

4. Students will then resume their hike along Railroad Way and walk to the Dragonfly Pond area. Students can find a place to settle comfortably on their sit-upons for some observation/note-taking. Students might again refer to their Appendix A response sheets to recall the settings and themes from the short story and the novel. Students should then be given 5-10 minutes of time for quiet reflection before turning to their pre-write charts on which they will fill in several boxes with their own words/ ideas/observations. (Walk of about one-third of a mile from Orchid Range Meadow location = 5+ minutes PLUS observation/writing time of 15 minutes = 20 minutes).
5. Students will then resume their hike (several route options—see map) with a walk to the Old Foundation. Students can find a place to settle comfortably on their sit-upons for some observation/note-taking. Students might refer to their Appendix A response sheets to recall the settings and themes from the poems. Students will view the enormous Old Foundation to observe how nature is reclaiming this manmade structure. Students should then be given 5-10 minutes of time for quiet reflection before turning to their pre-write charts on which they will fill in several boxes with their own words/ ideas/observations. (Walk of about two-thirds of a mile from Dragonfly Pond location = 10-15 minutes PLUS observation/writing time of 15 minutes = 30 minutes).
6. The return to the Orientation Center is roughly two-thirds of a mile and should take 20 minutes.
7. **NOTE: Teachers should keep an eye on the time! The property is engaging and extensive, and with so much to see, the above-outlined tour can take two or more hours. Unfortunately, student enthusiasm may need to be corralled in order to make it back to the Orientation Center on time.**
8. **CONCLUSION:** Students will come back together again in the Orientation Center classroom (or back in their own classroom if time is tight) to begin planning or drafting their poem or short story.
9. **VARIATION:** Groups with limited time may wish to go directly to the Old Foundation area. This hike would take under an hour total time (there and back) and students could spend more time at one location in reflection, observation, and note-taking. Teachers may also want to investigate the use of the tram.

Possible Assessments (should be tailored to student experience/skill level):

1. Students' creative writing pieces can be scored according to formal rubrics.
2. Students can engage in a graded discussion about the effectiveness of various literary genres in expressing similar and related themes.

Resources:

George, Jean Craighead. *My Side of the Mountain*. New York: E.P. Dutton, 1975. Print.

For additional sources, see links under "Pre-visit Activities" above.

****DISCLAIMER****

Duke Farms serves as a habitat for native plants and animals. Care should be taken when exploring the grounds. Hazards such as open waterways, roadways with bicycles, vehicles and pedestrians, poison ivy and stinging and biting insects are present on the property. Adults are responsible for the minors in their care. Precaution should be taken to avoid prolonged exposure to the sun as well as to biting and stinging insects. Participants should bring water; there are water bottle filling stations in the Farm Barn. Participants should familiarize themselves with potential hazards and prepare accordingly. This is a carry-in, carry-out facility so all garbage created during your program should be taken back with you to your school.

APPENDIX A: Summary Charts

SHORT STORY: "Zlateh the Goat" by Isaac Bashevis Singer

Note: Students should be instructed to search the story for nature references for purposes of this field trip.

Central Theme	
Plot/Setting	
Character(s)	
Point of View	
Imagery (Include page reference.)	
Metaphor, Simile, Other Figurative Language Devices	
Symbols	
Tone/Mood (See Appendix D for lists of adjectives to describe tone)	
Other? (Moral of this tale?)	
Personal Connection	

NOVEL

My Side of the Mountain by Jean Craighead George (Chapter 10: How a Door Came to Me)

Note: Students should be instructed to search the chapter for nature references for purposes of this field trip.

Central Theme	
Plot/Setting	
Character(s)	
Point of View	
Imagery (Include page reference for all examples.)	
Analogy, synecdoche, contrast, humor	
Tone/Mood	
Other (Theme/Meaning)	
Personal Connection	

POEM #1: "Deserted Farm" by Mark Vinz

Note: Students should be instructed to cite line numbers when recording text evidence.

Central Theme	
Dramatic Situation (Who is the speaker? Who is the audience? What happens?)	
Form, meter, sound devices	
Imagery	
Metaphor	
Simile	
Diction	
Personification	
Tone/Mood	
Personal Connection	

POEM #2: "The Last Wolf" by Mary Tallmountain

Note: Students should be instructed to cite line numbers when recording text evidence.

Central Theme	
Dramatic Situation (Who is the speaker? Who is the audience? What happens?)	
Form, meter, sound devices	
Imagery	
Metaphor	
Syntax	
Diction	
Tone/Mood	
Personal Connection	

COMPARISON CHART

Directions: One of our goals has been to “compare and contrast texts in different forms or genres (e.g., stories and poems) in terms of their approaches to similar themes and topics” (ccss). Work with a partner to complete the following chart to help guide our discussion about how different types of literature (a short story, a novel, and poems) can express a common theme (in this case, people’s relationships with nature).

Put an “X” in the box ONLY if you decide that the literary element is one of the most important “tools” used by the author to construct his/her theme and meaning in the story or the poem. Be ready to back up your selection with evidence from the story/poem.

LITERARY ELEMENT	“Zlateh the Goat”	<i>My Side of the Mountain</i>	“Deserted Farmhouse”	“The Last Wolf”
Character(s)				
Imagery				
Metaphor				
Plot (Dramatic Situation)				
Setting				
Simile				
Symbol				
Theme (Specific)*				
Tone				

*Note: While the broad theme of all these pieces of literature relates to people’s relationships with nature, each piece may express a different opinion about what that relationship is or should be.

APPENDIX B: Summary Charts (Teacher “key”. NOTE: The following represents a SAMPLE of possible responses and is not to be considered to be comprehensive.)

SHORT STORY: “Zlateh the Goat” by Isaac Bashevis Singer (1904-1988)

Note: Students should be instructed to search the story for nature references for purposes of this field trip.

Central Theme(s)	Bond between humans and animals A young boy finds the courage of his convictions
Plot/Setting	Small village (possibly Singer’s native Poland, the setting for many of his stories). The father of a poor family instructs 12-year-old Aaron to take an aging pet goat, Zlateh, to the butcher for slaughter to provide necessities at Hanukkah. Boy and goat seek shelter in a blizzard and save one another’s life. Aaron returns to his home after the storm having determined never to bring Zlateh for slaughter.
Character(s)	Reuven, a furrier (Aaron’s father) Leah (Aaron’s mother) Aaron (12 years old) Anna and Miriam (Aaron’s sisters) Zlateh the Goat (12 years old)
Point of View	Third person, limited (Aaron’s perspective)
Imagery (Include page reference.)	“She licked Reuven’s hand. She shook her small, white beard” (415). “A large black cloud with a bluish center appeared in the east and spread itself rapidly over the sky. A cold wind blew in with it. The crows flew low, croaking” (415). “Icicles hung from her white beard and her horns were glazed with frost” (416). “The dried hay, grass, and field flowers exuded the warmth of the summer sun” (418). “The snow continued to fall and the wind wailed, first with one voice and then with many. Sometimes it had the sound of devilish laughter” (419). “The sky became clear and the moon shone, casting silvery nets on the snow” (419). “And Zlateh would scratch her neck with a horn, shake her white bearded head, and come out with the single sound which expressed all her thoughts, and all her love” (420).
Metaphor, Simile, Other Figurative Language Devices	Personification of the wind and weather throughout. “He was a snow child, born of the snow, and so was Zlateh” (419). “The moon swam in the sky as in a sea” (419). Do Zlateh’s horn and white beard have special meaning? Many references!
Symbols	The road to and from the village (Aaron’s coming-of-age “path”) The haystack (and other contrasts (paradoxes?)—indoors/outdoors; gentle nature/harsh nature; dreams/reality; life/death
Tone/Mood	Singer’s pathos in this story establishes a close connection between audience and each character’s emotions, Zlateh’s spirit, and the harshness of life and landscape as well as its beauty. Singer’s ethos is created through his pathos. The ethos (in addition to Aaron’s coming-of-age in this, his <i>bar mitzvah</i> year) is stated below in Zlateh’s voice.
Other? (Moral of this tale?)	“We must accept all that God gives us—heat, cold, hunger, satisfaction, light, and darkness” (419).
Personal Connection	Responses will vary.

NOVEL (Teacher “key”. NOTE: The following represents a SAMPLE of possible responses and is not to be considered to be comprehensive.)

***My Side of the Mountain* by Jean Craighead George** (Chapter 10: How a Door Came to Me)

Note: Students should be instructed to search the chapter for nature references for purposes of this field trip.

Central Theme	<p>> A young person connects personally and emotionally with the land (nature) > A young person seeks independence & adventure/learns survival skills > A young person strikes a balance between wanting solitude and finding his place in society</p> <p>Chapter Theme: Appreciation of nature and creatures large and small/avoidance of humans!</p>
Plot/Setting	<p>“Sam Gribley is terribly unhappy living in New York City with his family, so he runs away to the Catskill Mountains to live by himself. With only a penknife, a ball of cord, forty dollars, and some flint and steel, he intends to survive on his own. Sam learns about courage, danger, and independence during his year in the wilderness, a year that changes his life forever” (book jacket-Puffin Books).</p>
Character(s)	<p>Sam (12 years old) Frightful (a falcon) The Baron Weasel</p>
Point of View	<p>First person through Sam Gribley’s point of view</p>
Imagery (Include page reference.)	<p>“Bushes cracked, leaves scuttled, and a man with a rifle came into the meadow” (56). “I wrote this on a piece of birch bark. ‘I think I grew an inch on venison!’ Frightful and I went to the meadow when the meal was done, and I flopped in the grass. The stars came up, the ground smelled sweet, and I closed my eyes. I heard ‘pip, pop, pop, pop.’” (57).</p>
Analogy, synecdoche, contrast, humor	<p>Sam takes the role of Frightful’s mother, soothing her so she would stay quiet and not attract the attention of the poacher (56). “I stayed on the bed all morning, telling the fierce little bundle of feathers in my hand that there was deer meat in store for her if she would just wait with me” (57). Sam (and his animal companions as well as the deer) are sympathetic characters; the poacher is not. “Way down the other side of the mountain, I heard another shot. I sure hoped that deer dropped on the poacher’s toes and that he would now go home” (57).</p>
Tone/Mood	<p>Tense, set by the danger of being discovered by the poacher. Gratitude (meal) and reverence (hearing/seeing the earthworms come out of their holes).</p>
Other (Theme/Meaning)	<p>“Little bubbles of air snapped as these voiceless animals of the earth came to the surface. That got me to smiling. I was glad to know this about earthworms. I don’t know why, but this seemed like one of the nicest things I had learned in the woods—that earthworms, lowly, confined to the darkness of the earth, could make just a little stir in the world” (58).</p>
Personal Connection	<p>Responses will vary.</p>

POEM #1: “Deserted Farm” by Mark Vinz (Teacher “key”. NOTE: The following represents a **SAMPLE** of possible responses and is not to be considered to be comprehensive.)

Note: Students should be instructed to cite line numbers when recording text evidence.

Central Theme	The old ways of life (independent farmhouses) are disappearing— nature reclaims mankind’s monuments.
Dramatic Situation (Who is the speaker? Who is the audience? What happens?)	Speaker does not assume a persona in this poem, but wants the audience to understand the significance of the decay of the deserted farmhouse.
Form, meter, sound devices	*Two quatrains of free verse *No rhyme scheme (end rhyme or internal) *Perhaps some assonance of the long and short “o” sound contributes to effect of loss/longing/mourning→hope: “stood” (1), “skeleton” (3), “forever,” “shores” (4), “moans,” “softly” (5), “house,” “collapses,” “broken” (6), “tomorrow,” “blossoms,” “open” (7), “roofbeams” (8).
Imagery	Entire second stanza
Metaphor	“empty milking stall” (2) “exiled forever on shores of prairie.” (4) “heavy lilac blossoms” (7) “roofbeams” (8)
Simile	the empty milking stalls rise up <u>like the skeleton</u> of an ancient sea beast exiled forever on shores of prairie. (2-4) the house collapses like a broken prayer. (6)
Diction	“Empty, skeleton, ancient sea beast, exiled forever, decaying, moans, collapses”-contribute to theme/mood of loss/longing. “Tomorrow, blossoms, open, higher, reeling in wind” – contribute to theme/mood of rebirth/hope/supremacy of nature.
Personification	“the empty milking stalls rise up” (2), “exiled” (4) “Decaying timber moans softly in twilight” (5)
Tone/Mood	Loss/longing/mourning Shifts into tone of hopefulness. Theme of inevitability of cycles of birth/death ... mankind’s ambiguously symbiotic/tyrannical relationship with nature?
Personal Connection	Responses will vary.

POEM #2: “The Last Wolf” by Mary Tallmountain (Teacher “key”. NOTE: The following represents a SAMPLE of possible responses and is not to be considered to be comprehensive.)

Note: Students should be instructed to cite line numbers when recording text evidence.

<p>Central Theme http://www.goethe.de/ins/us/lp/kul/mag/tri/com/exi/en5687548.htm</p>	<p>Collapse of civilization Arrogance of human confidence in technology Human indifference to nature/neglect of natural system “Any community that does not include a place within for all living things—even those that humans do not naturally feel kinship for—is ultimately doomed.” (See “source”-to the left.)</p>
<p>Dramatic Situation (Who is the speaker? Who is the audience? What happens?)</p>	<p>The speaker, a person who sympathizes with the last wolf and distances herself from the “they” (other people) who have replaced the landscape with technology and structures, speaks both to any remaining people who might join her cause, and finally, in the last two-line stanza, to the wolf.</p>
<p>Form, Meter, Sound Devices</p>	<p>Free verse, some sound devices such as: <u>Assonance</u> “clutter and rubble of quiet blocks” (14) <u>Consonance</u> of the “w”: “wolf, toward, down, warrens, crowned, way, eastward, wild, low, whine, narrow, west, waiting, watched, white, yellow, eyebrows, know, what” These sounds necessarily slow the pace of the poem, especially when read aloud.</p>
<p>Imagery</p>	<p>“baying echoes” (3) “flicking red and green/of traffic signals” (9-10) “low whine” (16), “I heard him snuffle at the door...”(20), “He trotted across the floor, he laid his long gray muzzle/on the spare white spread/and his eyes burned yellow/his small dotted eyebrows quivered” (22-26)</p>
<p>Metaphor</p>	<p>All aspects of the poem are metaphor; however, one might pay particular attention to the “narrow bed looking west,” (19) with its “spare white spread” (24) Ask students for what this could be a metaphor. Narrow bed=coffin? Looking west=new frontiers? Death (where the sun sets)?</p>
<p>Syntax</p>	<p>No punctuation [to capture wolf’s “wild loping gait” (12) and man’s unchecked encroachment] until the last two lines: “Yes, I said./ I know what they have done.” (27-28) The short, sobering sentences draw attention to the finality of the deed.</p>
<p>Diction</p>	<p>VERBS: hurried, heard, passing, baying (11), hear, ascending, came, sat, looking, waiting, heard, snuffle, watched, trotted, laid, burned, quivered, said, know, have done. PARTICIPLES: ruined, baying (3), smashed, crowned, standing, lighted, flicking, loping (12) NATURAL OBJECTS/ACTIONS: wolf, baying, warrens, wild loping gait, deadly night, voice ascending the hill, snuffle, long gray muzzle, eyes burned yellow/his small dotted eyebrows quivered MANMADE OBJECTS/ACTIONS: ruined city, smashed warrens, Montgomery Street, ruby-crowned highrises, lighted elevators useless, traffic signals, clutter and rubble of quiet blocks, floor by empty floor, room, narrow bed, door, floor, spare white spread</p>
<p>Tone/Mood</p>	<p>quietly urgent, pleading, resigned, saddened, tragic, desperate...</p>
<p>Personal Connection</p>	<p>Responses will vary.</p>

APPENDIX C: Pre-Writing Activity (Directions and Chart):

Page 1 -- Directions:

Your learning objective/goal for this activity is to develop ideas in a nature setting for writing your own poem or short story (as assigned by the teacher). You will reinforce your knowledge about literary terms and your skills analyzing themes by creating your own literary language and theme/story.

See the rubric (Note to teacher: rubric not provided in this lesson plan.) for specific requirements and scoring/grading expectations.

Pre-write Chart: Ideas for My Story/Poem

Duke Farms Location	Story Ideas (Plot, Characters, Theme, etc.)	Literary Language (Ideas for details, symbols, metaphors, similes, imagery, etc...)
Orchid Range Meadow		
Dragonfly Pond		
Old Foundation		

APPENDIX D: WORDS TO DESCRIBE TONE

I. This link provides wonderful suggestions for words to describe tone.

<https://english101-martin.wikispaces.com/Author's+Tone+Words>

II. This list provides other terms with only some crossover with the list linked above.

absurd	earnest	objective
afraid	ecstatic	optimistic
agitated	encouraging	outraged
aggravated	enthusiastic	outspoken
ambivalent	excited	paranoid
amused	facetious	passive
angry	formal	persuasive
apathetic	frenetic	pessimistic
apologetic	friendly	playful
appreciative	frustrated	pleading
arrogant	ghoulish	pleasant
artificial	grim	proud
authoritative	happy	questioning
bemused	hard	reverent
bitter	harsh	ridiculous
brash	hating/hateful	righteous
calm	haughty	romantic
caustic	hollow	sad
cheerful	humble	sarcastic
cheery	humorous	satiric
coarse	hurt	scholarly
comic	impassioned	scornful
compassionate	indignant	seductive
condemning	inquisitive	serious
condescending	instructive	sharp
confused	intense	snooty
consoling	ironic	solemn
content	irreverent	soothing
contradictory	joyous/joyful	straightforward
critical	lighthearted	superficial
cynical	loud	surprised
dejected	loving	sweet
depressed	malicious	sympathetic
desperate	manipulative	tragic
detached	melancholic	uninterested
disappointed	miserable	upset
disgusted	mocking	vibrant
disinterested	nervous	vindictive
distressed	nostalgic	whimsical
dreamy	numb	wistful

Adapted from
<http://faculty.valencia.cc.fl.us>