



GRADE 4 Core Knowledge Language Arts®

Unit 4

Listen, My Children

Poems for Fourth Graders

Teacher Guide





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This OER unit is offered as a supplement to the core CKLA program developed by the Core Knowledge Foundation. The unit is not part of the current CKLA print program available for purchase from Amplify.

However, as we gather more feedback on how this unit works in classrooms, Amplify and the Core Knowledge Foundation will consider how this unit may be incorporated into future iterations of the core CKLA program sold by Amplify.

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Alignment to the Common Core State Standards

The following chart indicates which lessons in the *Poetry* unit address content from the Common Core State Standards (CCSS).

Unit 4: Poetry		Lessons									
		1	2	3	4	5	6	7	8	9	10
Reading Standards for Literature											
Key Ideas and Details											
STD RL.4.1	Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.										
STD RL.4.2	Determine a theme of a story, drama, or poem from details in the text; summarize the text.		✓				✓				
STD RL.4.3	Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).										
Craft and Structure											
STD RL.4.4	Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).										
STD RL.4.5	Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.	✓									
STD RL.4.6	Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.										
Integration of Knowledge and Ideas											
STD RL.4.7	Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.										
STD RL.4.8	(Not applicable to literature)										
STD RL.4.9	Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.										
Range of Reading and Level of Text Complexity											
STD RL.4.10	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the Grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Unit 4: Poetry		Lessons									
		1	2	3	4	5	6	7	8	9	10
Reading Standards for Informational Text											
Key Ideas and Details											
STD RI.4.1	Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.										
STD RI.4.2	Determine the main idea of a text and explain how it is supported by key details; summarize the text.										
STD RI.4.3	Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.										
Craft and Structure											
STD RI.4.4	Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a Grade 4 topic or subject area.										
STD RI.4.5	Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.										
STD RI.4.6	Compare and contrast a firsthand and secondhand account of the same event or topic; describe the differences in focus and the information provided.										
Integration of Knowledge and Ideas											
STD RI.4.7	Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.										
STD RI.4.8	Explain how an author uses reasons and evidence to support particular points in a text.										
STD RI.4.9	Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.										
Range of Reading and Level of Text Complexity											
STD RI.4.10	By the end of year, read and comprehend informational texts, including history/social studies, science, and technical texts, in the Grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.										
Reading Standards for Foundational Skills											
Phonics and Word Recognition											
STD RF.4.3	Know and apply grade-level phonics and word analysis skills in decoding words.										
STD RF.4.3a	Use combined knowledge of all letter-sound correspondences, syllabication patterns, and morphology (e.g., roots and affixes) to read accurately unfamiliar multisyllabic words in context and out of context.										

Unit 4: Poetry		Lessons									
		1	2	3	4	5	6	7	8	9	10
Fluency											
STD RF.4.4	Read with sufficient accuracy and fluency to support comprehension.										
STD RF.4.4a	Read grade-level text with purpose and understanding.										
STD RF.4.4b	Read grade-level prose and poetry orally with accuracy, appropriate rate, and expression on successive readings.					✓		✓			
STD RF.4.4c	Use context to confirm or self-correct word recognition and understanding, rereading as necessary.										
Writing Standards											
STD W.4.1	Write opinion pieces on topics or texts, supporting a point of view with reasons and information.										
STD W.4.1a	Introduce a topic or text clearly, state an opinion, and create an organizational structure in which related ideas are grouped to support the writer's purpose.										
STD W.4.1b	Provide reasons that are supported by facts and details.										
STD W.4.1c	Link opinion and reasons using words and phrases (e.g., for instance, in order to, in addition).										
STD W.4.1d	Provide a concluding statement or section related to the opinion presented.										
STD W.4.2	Write informative/explanatory texts to examine a topic and convey ideas and information clearly.										
STD W.4.2a	Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.										
STD W.4.2b	Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.										
STD W.4.2c	Link ideas within categories of information using words and phrases (e.g., another, for example, also, because).										
STD W.4.2d	Use precise language and domain-specific vocabulary to inform about or explain the topic.										
STD W.4.2e	Provide a concluding statement or section related to the information or explanation presented.										
STD W.4.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.	✓									✓
STD W.4.3a	Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.										
STD W.4.3b	Use dialogue and description to develop experiences and events or show the responses of characters to situations.										

Unit 4: Poetry		Lessons												
		1	2	3	4	5	6	7	8	9	10			
STD W.4.3c	Use a variety of transitional words and phrases to manage the sequence of events.													
STD W.4.3d	Use concrete words and phrases and sensory details to convey experiences and events precisely.	✓	✓	✓	✓	✓	✓	✓	✓					
STD W.4.3e	Provide a conclusion that follows from the narrated experiences or events.													
Production and Distribution of Writing														
STD W.4.4	Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)													
STD W.4.5	With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including Grade 4 on page 29.)													
STD W.4.6	With some guidance and support from adults, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of one page in a single sitting.													
Research to Build and Present Knowledge														
STD W.4.7	Conduct short research projects that build knowledge through investigation of different aspects of a topic.													
STD W.4.8	Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.													
STD W.4.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.													
STD W.4.9a	Apply Grade 4 Reading standards to literature (e.g., “Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions].”).													
STD W.4.9b	Apply Grade 4 Reading standards to informational texts (e.g., “Explain how an author uses reasons and evidence to support particular points in a text”).													
STD W.4.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.													

Unit 4: Poetry		Lessons									
		1	2	3	4	5	6	7	8	9	10
Speaking and Listening Standards											
Comprehension and Collaboration											
STD SL.4.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 4 topics and texts, building on others' ideas and expressing their own clearly.	✓	✓	✓	✓	✓	✓	✓	✓	✓	
STD SL.4.1a	Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.										
STD SL.4.1b	Follow agreed-upon rules for discussions and carry out assigned roles.	✓	✓	✓	✓	✓	✓	✓	✓	✓	
STD SL.4.1c	Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.										
STD SL.4.1d	Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.										
STD SL.4.2	Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.										
STD SL.4.3	Identify the reasons and evidence a speaker provides to support particular points.										
Presentation of Knowledge and Ideas											
STD SL.4.4	Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.										
STD SL.4.5	Add audio recordings and visual displays to presentations when appropriate to enhance the development of main ideas or themes.										
STD SL.4.6	Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation. (See Grade 4 Language standards 1 on page 28 for specific expectations.)										
Language Standards											
Conventions of Standard English											
STD L.4.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.										
STD L.4.1a	Use relative pronouns (<i>who, whose, whom, which, that</i>) and relative adverbs (<i>where, when, why</i>).										
STD L.4.1b	Form and use the progressive (e.g., <i>I was walking; I am walking; I will be walking</i>) verb tenses.										

Unit 4: Poetry		Lessons												
		1	2	3	4	5	6	7	8	9	10			
STD L.4.1c	Use modal auxiliaries (e.g., can, may, must) to convey various conditions.													
STD L.4.1d	Order adjectives within sentences according to conventional patterns (e.g., <i>a small red bag rather than a red small bag</i>).													
STD L.4.1e	Form and use prepositional phrases.													
STD L.4.1f	Produce complete sentences, recognizing and correcting inappropriate fragments and run-ons.													
STD L.4.1g	Correctly use frequently confused words (e.g., <i>to, too, two; there, their</i>).													
STD L.4.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.													
STD L.4.2a	Use correct capitalization.													
STD L.4.2b	Use commas and quotation marks to mark direct speech and quotations from a text.													
STD L.4.2c	Use a comma before a coordinating conjunction in a compound sentence.													
STD L.4.2d	Spell grade-appropriate words correctly, consulting references as needed.													
Knowledge of Language														
STD L.4.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.													
STD L.4.3a	Choose words and phrases to convey ideas precisely.													
STD L.4.3b	Choose punctuation for effect.													
STD L.4.3c	Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion).													
Vocabulary Acquisition and Use														
STD L.4.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on Grade 4 reading and content, choosing flexibly from a range of strategies.													
STD L.4.4a	Use context (e.g., definitions, examples, or restatements in text) as a clue to the meaning of a word or phrase.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.4.4b	Use common, grade-appropriate Greek and Latin affixes and roots as clues to the meaning of a word (e.g., <i>telegraph, photograph, autograph</i>).		✓											
STD L.4.4c	Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation and determine or clarify the precise meaning of key words and phrases.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.4.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.													

Unit 4: Poetry		Lessons									
		1	2	3	4	5	6	7	8	9	10
STD L.4.5a	Explain the meaning of simple similes and metaphors (e.g., as pretty as a picture) in context.				✓	✓					
STD L.4.5b	Recognize and explain the meaning of common idioms, adages, and proverbs.										
STD L.4.5c	Demonstrate understanding of words by relating them to their opposites (antonyms) and to words with similar but not identical meanings (synonyms).										
STD L.4.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).	✓	✓	✓	✓	✓	✓	✓	✓	✓	

Introduction

Unit 4: Poetry: Listen, My Children

INTRODUCTION TO CKLA

Welcome

This introduction includes the necessary background information to teach the CKLA Grade 4 Poetry unit. This unit includes ten lessons which provide explicit instruction in reading, writing, and spelling. It is designed to follow the Grade 4 CKLA unit *King Arthur and the Round Table*.

Each entire lesson will require a total of 90 minutes. During the final lesson, students will complete the Poetry Unit Assessment. Following the completion of the Unit Assessment several culminating activities are suggested from which teachers may choose.

Lessons and activities in this unit address various aspects of a comprehensive language arts curriculum aligned to the Common Core State Standards-English Language Arts (CCSS-ELA): reading, writing, spelling, grammar, and morphology. Refer to the alignment chart in this guide to identify which lessons in the *Poetry* unit address content from the Core Knowledge Sequence (Core Content Objectives) and the CCSS.

Why the Poetry Unit Is Important

The *Poetry* unit includes poems from the Core Knowledge publication, *Listen, My Children: Poems for Fourth Graders*. The poems contained in this publication include the specific poems *recommended* for students in this grade level in the *Core Knowledge Sequence*. Each student should have his/her own copy of this volume of poetry.

It is important for students to study poetry as a genre of literature for many reasons. Not only does the genre allow students to study literary techniques unique to poetry, but it exposes students to deep philosophical thoughts and emotional issues not always present in prose. In this unit, students will encounter “Humanity,” a poem by Elma Stuckey, which addresses the issues of racial identity and inclusion. In addition, students will study the poem “Concord Hymn” by Ralph Waldo Emerson. Although the topic of this poem is the early battle in the American Revolution, it does not dwell on details of the battle, as might be done in a piece of prose; instead, it encapsulates a sense of American pride and patriotism surrounding the event in a way not as easily accomplished in prose.

In this unit, as students read the selected poems, they will focus on literary techniques used in that poetry, such as figurative language, rhyme schemes, metaphor, and

repetition. Students will also examine specific vocabulary associated with poetry, including stanza, verse, free verse, and narrative poem. Students will also be able to distinguish poetry from prose.

Core Content Objectives Addressed in Core Knowledge Language Arts during Previous Grades and Units

Students who have received Core Knowledge Language Arts (CKLA) instruction in Grades K–3 will already have pertinent knowledge of the important narrative elements of stories, myths, and other literary works.

Nursery Rhymes and Fables (Kindergarten)

- Describe the characters and/or events in nursery rhymes and fables
- Identify rhyming words in nursery rhymes
- Identify lines that repeat in nursery rhymes
- Identify dialogue in nursery rhymes and fables
- Explain that fables teach a lesson that is stated as the moral of the story
- Identify the moral of fables
- Explain how animals often act as people in fables (personification)

Stories (Kindergarten)

- Explain that stories that are made-up and come from a writer’s imagination are called fiction
- Identify the beginning, middle, and end of a given story
- Identify the sequence of events in a given story
- Identify the characters of a given story
- Identify the plot of a given story
- Identify the setting of a given story
- Identify the characteristics of subgenres of fiction, including folktales and trickster tales

Fables and Stories (Grade 1)

- Identify character, plot, and setting as basic story elements
- Describe the characters, plot, and setting of a specific fable or story
- Identify fables and folktales as types of fiction
- Identify characteristics of fables: short, moral, personification
- Explain in their own words the moral of a specific fable

Different Lands, Similar Stories (Grade 1)

- Explain that fictional stories come from the author’s imagination
- Identify folktales as a type of fiction
- Explain that stories have a beginning, middle, and end
- Describe the characters, plot, and setting of a given story
- Explain that people from different lands and cultures tell similar stories

- Identify the elements of specific fairy tales
- Identify fairy tales as a type of fiction
- Identify common characteristics of fairy tales, such as “once upon a time” beginnings, royal characters, elements of fantasy, problems and solutions, and happy endings
- Compare and contrast different adaptations of fairy tales
- Describe the characters, plot, and setting of specific fairy tales
- Identify common characteristics of tall tales such as exaggeration and larger-than-life characters
- Identify the exaggeration in specific tall tales
- Identify tall tales as a type of fiction

Classic Tales: *The Wind in the Willows* (Grade 3)

- Identify fantasy as a type of fiction
- Identify from which character’s perspective the story is being experienced
- Identify common themes throughout *The Wind in the Willows* (e.g., friendship/loyalty, hospitality, responsibility, and irresponsibility) as demonstrated through the characters
- Demonstrate understanding of literary terms, such as *author, characters, setting, plot, dialogue, personification, point of view, perspective, biography, autobiography, theme, narrator, and narration*

In addition, students using the Grade 4 CKLA units in the recommended sequence who have completed the *Memoir* and *Core Classic* units will have the exposure to free verse and prose.

Brown Girl Dreaming: *Memoir* (Grade 4)

- Describe the setting and historical context of a story
- Describe historical events depicted in a text
- Describe the narrator’s feelings toward other characters using details from the text
- Identify descriptive language, including sensory details, from the text
- Identify elements of a personal narrative
- Identify the setting and significant events in free verse
- Connect events taking place in a selection of free verse to events in American history

King Arthur and the Round Table: *Core Classic* (Grade 4)

- Describe in depth a character drawing on specific details in the text (e.g., a character’s thoughts, words, or actions)
- Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text
- Use dialogue and description to develop experiences and events or show the responses of characters to situations
- Determine a theme of a story, drama, or poem from details in the text; summarize the text
- Use commas and quotation marks to mark direct speech and quotations from a text

Pacing Guide

The following is a pacing guide to teaching the lessons and activities of this unit.

Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
Core Connections 15 min	Reading 45 min. Rhyme and Rhythm in “Clarence” by Shel Silverstein and “A Tragic Story” by William Makepeace Thackeray Word Work: <i>Curious</i>	Reading 45 min. Repetition in “Things” by Eloise Greenfield and “Life Doesn’t Frighten Me” by Maya Angelou; Focus on the Poet Maya Angelou Word Work: <i>Frighten</i>	Reading 45 min. Figurative Language (Metaphor) in “Dreams” by Langston Hughes; Focus on the Poet Langston Hughes Word Work: <i>Fast</i>	Reading 45 min. Figurative Language (Metaphor) in “Fog” by Carl Sandburg and “the drum” by Nikki Giovanni Word Work: <i>Rhythm</i>
Reading 45 min. Free Verse and Rhyming Schemes in “Fog” by Carl Sandburg and “The Rhinoceros” by Ogden Nash Word Work: <i>Beast</i>	Writing 15 min. Write Poetry with a Rhyme Scheme	Writing 45 min. Write Poetry with Repetition	Writing 45 min. Write Metaphors and Similes	Writing 30 min. Write a Poem with a Metaphor
Writing 30 min. Write a Free Verse Poem	Spelling 15 min. Introduce Spelling Words			Spelling 15 min. Practice Spelling Words

Lesson 6	Lesson 7	Lesson 8	Lesson 9	Lesson 10
Reading 45 min. Imagery in “Afternoon on a Hill” by Edna St. Vincent Millay and “Clouds” by Christina Rossetti Word Work: <i>Bow</i>	Reading 45 min. A Message and a Sense of Identity in “Humanity” by Elma Stuckey Word Work: <i>Worthwhile</i>	Reading 45 min. Narrative Poetry in “Concord Hymn” by Ralph Waldo Emerson; Focus on the Poet Ralph Waldo Emerson Word Work: <i>Bank</i>	Reading 45 min. Narrative Poetry in “Paul Revere’s Ride” by Henry Wadsworth Longfellow; Focus on the Poet Henry Wadsworth Longfellow Word Work: <i>Hardly</i>	Spelling 15 min. Assessment
Writing 45 min. Write a Poem with Imagery	Writing 30 min. Plan a Poem about Identity	Writing 45 min. Write a Poem About Identity	Writing 30 min. Write a Narrative Poem	Unit Assessment 75 min. Unit Assessment Fluency Assessment (optional)
	Spelling 15 min. Practice Spelling Words		Spelling 15 min. Practice Spelling Words	

Pausing Point Day 1	Pausing Point Day 2	Pausing Point Day 3	Pausing Point Day 4
Pausing Point/Culminating Activity 90 min.	Pausing Point/Culminating Activity 90 min.	Pausing Point/Culminating Activity 90 min.	Pausing Point/Culminating Activity 90 min.

Core Connections

The Core Connections section of Lesson 1 provides a brief review of what students studied in the *Memoir* unit about free verse and in the *Core Classic* unit about prose. In these units, students focused on the structural differences between poetry and prose and the way one reads each aloud. This unit will expand on those concepts.

Note on the word Verse: The word verse originally meant one line of a poem, from the Latin *versus*, or turning. People in the Middle Ages used it to mean a line of a psalm. Even now, Merriam Webster has as one of its definitions, “a line of metrical writing.” Over the years, *verse* has evolved to mean many things, either the body of poetic literature, poetry itself, a section of a song, or a stanza in a poem. This evolution has made teaching the word as a literary term confusing. We have chosen to use the word *line* to mean one *line* of a poem, and *verse* to mean poetry in general.

Reading

Listen, My Children: Poems for Fourth Graders

In this unit, students will use a volume of poetry published by the Core Knowledge Foundation (2001), based on the Core Knowledge Sequence, as their Student Reader. The pages of *Listen, My Children* are not reproduced in this Teacher Guide, so you will also need your own copy of this volume.

Students will read – or hear read aloud – many of the poems in this volume during their language arts instruction.

These selections include varied and complex ideas and text. These prepare students for the increased demands and vocabulary that texts in later Grade 4 units and beyond will require.

Prior to beginning instruction of each selection, you will need to number each line of text in that poem. Start with “1” for the first line of the poem, proceeding accordingly to the last line of that particular poem, even if that poem continues on successive pages. **When you begin reading a new poem, re-start the numbering of the first line of that new selection with the number “1”.** Depending on your school’s policy, you may want to ask students to similarly number the lines of poetry in their book.

Reading Lesson Types

Unlike most other units in Grade 4, you will read the poetry selections aloud to the students. Students benefit from hearing text read aloud by a fluent and experienced reader. This allows students to appreciate the lyricism and beauty of the language of the poems. In addition, it should also be noted that, despite the brevity of many poems, this literary genre often is a particular challenge for struggling readers and/or students for whom English is a second language due to the extensive use of figurative language, as well as the distinct manner in which sentence structure and language conventions may be treated.

As time permits, you may choose to use one or more of the following groupings to have students re-read the poems.

Whole Group: For a whole group reading lesson, you will provide reading instruction to the whole class.

Small Group: For a small group reading lesson, you will divide the class into two groups.

Small Group 1 should include students who need extra scaffolding and support in order to read and comprehend the text. You will provide instruction to this group using the same procedures as a whole group reading lesson. There are many advantages to using this approach with a smaller number of students, including more frequent opportunities for each student to be actively engaged and to respond orally. This allows you to provide immediate corrective feedback and instruction for individual students.

Small Group 2 should include students who are capable of reading and comprehending the text without guided support. These students may work as a small group, or as partners to read the selection aloud. Over the course of the year, students may move from one group to the other, depending on individual students' needs.

Partner: For a partner reading lesson, you will pair students to read the selection aloud. You may wish to use any or all of the following pairings at different times: strong readers with readers who need more support; readers of similar skill levels; or English language learners with native speakers. The way you pair students should change throughout the year. Example of a partner reading routine:

1. Both students read the first stanza of the selection silently, and then one partner reads that stanza aloud.
2. They both read the second stanza silently, and then the other partner reads that stanza aloud.
3. This continues until all of the assigned selection has been read.

Students can ask their partner for help to sound out or define words as necessary. You may wish to adjust this structure as students' needs change.

Close Reading: The CCSS emphasize the practice of close reading, including asking text-dependent questions worthy of students' time to answer. We include explicit instructions for utilizing a close reading approach with particular excerpts of selections from the CKLA Reader or book you are using for each unit. These lessons are carefully crafted to focus students' reading to derive deeper meaning through close examination of the text. As in other reading lessons, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. If you wish to learn more about close reading or if you would like resources for creating your own close reading lessons, please visit this website: www.achievethecore.org.

After reading, you will briefly discuss the selection(s) with the students and wrap up the lesson.

Activity Book

The Activity Book for this unit includes two resources for students to reference if they need support in understanding the meaning of specific words. There is an activity page listing the core vocabulary words for all selections in each lesson. Each word is presented in the order in which it is encountered in the selection, along with its part of speech, its meaning, and, when applicable, other forms of the word that appear in the selection. This activity page makes a quick and easy reference for students as they read each selection.

In addition, there is also a student resource page at the end of the Activity Book that represents a typical glossary of all Core Vocabulary words identified in the *Listen, My Children* selections for this unit. On the glossary student resource page, the words are arranged in alphabetical order. When previewing vocabulary words for each lesson, you may want to ask students to occasionally reference the glossary, instead of the lesson specific vocabulary activity page, so that students gain practice in the more challenging task of looking up an individual word in the context of a more comprehensive glossary listing.

NOTE: Prior to teaching the first lesson of this unit, you may choose to print a complete set of Activity Book pages for each student and then staple or bind the pages. Or, you may choose, instead, to only print a sufficient number of copies of the specific activity pages needed for each lesson and distribute these individually to students as needed during the lesson.

Students will complete an activity page, either as part of the Reading section or the Writing Section in the lessons. Please review completed activity pages, preferably with student involvement, to assess and monitor students' comprehension and to provide rapid clarification and feedback.

Comprehension Questions

The lessons for all CKLA units feature text-dependent comprehension questions aligning to the CCSS.

Literal questions assess students' recall of key details from the text. These are text-dependent questions that require students to paraphrase and/or refer back to the portion of the text where the specific answer is provided. Literal questions generally address Reading Standards for Literature 1 (RL.4.1) and/or Reading Standards for Informational Text 1 (RI.4.1).

Inferential questions ask students to infer information from the text and to think critically. These are also text-dependent, but require students to summarize and/or refer back to the portions of the text that lead to and support the inference they are making. These questions generally address Reading Standards for Literature 2–5 (RL.4.2–RL.4.5) and/or Reading Standards for Informational Text 2–5 (RI.4.2–RI.4.5).

Evaluative questions ask students to build on what they have learned from the text using analytical and application skills, often to form an opinion or make a judgment. These questions are also text-dependent, but require students to paraphrase and/or refer back to the portion(s) of the text that substantiate the argument they are making or the opinion they are offering.

Evaluative questions might ask students to:

- compare and contrast the point of view from which different stories are narrated, addressing Reading Standards for Literature 6 (RL.4.6);
- compare and contrast first- and secondhand accounts of the same event or topic, addressing Reading Standards for Informational Text 6 (RI.4.6);
- identify how reasons support specific points in a text, addressing Reading Standards for Informational Text 8 (RI.4.8);
- compare and contrast the treatment of similar themes and topics across different types of literature, addressing Reading Standards for Literature 9 (RL.4.9);
- integrate information from two texts on the same topic, addressing Reading Standards for Informational Text 9 (RI.4.9); and/or

- analyze a variety of illustrations, photos, graphics, and other visual elements, addressing Reading Standards for Literature 7 (RL.4.7) and Reading Standards for Informational Text 7 (RI.4.7).

If students have difficulty responding to the questions, reread pertinent passages of the selection. If students give one-word answers, and/or fail to use appropriate vocabulary in their responses, acknowledge correct responses by expanding students' responses using richer and more complex language. Have students answer in complete sentences by restating the question in their responses.

Core Vocabulary

A primary goal of the CKLA program is to expose students to rich domain-specific vocabulary and general academic vocabulary. The texts and associated instructional materials within each unit have been crafted to provide repeated exposure to and experiences with selected vocabulary words embedded within domains of knowledge related to history, geography, science, culture, and the arts. Each unit spans several weeks of instruction, during which students read a minimum of ten unique chapters or selections. This approach allows for the domain immersion needed to acquire new vocabulary as well as breadth and depth of domain knowledge. Through repeated exposure to words in each unit, students implicitly gain a greater understanding of many different words; implicit vocabulary learning is an efficient and effective way to build a broad, rich vocabulary base.

Although the primary mechanism for acquiring new vocabulary is through implicit vocabulary learning, each lesson also highlights a number of vocabulary words in a more explicit way. For example, one word per lesson has been selected for closer study in a Word Work Activity. Whether vocabulary is introduced implicitly or explicitly, students have multiple opportunities to build their understanding of words and to generalize this understanding to new contexts (expanding their receptive vocabulary). As students progress through the unit, they may begin to use new vocabulary words in their speech and writing (expanding their expressive vocabulary). The more you model the use of new vocabulary when discussing each chapter, the more likely students will be to try using these words as well.

The CCSS reference Beck, McKeown, and Kucan's (2002) three-tiered model for conceptualizing and categorizing vocabulary words.

Tier 1 words, also called everyday speech words, typically do not pose a challenge for native speakers. As such, Tier 1 words are generally not the focus of explicit instruction for most students.

Tier 2 words, also called general academic words, support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, we use general academic words throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology, and spelling. They may appear in assessments, spelling lists, activity pages, and discussion questions, among other places.

We have targeted specific academic (Tier 2) vocabulary for intentional focus in each unit. For this unit, these words are listed and defined both here and as the unit spelling words in Lesson 2. We encourage you to define academic vocabulary words for students and to use them daily throughout this unit so students may experience multiple exposures to them. The following are

specific academic vocabulary words used in this unit, along with their definitions. These words do not appear in this text but are relevant to the unit, and students will benefit from hearing these words used regularly when discussing various types of texts.

1. **stanza** lines in a poem that make up one section
2. **verse** poetry
3. **rhyme** two or more words whose ending sounds are the same or similar to one another
4. **rhythm** a regular beat
5. **repetition** an act, word, or phrase that is repeated
6. **figurative language** words or phrases that are used in a way that is different from how they are usually used to increase their effect
7. **metaphor** a type of figurative language in which two things that are not alike are compared to one another
8. **simile** a type of figurative language in which two things are compared to one another, and the words like or as are used
9. **imagery** words or phrases that paint a mental picture or image
10. **narrative** a story

Tier 3 words are critical to understanding unfamiliar domain content. Students in turn can use domain knowledge as background knowledge to build upon words, also called domain-specific words, in order to relate to the content domain of study. Domain-specific words occur less frequently than Tier 1 and Tier 2 words outside of domain-specific text, but they are common when encountering texts on similar topics.

We have targeted core vocabulary which appears in the text, including both academic (Tier 2) and domain-specific (Tier 3) words. These words appear in each lesson as a sequential list to be previewed before students read the corresponding chapter. Each word is presented with its part of speech, its meaning, and, when applicable, other forms of the word that appear in the chapter. In addition, the first page on which the word appears in the book is noted. For units in which a Reader, rather than trade book, is used, all core vocabulary words are bolded in their first occurrence in the Reader, and they appear in the glossary. Starting in Unit 2, core vocabulary words have also been infused into the instruction and activities related to grammar, morphology, and spelling when appropriate.

Word Work

Immediately following each reading lesson, we have included a five-minute activity called Word Work. This activity allows for in-depth focus on a specific word from the text of the CKLA Reader or book used in each unit. Students will review the word, its meaning, its part of speech, and an additional context for using the word. Finally, students will complete a follow-up activity to extend their understanding of the targeted word. This is intended to be a very brief exercise that adds to students' vocabulary knowledge.

Writing

In this unit, students will create a "Poetry Journal," using the designated Activity Pages to write their own original poems. Throughout the unit, after students complete these designated

Activity Pages, the teacher guide will prompt you to collect each student’s work so that it can be compiled into a Poetry Journal at the end of the unit. You may find it helpful to set up separate folders for each student at the start of the unit to collect and organize their creative writing efforts.

It is worth noting that, usually only a single instructional period is allocated for writing each poem. If time permits during other parts of the day, some students may be interested in revisiting and revising the drafts of one or more of the poems they have written.

These poems will call upon students to incorporate many of the poetic techniques they are studying in the poems they are reading. In addition, students will focus on several of the poets whose poems they will read, and they will gather information about these poets to include in their Poetry Journals.

Grammar and Morphology

Unlike other CKLA units, there are no explicit grammar or morphology lessons in the Poetry unit.

Spelling

During this unit’s spelling lessons, students will practice spelling words related to poetry and to the content of the poems they are reading. Please note that, given the difficulty of the words, there is only one set of spelling words, consisting of 10 words, for this entire unit. Students will be exposed to and will practice these spelling words over the course of the entire unit, with the assessment administered at the end of the unit.

Speaking and Listening

As noted in earlier CKLA units, there are a number of ways to promote and facilitate speaking and listening throughout the lessons. One method to engage all students in discussions and equalize accountability and opportunities for speaking and listening is to introduce a discussion question or topic, have students first talk with a partner about the question, then select two or three sticks (preprinted with students’ names) from a jar and have those students share their answers.

It is important that students know what is expected of them during the discussion. Overall students should be expected to:

- contribute to discussion
- actively listen
- respond to comments
- stay on topic

Before students can discuss, they need to understand what the discussion looks and sounds like. To clarify the structure for students, consider:

- modeling and/or establishing a routine for the form of discussion (e.g., small group, whole group, or partner) or collaborative exercise

- developing protocol regarding speaking rights
- providing opportunities for students to practice

Below are a few examples of how you can begin or enhance your classroom discussion:

- Provide tools (e.g., talking stick/chips) or protocol for speaking rights
- Ask questions that elicit a response (e.g., provide a probing questions or thought-provoking statement)
- Respond to students' comments and/or questions by:
 - probing for additional information
 - connecting student responses

Fluency

Helping students achieve automaticity and fluency to improve reading comprehension is an important goal in CKLA Grade 4. The optional *Fluency Supplement Packet*, consisting of poetry, folklore, fables, and other selections, is provided online at *CKLA Ancillary Materials: Fourth Grade*

(URL: <https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-fourth-grade/>).

These selections provide additional opportunities for students to practice reading with fluency and expression (prosody). You may choose and use the selections at your discretion in any order or frequency. There are sufficient selections so you may, if desired, use one selection per week for fluency practice.

One possible approach is to copy and distribute a selection to students at the beginning of each week. You should model reading the selection aloud with prosody. Students would then take the selection home to practice reading aloud throughout the week with the expectation that they be prepared to read the selection fluently and with prosody by the end of the week.

At the end of the week, you would select a few students to read the selection aloud, either individually or chorally. This process allows you opportunities to hear different students read aloud each week. If you use this approach, you should establish audience guidelines for students. Some ideas for audience guidelines include:

- Listen respectfully to your classmates.
- Listen without talking.
- Give your classmate(s) a round of applause and sincere compliments on their reading (e.g., "I liked it when you...")

In addition to the *Fluency Supplement Packet*, the CKLA program addresses fluency by providing multiple opportunities for students to reread text both during classroom instruction and for homework. In addition, fluency assessment occurs three times per year (beginning, middle, and end of year.)

Differentiation of Instruction

Opportunities for differentiation of instruction feature prominently in the program. As one example, we provide multiple suggestions for how to support and challenge students throughout the lessons. We have labeled these optional questions, activities, and information as **SUPPORT** and **CHALLENGE**. Please use these **SUPPORT** and **CHALLENGE** opportunities to address the needs of your class and individual students.

Each unit also concludes with a Pausing Point for differentiation of instruction (the unit overview indicates the length of the Pausing Point). The purpose of the Pausing Point is to provide opportunities for remediation and enrichment based on the results of the Unit Assessment. You may wish to provide remediation or enrichment opportunities to individual students, small groups, or the whole class, based on students' needs.

Unit Assessment

This unit provides an opportunity for both formal and informal assessment across all lessons. In addition, this unit concludes with a unit assessment that assesses students' ability to identify various poetic devices and comprehend information presented in a narrative poem. In addition, there is an optional fluency assessment.

Lesson 1

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Core Connections	Review Prior Knowledge and Introduce <i>Poetry</i>	Student Reader from Unit 1, <i>Brown Girl Dreaming</i> and Unit 3, <i>King Arthur and the Round Table</i>	15 min
Reading	Reading: Free Verse and Rhyming Schemes in "Fog" by Carl Sandburg and "The Rhinoceros" by Ogden Nash	<i>Listen, My Children</i> Activity Page 1.1 Student Resource 1.1	40 min
	Word Work: <i>Beast</i>		5 min
Writing	Write a Free Verse Poem	Activity Pages 1.2 and 1.3	30 min
Take-Home Material	Reading Writing	Fluency Supplement Selection (optional); Activity Page 1.3	*

Lesson Focus

By the end of this lesson, students will be able to:

Core Connections: Describe the differences between poetry and prose.

Reading:

Distinguish between free verse and a poem with a rhyme scheme.
(RL.4.5, RL.4.10)

Writing:

Write a free verse poem.
(W.4.3; W.4.3d)

Speaking and Listening:

Ask and answer questions about the text.
(SL.4.1; SL.4.1b)

Language:

Use a glossary to determine or clarify the meaning of vocabulary words.
(L.4.4c)

Determine the meaning of domain-specific and academic vocabulary words. (L.4.4a; L.4.6)

ADVANCE PREPARATION

Core Connections

- Have available the student readers from Unit 1, *Brown Girl Dreaming* and Unit 3, *King Arthur and the Round Table*.
- Practice reading the selection on pages 10-12 of *Brown Girl Dreaming*, “the ghosts of nelsonville house,” aloud prior to class so that you can read aloud without hesitation.
- Practice reading the first two paragraphs on page 53 in Chapter 6 of *King Arthur and the Round Table* aloud prior to class so that you can read aloud without hesitation.
- The two poets that are studied in this lesson are Carl Sandburg and Ogden Nash. These resources can be used to gather more information about these poets.

<https://www.britannica.com/biography/Carl-Sandburg>

<https://poets.org/poet/carl-sandburg>

<https://www.poetryfoundation.org/poets/carl-sandburg>

<https://www.britannica.com/biography/Ogden-Nash>

<https://www.poetryfoundation.org/poets/ogden-nash>

Reading

- Write the purpose for reading on the board/chart paper:

Read “Fog” and “The Rhinoceros” in order to distinguish between free verse poetry and poetry with a rhyme scheme.

Writing

- Throughout this unit, students will be creating poetry and learning about several famous poets. They will be compiling this information in a series of activity pages that, at the end of the unit, will be bound into a single Poetry Journal.
- Create and display an enlarged version of Activity Page 1.2, the graphic organizer for planning a free verse poem.

Fluency (optional)

- Choose and make sufficient copies of a text selection from the online *Fluency Supplement Packet* to distribute and review with all students for additional fluency practice this week. If you choose to use this fluency practice, you will assess students in Lesson 5. (See the Introduction of this Teacher Guide for more information.)

Review Prior Knowledge**15 minutes**

- Ask students to summarize what they remember about the author of *Brown Girl Dreaming*, Jacqueline Woodson, in the first unit they studied this year.
 - She was an African-American writer who grew up in the South in the 1960s.
 - The author grew up during the time of the Civil Rights Movement in the United States, which was intended to protest the unfair treatment of African-Americans, especially in the South.
 - The author and her family moved to New York City.
 - The author always wanted to be a writer.
- Read aloud to students pages 10-12 of *Brown Girl Dreaming*, “the ghosts of the nelsonville house,” asking students to focus on the structure of the text.
- After reading this selection, ask students if they remember what this type of text is called.
 - free verse
- Read aloud to students the first 2 paragraphs on page 53 in Chapter 6 of *King Arthur and the Round Table* asking students to focus on the structure of the text.
- After reading selection, ask students if they remember what this type of text is called.
 - prose
- Remind students that many of the stories they read, including those in the novel study unit *King Arthur and the Round Table*, are written in prose.

TURN AND TALK: Discuss the similarities and differences between free verse and prose.

- **Similarities:** Answers may vary, but may include that they both tell stories, and they both can convey an author’s feelings or thoughts.
- **Differences:** Answers may vary, but may include that prose is written in the form of paragraphs, using the traditional rules of capitalization and punctuation. Free verse often uses different (or no) capitalization and punctuation, and it is written in lines of different lengths, allowing the author to emphasize certain words or phrases.

WRAP-UP

Have several students share the similarities and differences between prose and free verse. Explain that in this unit, students will study different styles of poetry; one type of poetry is free verse, similar to the selections they read in *Brown Girl Dreaming*.

Reading: Free Verse and Rhyming Schemes in “Fog” and “The Rhinoceros”**Introduce *Listen, My Children*****10 minutes**

- Ensure each student has a copy of the book, *Listen, My Children: Poems for Fourth Graders*.
- Read the title of the book and remind students that this book is a literary book. A literary book contains works of literature, which could be stories, poems, or plays.
- Have students turn to the table of contents and take a few minutes to look through the book. Ask them to describe what they notice about the book’s content.
 - Students may note that there are many poems in the book; some of the poems are short and some are long; there are some pencil sketches as illustrations; there are some photographs of real people; and there are some paragraphs that accompany those photographs.
- Tell students that this book contains some examples of free verse, like they read in *Brown Girl Dreaming*, but that there are other types of poems in this book that they will read.
- Explain that students will also be writing their own poetry as they read this book.

Introduce the Selections**5 minutes**

- Ask students to turn to page 11, “Fog.” Explain that before reading, they will preview the core vocabulary words in both this and another selection they will hear today, “The Rhinoceros,” on page 14.
- Vocabulary and pages found in text:
 1. **fog, n.** a mist, like a cloud, that forms near to the ground **(11)**
 2. **harbor, n.** a part of a body of water, close to the land, that provides safety or protection **(11)**
 3. **haunch, n.** a part of the body that includes the hip and the upper thigh **(haunches) (11)**
 4. **homely, adj.** unattractive **(14)**
 5. **beast, n.** an animal other than a human **(14)**
 6. **feast, n.** a large and elaborate meal **(14)**
 7. **farewell, n.** an expression used to wish someone well when saying goodbye **(14)**
- Begin by telling students the first vocabulary word they will encounter in these selections is *fog*.
- Have them find the word on page 11 of the book.
- Explain that a glossary that contains definitions of all the vocabulary words in *Listen, My Children* is arranged alphabetically and may be found on Student Resource 1.1 found at

the end of the Activity Book. Have students refer to the glossary, Student Resource 1.1, locate *fog*, and then have a student read the definition.

- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–**n.**; verb–**v.**; adjective–**adj.**; adverb–**adv.**
 - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 1.1 while you read each word and explain its meaning, noting that:
 - The Activity Page includes the vocabulary words for these selections.
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selections.

Read “Fog” on page 11 and “The Rhinoceros” on page 14 of *Listen, My Children*

20 minutes

- Read the purpose for reading from the board/chart paper:

Read “Fog” and “The Rhinoceros” in order to distinguish between free verse poetry and poetry with a rhyme scheme.

NOTE: Students will be reading “Fog” again in Lesson 5 to focus on the metaphor contained in the selection. In this lesson, students will be reading this poem as an example of free verse.

Read each selection aloud three times. On the first reading, read the poems straight through, without stopping. On the second reading of each selection, use the following guided reading supports. Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answer. On the third reading, follow the instructions below, emphasizing the rhythm of the selections.

“Fog”

Page 11

Tell students that they will first focus on how each of the poems looks, or the structure of the poems.

SUPPORT: Explain that, whereas prose is usually divided into smaller sections of text called paragraphs, poems are divided into smaller sections called stanzas.

SUPPORT: There are several definitions for the word verse. Verse can refer to a poem or a part of a poem. As we noted in the Introduction, in this unit, we are defining verse as poetry—as in free verse or narrative verse—and stanza to mean a section of a poem.

Lines 1-6: Literal—How many stanzas do you see in this poem?

- o two

Lines 1-6: *Literal*—How many lines do you see in the first stanza of “Fog”?

- o two

How many lines do you see in the second stanza of “Fog”?

- o four

Lines 1-6: *Literal*—Is the poem “Fog” written in free verse or is it poetry with a rhyming scheme?

- o The poem “Fog” is written in free verse. It does not rhyme.

Lines 1-6: *Inferential*—What is this poem about?

- o It is about fog over a harbor and city.

SUPPORT: Remind students that the vocabulary word haunch is referring to the hip and upper thigh area. The phrase *sitting on one’s haunches* means to squat, or to crouch.

Line 5: *Inferential*—Why do you think the poet chose the word “haunches”?

- o Because it gives the image of a cat crouching over the city, perhaps as if it were watching for prey.

Line 5: *Evaluative*—Do you think this was a better word to use than the word thighs, or hindquarters, or rump? Why?

- o Accept reasonable answers. The image of the cat sitting on its haunches is like the fog sitting on the city.

“The Rhinoceros”

Page 14

Lines 1-6: *Literal*—Is the poem “Rhinoceros” written in free verse or is it poetry with a rhyming scheme?

- o The poem “Rhinoceros” has a rhyming scheme.

SUPPORT: Remind students that words that rhyme have a similar sound at the end, such as *hat* and *cat*; or *bright* and *sight*.

Lines 1-6: *Literal*—What are some of the words that rhyme in this poem?

- o Beast and feast, know and so, rhinoceros and prepoceros

Title: *Inferential*—What is a rhinoceros? Is there anything on this page that could help you define that term if you did not know what it meant?

- o A rhinoceros is an animal with one or two horns growing on its face. A rhinoceros with one horn has the horn down by its nose. A rhinoceros with two horns has an extra horn between its eyes. It has thick, rough skin without much hair. The illustrations provide a clue as to the meaning of the word.

SUPPORT: The prefix rhino- comes from the Greek word *rhis*, which means nose.

Line 1: Inferential—What image do you get in your mind from the phrase *homely beast*?

- o Answers may vary, but may include an image of an unattractive, fierce, large animal.

Line 2: Literal—What does the word *feast* mean?

- o The word *feast* usually refers to a large meal, often as a special event. It is sometimes used as part of a phrase such as *a feast for eyes*, to mean something remarkable, or beautiful to see.

Line 2: Evaluative—What does the poet mean by the phrase *for human eyes he's not a feast*?

- o The poet means that the rhinoceros is not beautiful or good to look at.

Line 6: Evaluative—At the end of this line, the poet uses the word *prepceros*. There is no such word as *prepceros*, but there is a word *preposterous*, which means very unusual or absurd. Why would the poet make up a word that sounds similar to *preposterous* but isn't really a word?

- o Accept reasonable answers. Maybe the poet wanted the word to look like the word rhinoceros.

[Re-read the selections a third time. Encourage students to tap softly on their desks or other hard surface to see if there is a regular rhythm in each poem.]

- [Explain that free verse poetry often does not rhyme and does not have a regular rhythm pattern, or beat. Many other poems have either a regular rhythm, or beat, and often have words that rhyme.]

Discuss the Selections and Wrap Up the Lesson

5 minutes

For each question, ask students to cite the specific lines in the selections that provide the information needed to answer the question. It is highly recommended that students answer at least one question in writing and that several students share their writing as time allows. See introduction for strategies relating to supporting and expanding student responses.

- Use the following questions to discuss the poems.

Inferential—Which of these selections is an example of free verse? How do you know?

- o “Fog” is an example of free verse. It does not have a regular rhythm, or beat, and it does not have words that rhyme.

Inferential—Both of these poems have drawings of animals on the page. Are they both about animals?

- o “Fog” is not about a cat, but is about fog. “The Rhinoceros” is about the animal called the rhinoceros.

Evaluative—Which style of poetry do you think would be easier to write?

- o Accept reasonable answers.

1. In “The Rhinoceros,” you read, “The rhino is a homely beast.”
2. Say the word *beast* with me.
3. A beast is a large animal, often considered wild and dangerous.
4. The woolly mammoth was one of the largest beasts to roam the earth, but it is now extinct.
5. What other beasts do you know of? Be sure to use the word *beast* in your response. [Ask two or three students to use the target words in a sentence. If necessary, guide and/or rephrase students’ response to make complete sentences: “_____ is one type of beast.”]
6. What is the word we’ve been talking about? What part of speech is the word *beast*?
 - o noun
7. [Use a *Listing* activity for follow-up.] We will try to list as many beasts as we can in two minutes. [Write the beasts on a board/chart paper as students provide each example.]
 - o Answers may vary.

WRITING**30 MINUTES****Write a Free Verse Poem****Model Brainstorming Ideas****5 minutes**

- Direct students’ attention to the enlarged copy of Activity Page 1.2 that you prepared earlier.
- Ask students what it means to “brainstorm” ideas.
 - It means to think about, and list, as many ideas as possible in a short period of time. From the ideas generated through a brainstorming activity, one can choose one of the options as a final plan.
- Explain that students will be writing a free verse poem.
- Remind them that they read free verse poems in “Fog” and in the book *Brown Girl Dreaming*. A free verse poem does not have a regular rhythm or rhyming pattern.
- Explain that students will first brainstorm ideas to decide upon a topic for their poem.
- Using the enlarged version of Activity Page 1.2, write the word “Free Verse Poem” in the center circle. Explain that students should use the smaller circles around the edges of the paper to list possible topics they could use for their free verse poem. Ask for student volunteers to share some ideas. Record those ideas in the circles on the perimeter of the activity page.
 - Answers may vary, but may include things such as a sport the student plays; members of a student’s family (similar to the free verse in *Brown Girl Dreaming*); a favorite subject at school; a trip taken by the student; etc.

Brainstorming Ideas

15 minutes

- Before students start to brainstorm individually, suggest that the topics they write down should be ones about which they have interesting ideas to share.
- Have students use Activity Page 1.2 to brainstorm ideas for their individual free verse poem.
- As students work independently, circulate among the class, offering assistance, when necessary.
- Have student volunteers share their topics with the class.

Write a Free Verse Poem

20 minutes

- Explain that, after students have decided upon a topic for their free verse poem, they should use Activity Page 1.3 to write their poem.
- Remind students to use what they learned about stanzas and verses to structure their poems.

SUPPORT: Suggest students refer to the free verse poetry in *Brown Girl Dreaming* or “Fog” to remind them of the structure of a free verse poem.

- If additional time is needed, have students complete their free verse poem for homework.
- Encourage students who may be interested in coming back to, re-reading and revising this particular poem later in the unit, as they have other ideas.

Take Home Material

- Have students take home a text selection from the *Fluency Supplement* if you are choosing to provide additional fluency practice. Students will be assessed on their fluency in Lesson 5.
- If necessary, have students complete their free verse poem on Activity Page 1.3 for homework.

Lesson 2

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Rhyme and Rhythm in "Clarence" by Shel Silverstein and "A Tragic Story" by William Makepeace Thackeray	<i>Listen, My Children</i> Activity Pages 2.1 and 2.2 Student Resource 1.1	40 min
	Word Work: <i>Curious</i>		5 min
Writing	Write Poetry with a Rhyme Scheme	Activity Pages 2.3 and 2.4	30 min
Spelling	Introduce Spelling Words		15 min
Take-Home Material	Writing	Activity Page 2.4	*

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Identify two simple rhyme schemes and a rhythm pattern in poetry.
(RL.4.10)

Writing:

Write a poem with a rhyme scheme.
(W.4.3d)

Speaking and Listening:

Ask and answer questions about the text.
(SL.4.1, SL.4.1b)

Language:

Use a glossary to determine or clarify the meaning of vocabulary words.
(L.4.4c)

Determine the meaning of domain-specific and academic vocabulary words. (L.4.4a; L.4.6)

ADVANCE PREPARATION

Reading

The following resources can be used to give more information about the poets in this lesson.

<https://www.britannica.com/biography/Shel-Silverstein>

<https://biography.yourdictionary.com/shel-silverstein>

<https://biography.yourdictionary.com/shel-silverstein>

<https://www.britannica.com/biography/William-Makepeace-Thackeray>

<https://www.poetryfoundation.org/poets/william-makepeace-thackeray>

- Write the purpose for reading on the board/chart paper:
Read “Clarence” and “A Tragic Story” in order to identify simple rhyme schemes and a regular rhythm in poetry.
- Make arrangements to collect Activity Page 1.3, students’ free verse poems, to compile with other poems throughout the unit. At the end of the unit, bind all poems written by each student into a Poetry Journal.
- Pair students with a partner to identify rhyming words in the two poems.

Writing

- Create and display an enlarged version of Activity Page 2.3.

Spelling

- Prepare and display the Spelling Chart:

Spelling Word	Definition	Example Sentence
Stanza	lines in a poem that make up one section	The poem “Fog” has two stanzas.
Verse	poetry	Our teacher encouraged us to write a story in verse.
Rhyme	two or more words whose ending sounds are the same or similar to one another	The words <i>bakes</i> and <i>awakes</i> rhyme.
Rhythm	a regular beat	The song had a catchy rhythm, so I started tapping my foot to the beat.
Repetition	an act, word, or phrase that is repeated	Repetition is a good way to memorize our spelling words.
figurative language	words or phrases that are used in a way that is different from how they are usually used to increase their effect	I like the poem because the poet uses figurative language, such as a metaphor.
Metaphor	a type of figurative language in which two things that are not alike are compared to one another	There is an interesting metaphor in “Fog” because the poet compares the fog to a cat.
Simile	a type of figurative language in which two things are compared to one another, using the words like or as	The phrase <i>as soft as a feather</i> is an example of a simile.

Spelling Word	Definition	Example Sentence
Imagery	words or phrases that paint a mental picture or image	My favorite type of story is one in which the author includes imagery, because I like to picture the scenes in my mind.
Narrative	a story	The free verse poems in <i>Brown Girl Dreaming</i> present a narrative of the life of Jacqueline Woodson.

READING

45 MINUTES

Reading: Rhyme and Rhythm in “Clarence” and “A Tragic Story”

Review

5 minutes

- Remind students that they read two poems in the previous lesson, “Fog” and “The Rhinoceros.”
- Ask them to identify some of the similarities and differences between the two poems.
 - **Similarities:** Answers may vary, but should include that they are both poems; they both contain stanzas and verses; they both mention animals; etc.
 - **Differences:** Answers may vary, but should include that they are about different topics; they contain different numbers of stanzas and verses; and “Fog” is an example of free verse, whereas “The Rhinoceros” is an example of a poem that rhymes.

SUPPORT: Remind students that a stanza is a section of a poem, similar to a paragraph in prose.

- If time allows, encourage several students to share their free verse poems drafted on Activity Page 1.3.
- Make arrangements to collect Activity Page 1.3 to grade at a later time.

Introduce the Selections

5 minutes

- Ask students to turn to page 15, “Clarence.” Explain that before reading, they will preview the core vocabulary words in both this and another selection they will hear today, “A Tragic Story,” on page 17.
- Vocabulary and pages found in text:
 1. **commercial, n.** an advertisement for the sale of a product or service (**commercials**) (15)
 2. **bleach, n.** a chemical that makes something whiter or brighter (15)
 3. **stylish, adj.** following current fashion trends (15)
 4. **cavity, n.** a hole in a tooth caused by decay (**cavities**) (15)
 5. **scold, v.** to speak to in a harsh or angry way (15)
 6. **sage, n.** a wise person (17)
 7. **handsome, adj.** attractive or good-looking (17)
 8. **muse, v.** to think about seriously or for a long time (**mused**) (17)
 9. **curious, adj.** interesting because of being unusual or strange (17)
 10. **stout, adj.** thick, sturdy (17)

- Begin by telling students the first vocabulary word they will encounter in these selections is *commercial*.
- Have them find the word on page 15 of the book.
- Remind students that a glossary that contains definitions of all the vocabulary words in *Listen, My Children* is arranged alphabetically and may be found at the end of the Activity Book as Student Resource 1.1. Have students refer to the glossary, Student Resource 1.1, locate *commercial*, and then have a student read the definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–***n.***; verb–***v.***; adjective–***adj.***; adverb–***adv.***
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 2.1 while you read each word and explain its meaning, noting that:
 - The Activity Page includes the vocabulary words for these selections.
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selections.

**Read “Clarence” on page 15 and
“A Tragic Story” on page 17 of *Listen, My Children***

20 minutes

- Read the purpose for reading from the board/chart paper:

Read “Clarence” and “A Tragic Story” in order to identify simple rhyme schemes and a regular rhythm in poetry.

Read each selection aloud three times. On the first reading, read the poems straight through, without stopping. On the second reading of each selection, use the following guided reading supports. Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answer. On the third reading, follow the instructions below, emphasizing the rhyme schemes and the rhythm of the selections.

“Clarence”

Page 15

Lines 1-33: *Literal*—What are some of the rhyming pairs in this poem?

- Tennessee and TV, Eyes and advertised, better and wetter, whiter and tighter, cavities and fleas, breath and sweat, presented and invented, saw and Paw, way and today, Clarence and parents, mail and sale, fine and kind, kind and mine, mean and beans, wait and late, pout and out,

Lines 1-33: *Literal*—How many lines are in this poem?

- Thirty-three

Lines 1-33: Inferential—How does the poet come up with thirty-three lines if the rhyming words come in pairs?

- o Three lines rhyme in one part – lines 23, 24, and 25. Find, kind, mine

Lines 1-4: Inferential—What kind of person is Clarence? What can we tell about his character?

- o He is trusting or gullible, believing everything he hears. He is always looking for something new to buy, so he is probably not satisfied. He must watch a lot of TV.

Lines 1-33: Inferential—What events in this poem are realistic (or likely to happen).

- o Clarence is from Tennessee; he loves commercials on TV; he buys things that he sees in the commercials; his old parents made him do things that are good for him.

Lines 1-33: Inferential—What events in this poem are silly and unrealistic?

- o He saw a commercial for new parents; he ordered new parents; he sold his old parents at a garage sale.

Lines 26-33: Literal/Evaluative—What are some of the reasons Clarence thought his parents were mean? Are these truly mean things for parents to do?

- o They make him eat his lima beans; wash; wait; go to bed early; and correct him when his behavior needs to be corrected.
- o Answers may vary. Students should realize that parents do these things because they are good for their children.

Lines 1-33: Literal—Was this poem written with stanzas?

- o No. The poem is written in thirty-three lines in one stanza.

Lines 1-33: Inferential—Why do you think Shel Silverstein didn't use stanzas? How does this affect the way the poem is read?

- o Accept reasonable answers. Answers could include that without stanzas, the poem has a faster tempo that seems energetic.

Lines 1-33: Evaluative—Do you think this poem is funny or not? Do you think the fact that it uses rhymes affects your answer?

- o Accept reasonable answers.

Lines 1-33: Evaluative—What do you think of this poem?

- o Accept reasonable answers. The poem is humorous and silly. Students could feel happy because it is funny. Students might think it is a great way to deal with parents with too many rules.

"A Tragic Story"

Page 17

Lines 1-23: Literal—How many stanzas does this poem have?

- o This poem has six stanzas.

Title: *Inferential*—Based on the title, do you think this will be a serious/sad poem, or a silly one? Support your answer.

- o Answers may vary.

Lines 1-8: *Literal*—What is the rhyming pattern in stanzas 1 and 2?

- o Each stanza has four lines. The first three lines rhyme. Line 4 does not rhyme with the other three lines.

Lines 9-11: *Literal*—How is stanza 3 different from the first two stanzas?

- o Stanza 3 only has three lines. The first and second lines rhyme—found and round.

Lines 1-8: *Inferential*—Why is the sage, or wise man, upset in the first two stanzas?

- o He has a pigtail, and he is upset that it is hanging in the back of his head.

Lines 9-19: *Literal*—What are some of the things the sage does to move the location of the pigtail?

- o He tries turning his head around, moving it from left to right, and moving it up and down.

Lines 20-23: *Literal*—Is the sage successful in his attempt to move the location of the pigtail?

- o No.

Lines 1-23: *Evaluative*—What does the poet think is tragic about the sage?

- o Accept reasonable answers. The poet could think it is tragic because the pigtail was not where the sage wanted it to be. The word sage means someone who is wise. The poet could think it is tragic that a sage would be so silly.

Lines 1-23: *Evaluative*—Based on the actions of the man in this poem, is he really a sage?

- o No. A sage is wise. The man in this poem foolishly thinks he can move the location of his pigtail from the back of his head.

Lines 1-23: *Evaluative*—Why did the sage want to move his pigtail? What line gives you a clue?

- o In line 2, it says that the pigtail is handsome. In line 7, it says that he wants the pigtail to be hanging in front. He probably wants it hanging at his face because it is handsome; and so that he can see it and make sure others see it.

[Re-read the selections a third time. Encourage students to tap softly on their desks or other hard surface to see if there is a regular rhythm in each poem. Students should recognize that both poems have a regular rhythm. A rhythm is a regular beat.]

Discuss the Selections and Wrap Up the Lesson

10 minutes

- Use the following questions to discuss the poems
- ***Evaluative***—The topic of both of these poems was silly. Do you think that all poems that rhyme are silly?
 - o Accept reasonable answers.

- **Inferential** With your partner, find as many pairs of rhyming words in these selections as you can within five minutes. Try to find at least 10 pairs of words (or groups of three words), and record those words on Activity Page 2.2.
 - o Tennessee/TV; eyes/advertised; better/wetter; whiter/tighter; cavities/fleas; breath/sweat; presented/invented; saw/Paw; way/today; Clarence/parents; mail/sale; fine/kind/mine; mean/beans; wait/late; pout/out/out; parents/Clarence; yore/wore/more; case/place/face; found/round; in/spin/pin; about/out/stout; slack/tack/back.

SUPPORT: Emphasize that rhyming words do not have to have the same spelling to sound similar and rhyme.

Word Work: *Curious*

5 minutes

1. In “A Tragic Story,” you read, “He mused upon this curious case.”
2. Say the word *curious* with me.
3. Something that is curious is strange or odd.
4. My little sister has a curious habit of putting ketchup on mashed potatoes.
5. Do you have any curious habits? Be sure to use the word *curious* in your response. [Ask two or three students to use the target words in a sentence. If necessary, guide and/or rephrase students’ response to make complete sentences: “I have a curious habit of . . .”]
6. What is the word we’ve been talking about? What part of speech is the word *curious*?
 - o adjective
7. [Use a *Making Choices* activity for follow-up.] I will describe something, and you should tell me if it is something that is curious. If it is, say, “That is curious.” If it is not strange or odd, say, “That is not curious.”
 - standing on your head to recite the Pledge of Allegiance
 - o That is curious.
 - brushing your teeth before you go to bed
 - o That is not curious.
 - eating ice cream as your entire dinner
 - o That is curious.
 - finding a flower growing in the warm weather
 - o That is not curious.

Write Poetry with a Rhyme Scheme**Model Brainstorming Ideas****5 minutes**

- Direct students' attention to the enlarged copy of Activity Page 2.3 that you prepared earlier.
- Explain that students will be writing a poem that has a rhyme scheme, such as the two poems they read today.
- Explain that, as in the last lesson, they will brainstorm ideas before beginning to draft the poem. Today, however, students will use Activity Page 2.3 to conduct this brainstorm, using the smaller circles on the activity page to brainstorm the pairs of rhyming words they will use in their poems.
- Using the enlarged version of Activity Page 2.3, write the words "Summertime" in the center circle. Explain that students will write the model example topic of their poem in this circle on Activity Page 2.3. Explain that they should use the smaller circles around the edges of the paper to list pairs of words that rhyme and that relate to their topic.
- Have student volunteers suggest several pairs of words that rhyme and relate to a summer vacation or summertime; record those ideas in the circles on the perimeter of the activity page.
 - Answers may vary, but may include sun/fun; tan/fan; Dad/glad; street/feet; lake/cake; park/bark; etc.

Brainstorming Ideas**15 minute**

- Have students use Activity Page 2.3 to brainstorm ideas for their poem that rhymes.
- As students work independently, circulate among the class, offering assistance, when necessary.

Write Poetry with a Rhyme Scheme**20 minute**

- Explain that, after students have decided upon a topic for their own poem, and several pairs of words that rhyme and relate to their topic, they should use Activity Page 2.4 to write their poem.
- Remind students to use what they learned about stanzas and lines to structure their poems.
- If additional time is needed, have students complete Activity Page 2.4 for homework.

Introduce Spelling Words

- Explain that students will practice ten words related to the study of poetry. These words do not follow one single spelling pattern. Tell students they will be assessed on the words in Lesson 10.
- Introduce the words by writing them on the board/chart paper. First say the word aloud, and then sound out each syllable, naming each letter aloud as you write it. Continue syllable by syllable until the word is spelled correctly.

1. stanza
2. verse
3. rhyme
4. rhythm
5. repetition
6. figurative language
7. metaphor
8. simile
9. imagery
10. narrative

After writing and pronouncing the words, use the chart you prepared earlier to define each word and provide an example of how to use it in a sentence.

Spelling Word	Definition	Example Sentence
Stanza	lines in a poem that make up one section	The poem “Fog” has two stanzas.
Verse	poetry	Our teacher encouraged us to write a story in verse.
Rhyme	two or more words whose ending sounds are the same or similar to one another	The words <i>bakes</i> and <i>awakes</i> rhyme.
Rhythm	a regular beat	The song had a catchy rhythm, so I started tapping my foot to the beat.
Repetition	an act, word, or phrase that is repeated	Repetition is a good way to memorize our spelling words.
figurative language	words or phrases that are used in a way that is different from how they are usually used to increase their effect	I like the poem because the poet uses figurative language, such as a metaphor.
Metaphor	a type of figurative language in which two things that are not alike are compared to one another	There is an interesting metaphor in “Fog” because the poet compares the fog to a cat.
Simile	a type of figurative language in which two things are compared to one another, using the words like or as	The phrase <i>as soft as a feather</i> is an example of a simile.
Imagery	words or phrases that paint a mental picture or image	My favorite type of story is one in which the author includes imagery, because I like to picture the scenes in my mind.
Narrative	a story	The free verse poems in <i>Brown Girl Dreaming</i> present a narrative of the life of Jacqueline Woodson.

- Ask students which of these words the class has already explored.
 - Stanza, verse, rhyme

Tell students the chart will remain on display until the assessment, so they can refer to it until then.

Take Home Material

If necessary, have students complete Activity Page 2.4 for homework

Lesson 3

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Repetition in “Things” by Eloise Greenfield and “Life Doesn’t Frighten Me” by Maya Angelou;	<i>Listen, My Children</i> Activity Pages 3.1 and 3.2 Student Resource 1.1	40 min
	Focus on the Poet Maya Angelou		5 min
	Word Work: <i>Frighten</i>		
Writing	Write Poetry with Repetition	Activity Pages 3.3 and 3.4	40 min
Take-Home Material	Writing	Activity Page 3.4	*

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Identify examples of the literary device of repetition in poetry.
(RL.4.10)

Identify the themes of “Things” and “Life Doesn’t Frighten Me.”
(RL.4.2; RL.4.10)

Identify important aspects of the life and work of Maya Angelou.

Writing:

Write a poem with repetition.
(W.4.3d)

Speaking and Listening:

Ask and answer questions about the text.
(SL.4.1, SL.4.1b)

Language:

Use a glossary to determine or clarify the meaning of vocabulary words.
(L.4.4c)

Determine the meaning of domain-specific and academic vocabulary words. (L.4.4a; L.4.6)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper:
Read “Things” and “Life Doesn’t Frighten Me” in order to identify the use of repetition in poetry and the themes of these two poems.
- Review the content on the life of Maya Angelou on the following website, prior to sharing with your students:
<https://www.poets.org/poetsorg/poet/maya-angelou>
- Make arrangements to collect Activity Page 2.4, students’ poems with a rhyme scheme, to compile with other poems throughout the unit. At the end of the unit, bind all poems written by each student into a Poetry Journal.
- The following resources can be used to become more familiar with the poets.
<https://www.scholastic.com/teachers/authors/eloise-greenfield>
<https://www.poetryfoundation.org/poets/eloise-greenfield>
<https://www.mayaangelou.com/bio>
<https://www.britannica.com/biography/Maya-Angelou>

Writing

Create and display an enlarged version of Activity Page 3.3.

READING

45 MINUTES

Reading: Repetition in “Things” and “Life Doesn’t Frighten Me”

Review

5 minutes

- Remind students that they read two poems in the previous lesson, “Clarence” and “A Tragic Story.”
- Ask them to define the literary term *rhyme*.
 - o two or more words whose ending sounds are the same or similar to one another
- Ask students to name some rhyming words for the following words.
 - o Accept reasonable answers
- school
 - o pool, tool
- toes
 - o nose, suppose, roads
- giving
 - o living, forgiving, reliving

- Ask students to define the literary term *rhythm*.
 - a regular beat
- How can you figure out the rhythm of a poem?
 - Tap out the rhythm while you read the poem.
- Ask students if all poems rhyme.
 - The free verse poems did not rhyme.
- Ask students if all poems have a rhythm.
 - The free verse poems did not have a rhythm.
- If time allows, encourage several students to share their poems with a rhyme scheme, drafted on Activity Page 2.4.
- Make arrangements to collect Activity Page 2.4 to grade at a later time.

Introduce the Selections

5 minutes

- Ask students to turn to page 10, “Things.” Explain that before reading, they will preview the core vocabulary words in both this and another selection they will hear today, “Life Doesn’t Frighten Me,” on page 30.
- Vocabulary and pages found in text:
 1. **shore, n.** the area of land where a large body of water meets the land **(10)**
 2. **sandhouse, n.** a small structure built of sand on the shore; built for the enjoyment of the activity and not intended to last long **(10)**
 3. **frighten, v.** to make afraid **(30)**
 4. **counterpane, n.** a cloth covering for a bed; quilt **(30)**
 5. **charm, n.** an item thought to bring good luck **(31)**
- Begin by telling students the first vocabulary word they will encounter in these selections is *shore*.
- Have them find the word on page 10 of the book.
- Remind students that a glossary that contains definitions of all the vocabulary words in *Listen, My Children* is arranged alphabetically and may be found on Student Resource 1.1 which is found at the end of the Activity Book. Have students refer to the glossary, Student Resource 1.1, locate shore, and then have a student read the definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–**n.**; verb–**v.**; adjective–**adj.**; adverb–**adv.**
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 3.1 while you read each word and explain its meaning, noting that:
 - The Activity Page includes the vocabulary words for these selections.

- The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
- Words are listed in the order in which they appear in the selections.

Read “Things” on page 10 and

“Life Doesn’t Frighten Me” on page 30 of *Listen, My Children*

15 minutes

- Read the purpose for reading from the board/chart paper:

Read “Things” and “Life Doesn’t Frighten Me” in order to identify the use of repetition in poetry and the themes of these two poems.

Read each selection aloud three times. On the first reading, read the poems straight through, without stopping. On the second reading of each selection, use the following guided reading supports. Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answer. On the third reading, follow the instructions below, emphasizing the rhyme schemes and the rhythm of the selections.

“Things”

Page 10

Lines 1-15: *Literal*—Does this poem rhyme or is it free verse?

- o The poem rhymes.

Lines 1-15: *Literal*—What is the rhyming pattern for each stanza?

- o In the first stanza, lines 2, 4, and 5 rhyme.
- o In the second stanza, lines 2, 4, and 5 rhyme.
- o In the third stanza, lines 4 and 5 rhyme but the lines are exactly the same.

Lines 4-5 and 9-10: *Literal*—What lines are repeated in two stanzas of the poem?

- o *Ain’t got it no more.*

Lines 1-3 and 6-8: *Literal*—What are the things the poet says she no longer has?

- o candy and a sandhouse

Lines 1-3 and 6-8: *Inferential*—Why would she no longer have these things?

- o Candy gets eaten. A sandhouse gets washed away by waves or she has to leave it on the shore.

Lines 14-15: *Literal*—What line is repeated here?

- o *Still got it.*

Lines 11-13: *Literal*—What is it the poet says she still has?

- o her poetry

Lines 1-15: *Inferential*—What is the poet saying about things like candy, a sandhouse, and poetry?

- o Answers may vary, but should include the idea that poetry is more permanent than many other things.

SUPPORT: Remind students that when a poet repeats lines, it is called repetition.

Lines 1-15: *Evaluative*—Why does the poet repeat these lines in the poem?

- o Answers may vary, but may include that she wants to emphasize that some things do not last long, and other things, like poetry, are more permanent.

Lines 1-15: *Evaluative*—Like prose, poetry often has a theme, or message that the poet is sending to readers. What is the theme of this poem?

- o Answers may vary, but may include that some things we do in life take up our time but do not last. When a poet writes a poem, however, it will last forever.

“Life Doesn’t Frighten Me”

Page 30

Lines 1-44: *Literal*—How many lines and stanzas does this poem have?

- o Forty-four lines and eight stanzas.

Lines 1-44: *Literal*—Do all of the stanzas have the same number of lines?

- o No. Stanza 1 has six lines. Stanza 2 has six lines. Stanza 3 has nine lines. Stanza 4 has six lines. Stanza 5 has five lines. Stanza 6 has four lines. Stanza 7 has four lines. Stanza 8 has four lines.

Lines 1-44: *Literal*—Does this poem rhyme or is it free verse?

- o It rhymes.

Lines 1-6: *Literal*—What are some of the things the author lists in the first stanza that do not frighten her?

- o shadows, noises, barking dogs, and ghosts

Lines 7-12: *Literal*—What are some of the things the author lists in the second stanza that do not frighten her?

- o Mother Goose, lions, and dragons

Lines 13-21: *Inferential*—What is the poet saying in these lines?

- o She is describing how she will scare away the things that might frighten her.

Lines 22-27: *Literal*—What are some of the things the author lists in the fourth stanza that do not frighten her?

- o tough guys, being alone at night, panthers, and strangers

Lines 28-32: *Literal*—What are some of the things the author lists in the fifth stanza that do not frighten her?

- o a new classroom, boys who pull girls’ curls

Lines 33-34: *Literal*—What are some of the things the author lists in the sixth stanza that do not frighten her?

- o frogs and snakes

Lines 35-36: *Literal*—What is the one thing the author says that may frighten her?

- o things in her dreams

Lines 1-44: Evaluative—Would you describe the author of this poem as brave? Why or why not?

- o Answers may vary, but should be supported by the text.

Lines 1-44: Literal/Inferential—What line does the author repeat throughout this poem? Why does she keep repeating it?

- o She repeats *the line*, “Life doesn’t frighten me at all.” She repeats this line to emphasize that she is not afraid of life, or of some of the things that may frighten other people. Or maybe she is trying to convince herself by repeating the line.

Lines 1-44: Evaluative—Is this a silly/funny poem or a serious poem? Why do you think this?

- o It is a serious poem. Accept reasonable answers.

CHALLENGE: Students can study Maya Angelou’s life and see if they can guess why she might have written this poem.

Wrap Up the Lesson

15 minutes

- Compare and contrast the themes in these two poems.
 - o Similarities: Answers may vary, but may include that the poets are telling readers about their own feelings (things that are important to the poet and that the poet is not afraid.).
 - o Differences: Answers may vary, but may include that the poet in “Things” is sharing what is most important to her, and the poet in “Life Doesn’t Frighten Me” is sharing her feelings about fear, and the fact that she is not frightened by the things that frighten many other people.

NOTE: If there is not sufficient time to complete the following activity in this lesson, the next lesson focuses on only one poem and one poet, so students can complete this focus on Maya Angelou in that next lesson.

- Tell students that Maya Angelou, a famous American poet, wrote “Life Doesn’t Frighten Me” and that they will learn more about this famous poet.
- Read aloud the biography of Maya Angelou on page 31.
- Tell students that this paragraph was written some years ago and that they will learn more recent information as they explore Maya Angelou’s life.
- Present to students the information about Maya Angelou on the following site: <https://www.poets.org/poetsorg/poet/maya-angelou>
 - o Depending on your school’s access to technology, this information can be accessed by students as a whole group, in small groups, in pairs, or individually.
- Have students use Activity Page 3.2 to record information about Maya Angelou.
- Collect Activity Page 3.2 to grade at a later time, and to include in students’ final Poetry Journals at the end of this unit.

1. In “Life Doesn’t Frighten Me” you read, several times, the phrase *life doesn’t frighten me at all*.
2. Say the word *frighten* with me.
3. To frighten means to make afraid of something.
4. Thunderstorms frighten my dog.
5. Do you have any things that frighten you? Be sure to use the word *frighten* in your response. [Ask two or three students to use the target words in a sentence. If necessary, guide and/or rephrase students’ response to make complete sentences: “_____ frightens me.”]
6. What is the word we’ve been talking about? What part of speech is the word *frighten*?
 - o verb
7. [Use a *Sharing activity* for follow-up.]

TURN AND TALK: Do any of the things that Maya Angelou listed in the poem frighten you? If so, which ones?

WRITING

30 MINUTES

Write Poetry with Repetition

Model Brainstorming Ideas

5 minutes

- Direct students’ attention to the enlarged copy of Activity Page 3.3 that you prepared earlier.
- Explain that students will be writing a poem that has a line that repeats, such as the two poems they read today.
- Explain that, as they did in the two previous lessons, they will brainstorm ideas before beginning to draft the poem. Today, students will use Activity Page 3.3 to conduct this brainstorm, using the smaller circles on the activity page to brainstorm lines they will consider repeating in their poems.
- Using the enlarged version of Activity Page 3.3, write the model example, “Things that Make Me Happy”, in the center circle. Explain that students will write the topic of their own poem in this circle on Activity Page 3.3. Explain that they should use the smaller circles around the edges of the paper to list lines that relate to their topic that they will consider using in their poems.
- Have student volunteers suggest several lines that relate to things that make them happy; record those ideas in the circles on the perimeter of the activity page.
 - o Answers may vary.
- Remind students that, after they finish the brainstorming activity, they should select one of the possible choices recorded on this activity page to use as the line they repeat in their poem.

Brainstorming Ideas

15 minutes

- Have students use Activity Page 3.3 to brainstorm ideas for their poem that contain repetition.
- As students work independently, circulate among the class, offering assistance, when necessary.

Write Poetry with Repetition

25 minutes

- Explain that, after students have decided upon their own topic for their poem, and listed several possible lines to repeat in the poem, they should select one of those lines for repetition.
- Have students use Activity Page 3.4 to write their poem.
- Remind students to use what they learned about stanzas and lines to structure their poems.
- If additional time is needed, have students complete Activity Page 3.4 for homework.

Take Home Material

- If necessary, have students complete Activity Page 3.4 for homework.

Lesson 4

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Figurative Language (Metaphors) in “Dreams” by Langston Hughes;	<i>Listen, My Children</i> Activity Pages 4.1 and 4.2 Student Resource 1.1	40 min
	Focus on the Poet Langston Hughes		5 min
	Word Work: <i>Fast</i>		
Writing	Write Metaphors and Similes	Activity Page 4.3	45 min

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Identify examples of figurative language in the poem, “Dreams.”
(RL.4.10)

Identify important aspects of the life and work of Langston Hughes.

Writing:

Write similes and metaphors.
(W.4.3d)

Speaking and Listening:

Ask and answer questions about the text.
(SL.4.1, SL.4.1b)

Language:

Use a glossary to determine or clarify the meaning of vocabulary words.
(L.4.4c)

Determine the meaning of domain-specific and academic vocabulary words. (L.4.4a; L.4.6)

Explain the meaning of simple metaphors. (L.4.5a)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper:
Read “Dreams” in order to identify the use of a metaphor in poetry.
- Review the content on the life of Langston Hughes on the following website, prior to sharing with your students:
<https://poets.org/poet/langston-hughes>
- Make arrangements to collect Activity Page 3.4, students’ poems with repetition, to compile with other poems throughout the unit. At the end of the unit, bind all poems written by each student into a Poetry Journal.
- The following resources can be used to become more familiar with the poets.
<https://www.britannica.com/biography/Langston-Hughes>
<https://www.poetryfoundation.org/poets/langston-hughes>

Writing

- Write the following sentences on the board/chart paper:
 - *The snow is a fluffy white blanket.*
 - *My best friend is a ray of sunshine on a rainy day.*
 - *The sunset is a fiery explosion of color.*
 - *The grass is as tall as an oak tree.*
 - *The puppy is as lively as a firecracker on the Fourth of July.*
 - *I am as sleepy as a newborn baby.*

READING

45 MINUTES

Reading: Figurative Language (Metaphor) in “Dreams”

Review

5 minutes

- Remind students that they read two poems in the previous lesson, “Things” and “Life Doesn’t Frighten Me.”
- Ask them to define the literary term repetition and to give an example of the lines that were repeated in “Things” and “Life Doesn’t Frighten Me”
 - a phrase or line that is repeated for emphasis
 - “Things”- “Ain’t got it no more”; and “Still got it.”
 - “Life Doesn’t Frighten Me”- “Life doesn’t frighten me at all.”
- If time allows, encourage several students to share their poems with repetition, drafted on Activity Page 3.4.
- Make arrangements to collect Activity Page 3.4 to grade at a later time.

- Ask students to turn to page 13, “Dreams.” Explain that before reading, they will preview the core vocabulary words in this selection they will hear today.
- Vocabulary and pages found in text:
 1. **fast**, *adv.* tight **(13)**
 2. **barren**, *adj.* not able to support life or growth **(13)**
- Begin by telling students the first vocabulary word they will encounter in this selection is *fast*.
- Have them find the word on page 13 of the book.
- Remind students that a glossary that contains definitions of all the vocabulary words in *Listen, My Children* is arranged alphabetically and may be found on Student Resource 1.1. Have students refer to the glossary, Student Resource 1.1, locate *fast*, and then have a student read the definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 4.1 while you read each word and explain its meaning, noting that:
 - The Activity Page includes the vocabulary words for this selection.
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selection.

Read “Dreams” on page 13 of *Listen, My Children*

15 minutes

- Read the purpose for reading from the board/chart paper:

Read “Dreams” in order to identify the use of a metaphor in poetry.

Read the selection aloud three times. On the first reading, read the poem straight through, without stopping. On the second reading, use the following guided reading supports. Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answer. On the third reading, follow the instructions below, emphasizing the metaphor in the selection.

“Dreams”

Page 13

Lines 1-8: *Literal*—How many lines and stanzas does this poem have?

- o eight lines and two stanzas.

Lines 1-8: *Literal*—Does this poem rhyme or is it free verse?

- o It rhymes. The second and fourth lines of both stanzas rhyme.

Line 1: *Inferential*—What does it mean to *hold fast to dreams*?

- o It means to not give up on dreams.

Line 1: *Inferential*—What does the poet mean when he uses the word *dreams*?

- o These are not the dreams in your sleep but dreams for the future. Dreams in this poem means the hope of achieving something.

Lines 2-4: *Literal*—What does the poet compare life to when dreams die?

- o a bird that has broken wings and cannot fly

Line 3: *Literal*—What figure of speech is used in this line?

- o A metaphor

Why is it a metaphor?

- o It is a metaphor because it compares two things without using the words like or as. In a metaphor, one thing is described as something else.

In what way are a metaphor and a simile the same?

- o They both compare two things.

How could you change line 3 into a simile?

- o Life is like a broken-winged bird.

Lines 3-4: *Evaluative*—How does it make you feel to think about a broken-winged bird that cannot fly?

- o Accept reasonable answers: sad.

Lines 6-8: *Literal*—What does the poet compare dead dreams to in these lines?

- o a frozen field that cannot support life or growth

Lines 6-8: *Evaluative*—How does it make you feel to think about a frozen field that is barren?

- o Accept reasonable answers: useless, a waste.

Lines 1-8: *Evaluative*—How does this poem make you feel?

- o Accept reasonable answers.

Lines 1-8: *Inferential*—Based on the comparisons the poet makes to dreams that die, how important do you think he believes it is to keep your dreams alive?

- o Answers may vary, but may include that the poet thinks that it is very important that one keeps dreams alive.

[Read the poem a third time.]

- Ask students why a poet might use metaphors. Point out that metaphors are one way to make a poem more interesting and to cause an emotional reaction.
- Tell students that in today's writing lesson, they will be writing their own metaphors.

Wrap Up the Lesson

15 minutes

- Tell students that Langston Hughes, a famous American poet, wrote “Dreams,” and that they will learn more about this famous poet.
- Read aloud the biography of Langston Hughes on page 13.
- Tell students that this paragraph was written some years ago and that they will learn more recent information as they explore Langston Hughes’ life.
- Present to students the information about Langston Hughes on the following site:
<https://www.poets.org/poetsorg/poet/langston-hughes>
 - Depending on your school’s access to technology, this information can be accessed by students as a whole group, in small groups, in pairs, or individually.
- Have students use Activity Page 4.2 to record information about Langston Hughes.
- Collect Activity Page 4.2 to grade at a later time, and to include in students’ final Poetry Journals at the end of this unit.

Word Work: Fast

5 minutes

1. In “Dreams,” you read “*Hold fast to dreams.*”
2. Say the word *fast* with me.
3. In this context, the word *fast* means tight.
4. We hope the ropes will hold the boat fast during the storm.
5. Have you ever held fast to anything? Be sure to use the word *fast* in your response. [Ask two or three students to use the target words in a sentence. If necessary, guide and/or rephrase students’ response to make complete sentences: “I held fast to . . .”]
6. What is the word we’ve been talking about? What part of speech is the word *fast*?
 - o adverb
7. [Use a *Sharing* activity for follow-up.]

TURN AND TALK: Discuss with your partner things you have held fast or have seen someone hold fast.

WRITING

45 MINUTES

Write Metaphors and Similes

Examine Metaphors and Similes

5 minutes

- Direct students’ attention to the sentences you wrote on the board/chart paper earlier:
 - *The snow is a fluffy white blanket.*
 - *My best friend is a ray of sunshine on a rainy day.*
 - *The sunset is a fiery explosion of color.*
 - *The grass is as tall as an oak tree.*
 - *The puppy is like a firecracker on the Fourth of July.*
 - *I am as sleepy as a newborn baby.*

TURN AND TALK: Have students discuss the similarities and differences among these sentences.

- o **SIMILARITIES:** They all involve comparing two things.
- o **DIFFERENCES:** The last three sentences use the words *like* or *as* in making those comparisons, whereas the first three do not.
- Explain that these six sentences are all types of figurative language commonly used in poetry. The first three are examples of metaphors, and the last three are examples of similes.
- Explain that today students will practice writing metaphors and similes.

Write Metaphors and Similes

20 minutes

- Direct students' attention to Activity Page 4.3.
- Explain that they will use this activity page to write some of their own metaphors and similes.
- Explain that the first four items in both the metaphor category and the simile category provide students with an item that they are to compare to something else. For the fifth item in each category, students may choose anything they want and then compare that thing to something else.

SUPPORT: If you think your students would benefit from working with a partner to discuss and write these figures of speech, have them work in pairs or other small groups.

- As students work, circulate among the class, offering assistance, when necessary.

Wrap Up the Lesson and Share Metaphors and Similes

10 minutes

- Have several students share the metaphors and similes they created on Activity Page 4.3.
- Explain that in the next lesson, students will be writing poems containing these figures of speech.

Lesson 5

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Figurative Language (Metaphor) in “Fog” by Carl Sandburg and “the drum” by Nikki Giovanni Word Work: <i>Rhythm</i>	<i>Listen, My Children</i> Activity Page 5.1 Student Resource 1.1	40 min
			5 min
Writing	Write a Poem with a Metaphor	Activity Pages 4.3 and 5.2	30 min
Spelling	Practice Spelling Words	Activity Page 5.3	15 min
Take-Home Material	Writing	Activity Page 5.2	*

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Identify metaphors in “Fog” and “the drum.”
(RL.4.10)

Read aloud a poem with rhythm.
(RF.4.4b)

Writing:

Write a poem with a metaphor.
(W.4.3d)

Speaking and Listening:

Ask and answer questions about the text.
(SL.4.1, SL.4.1b)

Language:

Use a glossary to determine or clarify the meaning of vocabulary words.
(L.4.4c)

Determine the meaning of domain-specific and academic vocabulary words. (L.4.4a; L.4.6)

Explain the meaning of simple similes and metaphors (L.4.5a)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper:
Read “Fog” and “the drum” in order to identify the use of metaphors in poetry.
- The following resources can become more familiar with Nikki Giovanni.

<https://nikki-giovanni.com/biography>

<https://www.britannica.com/biography/Nikki-Giovanni>

<https://www.thehistorymakers.org/biography/nikki-giovanni-39>

Fluency (optional)

If students were assigned a selection from the *Fluency Supplement*, determine which students will read the selection aloud and when. See the Introduction of this Teacher Guide for more information on using the *Fluency Supplement*.

READING

45 MINUTES

Reading: Figurative Language (Metaphor) in “Fog” and “the drum”

Review

5 minutes

- Remind students that they read a poem in the previous lesson, “Dreams,” that used a certain type of figurative language. Ask students what type of figurative language is included in “Dreams.”
 - a metaphor
- Ask students to define the term *metaphor*.
 - a comparison of two things (does not use the words *like* or *as*)
- Ask students to name and define the other type of figurative language they learned about in the previous lesson.
 - simile; a comparison of two things, using the words *like* or *as*
- Remind students that they read the poem “Fog” in Lesson 1. Ask students if they remember what the poet compared the fog to in that poem.
 - a cat
- Explain that they will re-read “Fog” today to more closely examine the metaphor used in that poem.

Introduce the Selections

5 minutes

- Ask students to turn to page 12, “the drum.” Explain that before reading, they will preview the core vocabulary word in this selection they will hear today. Remind students that this word is also one of the spelling words they are studying.

- Vocabulary and page found in text:
 1. **rhythm, n.** a regular beat **(12)**
- Begin by telling students the vocabulary word they will encounter in this selection is *rhythm*.
- Have them find the word on page 12 of the book.
- Remind students that a glossary that contains definitions of all the vocabulary words in *Listen, My Children* is arranged alphabetically and may be found on Student Resource 1.1 at the end of the Activity Book. Have students refer to the glossary, locate *fast*, and then have a student read the definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–**n.**; verb–**v.**; adjective–**adj.**; adverb–**adv.**
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 5.1 while you read the word and explain its meaning, noting that:
 - The Activity Page includes the vocabulary word for this selection.
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.

Read “Fog” on page 11 and “the drum” on page 12 of *Listen, My Children*

15 minutes

- Read the purpose for reading from the board/chart paper:

Read “Fog” and “the drum” in order to identify the use of metaphors in poetry.

Read the selections aloud three times. On the first reading, read the poem straight through, without stopping. On the second reading, use the following guided reading supports. Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answer. On the third reading, have student volunteers read the selections aloud, encouraging them to pause at the end of lines, based on the way you have been modeling the reading of poetry.

“Fog”

Page 11

Lines 1-6: Inferential—What is the metaphor in the poem?

- o The poet is comparing fog to cat feet.

Lines 3-6: Inferential—Explain what the poet is describing in these verses?

- o The poet is describing how the harbor and city are foggy.

Lines 3-6: Inferential—How does the fog leave the harbor and city? Why do you think that?

- o The fog leaves silently and slowly like a cat walking away.

Lines 1-6: *Evaluative*—Do you think this comparison of fog to cat feet is a good metaphor? Why or why not?

- o Answers may vary, but may include that it is a good comparison because fog is silent as it rolls over the water or land, and a cat walks quietly or silently.

Lines 1-6: *Evaluative*—Would using a dog instead of a cat in this poem be as affective?

- o Accept reasonable answers.

“the drum”

Page 12

Lines 1-5: *Literal*—Does this poem rhyme or is it free verse?

- o free verse

Lines 1-2: *Inferential*—What is the metaphor in these first two lines of the poem?

- o The poet is comparing the world to a drum, saying it is hard and tight.

Lines 1-2: *Evaluative*—Do you think the poet’s father (who compares the world to a drum) thinks life is easy and joyful, or difficult and sometimes sad?

- o The poet’s father thinks life is difficult and sometimes sad.

Lines 3-5: *Evaluative*—Do you think the poet shares his father’s sad view of life? Why or why not?

- o The poet doesn’t disagree with his father that the world may be hard like a drum, but he says he is going to beat out his own rhythm, indicating he is more optimistic, or upbeat, about life.

[Have students read aloud the selections a third time. If time allows, have several students take turns reading aloud the selections.]

Wrap Up the Lesson

15 minutes

Ask students the following questions to wrap up the lesson:

1. *Literal*—Is there a regular rhyme scheme in either of these poems?

- o no

2. *Literal*—Is there a regular rhythm, or beat?

- o no

3. *Literal*—What is the type of poem that does not have a regular rhyme scheme or regular rhythm.

- o free verse

4. *Inferential*—What do you notice about the text in “the drum” on page 12?

- o There is no capitalization or punctuation.

SUPPORT: Remind students that poets occasionally do not follow the usual rules for capitalization or punctuation.

5. **Evaluative**—Based on the message in the poem “the drum,” why do you think the poet may have chosen not to follow the usual rules for capitalization and punctuation?
- o Answers may vary, but may include that the message of the poem is that the poet will “beat out [his] own rhythm,” or follow his own rules, so he may be doing that with the capitalization and punctuation in the poem.

Word Work: *Rhythm*

5 minutes

1. In “the drum” you read “i’m gonna beat out my own rhythm.”
2. Say the word *rhythm* with me.
3. A rhythm is a regular beat.
4. Some poems have a rhythm and some do not.
5. Look through *Listen, My Children* as you answer this question: Which of the poems we’ve studied so far have a regular rhythm? Be sure to use the word *rhythm* in your response. [Ask two or three students to use the target words in a sentence. If necessary, guide and/or rephrase students’ response to make complete sentences: “_____ has a regular rhythm.”]
6. What is the word we’ve been talking about? What part of speech is the word *rhythm*?
 - o noun
7. [Use a *Motion* activity for follow-up.]

TURN AND TALK: With a partner, choose one of the poems in *Listen, My Children* that has a regular rhythm. Take turns reading the poem aloud to each other. While your partner is reading aloud the poem, quietly tap out the rhythm on your desk or other hard surface.

WRITING

30 MINUTES

Write a Poem with a Metaphor

Review Metaphors

5 minutes

- Direct students’ attention to Activity Page 4.3.
- Have several students share the metaphors they wrote in the previous lesson.

Write a Poem with a Metaphor

25 minutes

- Explain that students will write their own poems that contain a metaphor.
- Have students select one of the metaphors they wrote on Activity Page 4.3 and write a poem containing that metaphor, using Activity Page 5.2.
- As students work, circulate among the class, offering assistance, when necessary.
- Have students complete Activity Page 5.2 for homework, if needed.

Practice Spelling Words

- Tell students they will practice writing the spelling words for this unit. Remind them to use their Individual Code Charts as they practice.
- Have students turn to Activity Page 5.3. Explain that they will work individually to write their spelling words on the lines next to the definition of the word.
- Remind students they will have a spelling assessment at the end of this unit.
- Collect completed Activity Page 5.3 to review and grade at a later time.

Take Home Material

- Have students take home Activity Page 5.2 to complete for homework, if needed.

Lesson 6

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Imagery in "Afternoon on a Hill" by Edna St. Vincent Millay and "Clouds" by Christina Rossetti	<i>Listen, My Children</i> Activity Pages 6.1 and 6.2 Student Resource 1.1	40 min
	Word Work: <i>Bow</i>	crayons, color pencils, or other drawing tools	5 min
Writing	Write a Poem with Imagery	Activity Pages 6.3 and 6.4	45 min
Take-Home Material	Reading Writing	<i>Fluency Supplement Selection</i> (optional) Activity Page 6.4	

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Identify examples of the literary device of imagery in "Afternoon on a Hill" and "Clouds."
(RL.4.10)

Writing:

Write a poem with imagery.
(W.4.3d)

Speaking and Listening:

Ask and answer questions about the text.
(SL.4.1, SL.4.1b)

Language:

Use a glossary to determine or clarify the meaning of vocabulary words.
(L.4.4c)

Determine the meaning of domain-specific and academic vocabulary words. (L.4.4a; L.4.6)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper:
Read “Afternoon on a Hill” and “Clouds” in order to identify the use of imagery in poetry.
- Use the following resources to become familiar with the poets in this lesson.
<https://www.biography.com/writer/edna-st-vincent-millay>
<https://www.britannica.com/biography/Edna-St-Vincent-Millay>
<https://www.poetryfoundation.org/poets/edna-st-vincent-millay>
<https://www.britannica.com/biography/Christina-Rossetti>
<https://poets.org/poet/christina-rossetti>
<https://www.poetryfoundation.org/poets/christina-rossetti>
- Make arrangements to collect Activity Page 5.2, students’ poems with a metaphor, to compile with other poems throughout the unit. At the end of the unit, bind all poems written by each student into a Poetry Journal.

Writing

- Create and display an enlarged version of Activity Page 6.3.

Fluency (optional)

- Choose and make sufficient copies of a text selection from the online *Fluency Supplement Packet* to distribute and review with all students for additional fluency practice this week. If you choose to use this use this fluency practice, you will assess students in Lesson 10. (See the Introduction of this Teacher Guide for more information.)

READING

45 MINUTES

Reading: Imagery in “Afternoon on a Hill” and “Clouds”

Review

5 minutes

- Remind students that they read the poems, “Fog”, “Dreams”, and “the drum,” which contained metaphors.
- Ask them to define the literary term *metaphor*.
 - a comparison of two things, not using the words *like* or *as*
- Ask students to give examples of metaphors.
 - Answers may vary.
- If time allows, encourage several students to share their poems with a metaphor, drafted on Activity Page 5.2.

- Ask students to turn to page 8, “Afternoon on a Hill.” Explain that before reading, they will preview the core vocabulary words in both this and another selection they will hear today, “Clouds,” on page 9.
- Vocabulary and pages found in text:
 1. **glad, *adj.*** happy (**gladdest**) (8)
 2. **cliff, *n.*** a high, steep face of rocks or earth (**cliffs**) (8)
 3. **bow, *v.*** to bend down (8)
- Begin by telling students the first vocabulary word they will encounter in these selections is *glad*.
- Have them find the word on page 8 of the book.
- Remind students that a glossary that contains definitions of all the vocabulary words in *Listen, My Children* is arranged alphabetically and may be found on Student Resource 1.1. Have students refer to the glossary, locate *glad*, and then have a student read the definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–***n.***; verb–***v.***; adjective–***adj.***; adverb–***adv.***
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 6.1 while you read each word and explain its meaning, noting that:
 - The Activity Page includes the vocabulary words for these selections.
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selections.

Read “Afternoon on a Hill” on page 8 and “Clouds” on page 9 of *Listen, My Children*

20 minutes

- Read the purpose for reading from the board/chart paper:

Read “Afternoon on a Hill” and “Clouds” in order to identify the use of imagery in poetry.
- Read each selection aloud three times. On the first reading, read the poems straight through, without stopping. On the second reading of each selection, use the following guided reading supports. Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answer. On the third reading, have student volunteers read the selections, pausing at the appropriate points, based on the way you modeled reading poetry throughout the unit.

“Afternoon on a Hill”

Page 8

SUPPORT: Imagery is the use of words or phrases to paint a mental picture or image.

Lines 1-4: *Literal*—In the first stanza, what does the poet say may make her the “gladdest thing under the sun”?

- o touching a hundred flowers but not picking them

Lines 1-4: *Inferential*—Why do you think this would make the poet happy?

- o Accept reasonable answers. When flowers are picked, they die. Maybe she is happy to touch them without killing them.

Lines 5-8: *Literal*—What things does the poet describe in Stanza 2?

- o She describes looking at cliffs and clouds, and watching the wind blow over the grass, and the grass grow.

Line 6: *Inferential*—What does the poet mean by *quiet eyes*?

- o Accept reasonable answers. A person is more likely to be thoughtful if he/she is quiet. When people are quiet, they can make better observations and be more focused on what they see.

SUPPORT: There is actually a quiet eye technique that athletes and others use to straighten their focus.

Lines 9-12: *Inferential*—How long is the poet planning on staying on the hill? What are the clues the poet provides in this stanza about the time of day?

- o She is going to stay on the hill until the sun starts to set. The phrase *when lights begin to show, up from the town* is a clue that the people in the town are turning on the lights in their houses, indicating it is starting to get dark outside.

Lines 1-12: *Evaluative*—Why is the poet happy?

- o Accept reasonable answers. She might be happy because she had an afternoon outside. She might enjoy nature. She might like spending time alone.

Lines 1-12: *Inferential*—Give an example of some words the poet uses that help you to visualize in your mind what the poet is experiencing on this day.

- o “A hundred flowers” seem colorful and beautiful. In “watch the wind bow down the grass”, the mind sees the image of grass waving. “And when the lights begin to show” helps the mind see the day darkening to night.

“Clouds”

Page 9

Lines 1-8: *Inferential*—What is the poet describing in this poem?

- o clouds

Lines 1-8: *Inferential*—What are the clues provided in this poem that indicate the poet is talking about clouds and not sheep?

- o the “sheep” are on a blue hill (rather than on green grass); the “sheep” stop moving when the wind stops blowing; the “sheep” move when the wind blows

Lines 1-8 : Inferential—What figurative language is used by the poet in this poem? What is being compared?

- o Metaphor; the clouds are being compared to sheep.

Lines 1-8: Evaluative—Is using sheep to describe clouds a good comparison? Why or why not?

- o Accept reasonable answers. Both clouds and sheep are white and fluffy.

Wrap Up the Lesson

15 minutes

- Remind students that the word *imagery* is one of the spelling words. Ask students to define the term *imagery*.
 - o words or phrases that paint a mental image or picture
- Direct students' attention to Activity Page 6.2, and have them take out crayons, color pencils, or other drawing tools. Ask them to draw a picture of the mental images they get when they read these two poems.
- As time permits, have students share their pictures. Collect Activity Page 6.2 to grade at a later time and to include in students' Poetry Journals at the end of this unit.

Word Work: Bow

5 minutes

1. In "Afternoon on a Hill," you read "Watch the wind bow down the grass."
2. Say the word *bow* with me.
3. To bow means to bend down.
4. Many people will bow when they meet a king or queen.
5. Have you ever bowed before someone or something? Be sure to use the word *bow* in your response. [Ask two or three students to use the target words in a sentence. If necessary, guide and/or rephrase students' response to make complete sentences: "I once bowed . . ."]
6. What is the word we've been talking about? What part of speech is the word *bow*?
 - o verb
7. [Use a *Homograph* activity for follow-up.] Homographs are words that are spelling the same, but are pronounced differently and have different meanings. Bow is a homograph; it is pronounced so it rhymes with cow, and it means to bend down. Its homograph *bow* (rhymes with snow) is a piece of material tied in a fancy knot. Both words are spelled "b-o-w." I'm going to give you examples of other homographs, and you will tell me the meaning of each word.

SUPPORT: Write each of these words on a board/chart paper as you discuss each pair.

- *bass* (rhymes with *class*) and *bass* (rhymes with *face*)
 - o the first is a type of fish; the second is a low, deep voice or sound
- *wound* (rhymes with *ballooned*) and *wound* (rhymes with *sound*)
 - o the first means to injure; the second is the past tense of the verb to wind
- *contract* (with the accent on the first syllable); and *contract* (with the accent on the second syllable)
 - o the first means a formal agreement; the second means to make something smaller

Write a Poem with Imagery**Model Brainstorming Ideas****5 minutes**

- Direct students' attention to the enlarged copy of Activity Page 6.3 that you prepared earlier.
- Explain that students will be writing a poem that has imagery, or paints a mental picture for the reader, such as the two poems they read today.
- Explain that, as they did earlier in the unit, they will brainstorm ideas before beginning to draft the poem. Today, students will use Activity Page 6.3 to conduct this brainstorm. Tell students they will write the model example topic in the center circle, and then use the smaller circles on the activity page to brainstorm words and phrases they will include in their poems to paint these mental images.
- Using the enlarged version of Activity Page 6.3, write the words "First Day of School" in the center circle. Explain that students will write the topic of their poem in this circle on Activity Page 6.3. This topic can be anything that appeals to students and that they can describe in a way that their readers can visualize the scene.

SUPPORT: Point out to students that the topic of both "Afternoon on a Hill" and "Clouds" was nature. Students can choose to write their poem about anything they can describe well enough so that a reader can paint a mental image.

- Have student volunteers suggest several lines that relate to school; record those ideas in the circles on the perimeter of the activity page.
 - Answers may vary, but encourage students to use vivid adjectives to paint this picture.
- Remind students that, after they finish the brainstorming activity, they may choose from any of the details on the activity page to include in their poem, but they do not need to include all the ideas listed.

Brainstorming Ideas**15 minutes**

- Have students use Activity Page 6.3 to brainstorm ideas for their poem that contain imagery.
- As students work independently, circulate among the class, offering assistance, when necessary.

Write Poetry with Imagery**25 minutes**

- Explain that, after students have decided upon a topic for their own poem, and list several possible words and phrases that convey vivid images, they should begin writing their poem on Activity Page 6.4.
- Remind students to use what they learned about stanzas and lines to structure their poems.
- If additional time is needed, have students complete Activity Page 6.4 for homework.

Take Home Material

- Have students take home a text selection from the Fluency Supplement if you are choosing to provide additional fluency practice.

If necessary, have students complete Activity Page 6.4 for homework.

Lesson 7

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	A Message and a Sense of Identity in "Humanity" by Elma Stuckey	<i>Listen, My Children</i> Activity Page 7.1 Student Resource 1.1	40 min
	Word Work: <i>Worthwhile</i>		5 min
Writing	Plan a Poem About Identity	"Who Am I?" Journal from Unit 1; Activity Page 7.2	30 min
Spelling	Practice Spelling Words	Activity Page 7.3	15 min

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Identify the theme of the poem "Humanity."
(RL.4.2, RL.4.10)

Read aloud a poem with rhythm.
(RF.4.4b)

Writing:

Write a poem about identity.
(W.4.3d)

Speaking and Listening:

Ask and answer questions about the text.
(SL.4.1, SL.4.1b)

Language:

Use a glossary to determine or clarify the meaning of vocabulary words.
(L.4.4c)

Determine the meaning of domain-specific and academic vocabulary words. (L.4.4a; L.4.6)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper:
Read “Humanity” in order to identify the theme conveyed in the poem.
- The following resources can be used to become familiar with the poet Elma Stuckey.
<https://www.chicagotribune.com/news/ct-xpm-1988-09-30-8802030372-story.html>
<https://www.nytimes.com/1988/09/30/obituaries/elma-stuckey-81-poet-wrote-about-blacks.html>

Writing

- Create and display an enlarged version of Activity Page 7.2.
- Have readily available students’ “Who Am I?” Journals, created in Unit 1, *Brown Girl Dreaming*.
- Review the information at https://www.researchgate.net/publication/316890922_Empowering_Students_to_Improve_the_World_in_Sixty_Lessons, which provides the inspiration for this writing activity.

READING

45 MINUTES

Reading: A Message and a Sense of Identity in “Humanity”

Review

5 minutes

- Remind students that they read two poems in the previous lesson, “Afternoon on a Hill” and “Clouds,” and that they both contained similar figurative language. Ask students what type of figurative language is included in both “Afternoon on a Hill” and “Clouds.”
 - o imagery
- Have several students read the poems they created on Activity Page 6.4, focusing on imagery.
- Explain to students that some poems focus on more serious topics and are written to convey a serious message to readers. Tell students they will read such a poem in today’s lesson.

Introduce the Selection

5 minutes

- Ask students to turn to page 16, “Humanity.” Explain that before reading, they will preview the core vocabulary words in this selection they will hear today.
- Vocabulary and page found in text:
 1. **harm, n.** danger (16)
 2. **race, n.** a group of people who share certain physical traits, which are passed down from one generation to another (16)

3. **grasp, v.** to grab hold of **(16)**
 4. **grope, v.** to search in an uncertain way with one’s hands **(16)**
 5. **faint, adj.** weak or dizzy **(16)**
 6. **worthwhile, adj.** valuable; worth one’s time **(16)**
- Begin by telling students the vocabulary word they will encounter in this selection is *harm*.
 - Have them find the word on page 16 of the book.
 - Remind students that a glossary that contains definitions of all the vocabulary words in *Listen, My Children* is arranged alphabetically and may be found on Student Resource 1.1. Have students refer to the glossary, Student Resource 1.1, locate *harm*, and then have a student read the definition.
 - Explain the following:
 - The Activity Page includes the vocabulary words for this selection.
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech than the original word.
 - Have students reference Activity Page 7.1 while you read each word and explain its meaning, noting that:
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.

Read “Humanity” on page 16 of Listen, My Children

15 minutes

- Read the purpose for reading from the board/chart paper:
Read “Humanity” in order to identify the theme conveyed in the poem.

Read the selection aloud three times. On the first reading, read the poem straight through, without stopping. On the second reading, use the following guided reading supports. Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answer. On the third reading, have student volunteers read the selection aloud, encouraging them to pause at the end of lines, based on the way you have been modeling the reading of poetry.

“Humanity”

Page 16

Lines 1-4: Inferential—What is the poet saying in this stanza?

- o The poet is saying that a person’s race is not important. If she was blind and needed help, she would not be concerned with the race of the person who helps her.

Lines 5-8: Inferential—What is the poet saying in these lines?

- o Similar to lines 1-4, the poet is saying that she is not concerned about the race of a person who saves her.

Lines 9-12: Inferential—What is the poet saying in these lines?

- o Similar to the other two stanzas, the poet is saying that the country one is from, or the language one speaks, are not important when someone is on a battlefield. People who come from different countries or speak different languages still depend on one another to help in these situations.

Lines 13-16: Inferential—What is the poet saying in these lines?

- o Answers may vary, but may include that some people focus too much on a person's race or language or where they are from, and on the ways in which people are different from one another. The poet is saying that, in important times, such as when one is in need of help, it becomes obvious that those differences among people are not important.

Line 15: Inferential—What does this line mean? What is meant by *worthwhile and fine*?

- o Worthwhile means that it has value or is important. Fine means that it is excellent or high quality. If person lives a life that demonstrates value and excellence of character, skin color doesn't matter.

Lines 1-16: Inferential—What are examples from the poem of demonstrations of value and excellence?

- o Examples are keeping someone safe from harm, saving someone's life, and giving someone the things they need to live (water).

[Have students read aloud the selection a third time. If time allows, have several students take turns reading aloud the selection.]

Wrap Up the Lesson

15 minutes

Ask students the following questions to wrap up the lesson:

1. Literal—Is there a regular rhyme scheme in this poem?

- o yes

2. Literal—Is there a regular rhythm, or beat?

- o yes

SUPPORT: Have students tap out the rhythm on their desks or other hard surface to determine the rhythm of the poem.

3. Inferential—What is the theme of this poem?

- o Answers may vary, but should include that who a person is (their “humanity”) is more important than the color of their skin or the country in which they were born.

4. Evaluative—In what way is this poem different from the others we have read?

- o Answers may vary, but may include that the poet is providing an important noble message in the poem. She is not using imagery, or repetition, or metaphors, but is instead focusing more on sending a message to readers about her view of people and their differences.

Word Work: *Worthwhile*

5 minutes

1. In “Humanity” you read “A life that’s lived worthwhile and fine. What matters the one who lives it?”
2. Say the word *worthwhile* with me.
3. Something that is *worthwhile* is valuable or worth one’s time.
4. Doing my homework is worthwhile; it helps me practice the things I learn in school.
5. What are some things you think are worthwhile? Be sure to use the word *worthwhile* in your response. [Ask two or three students to use the target words in a sentence. If necessary, guide and/or rephrase students’ response to make complete sentences: “I think _____ is worthwhile.”]
6. What is the word we’ve been talking about? What part of speech is the word *worthwhile*?
 - o adjective
7. [Use a *Sharing* activity for follow-up.]

TURN AND TALK: With a partner, discuss some of the things you think are worthwhile.

WRITING

30 MINUTES

Plan a Poem about Identity

Review the Concept of Identity

5 minutes

- Direct students’ attention to the “Who Am I?” journals they created in Unit 1, *Brown Girl Dreaming*.

TURN AND TALK: Have students discuss with a partner the conclusions they reached in Unit 1 about their own identity.

- o What are the things that are important to them?
- o What are their values?

Model Brainstorming about Identity

10 minutes

- Direct students’ attention to the enlarged version of Activity Page 7.2 created earlier.
- Explain that students will write poems based on their identity, and that they will use Activity Page 7.2 to brainstorm ideas to include in that poem.
- Explain that students should select one of their values, or the ideas about their identities, from the “Who Am I?” journals to record in the center circle on Activity Page 7.2.
- Explain that you will write the word *helpful* in the center circle on Activity Page 7.2 because helpfulness is one of your values.
- Ask students for words or phrases that you can include in the circles around the perimeter of Activity Page 7.2 that support the idea that you are a helpful person. Record those ideas in the circles on the perimeter of Activity Page 7.2.

Brainstorm about Identity

15 minutes

- Explain that students will now brainstorm ideas for their own poems on identity.
- Have students use Activity Page 7.2 to record their ideas for their poems about identity.
- As students work, circulate among the class, offering assistance, when necessary.
- Have students complete Activity Page 7.2 for homework, if needed.

SPELLING

15 MINUTES

Practice Spelling Words

- Tell students they will practice writing the spelling words. Remind them to use their Individual Code Charts as they practice.
- Have students turn to Activity Page 7.3. Explain that they will work with a partner to create sentences for each of the spelling words.
- Remind students they will have a spelling assessment in the last lesson in this unit.
- Collect completed Activity Page 7.3 to review and grade at a later time.

Take-Home Material

- Have students take home Activity Page 7.2 to complete for homework, if needed.

Lesson 8

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Narrative Poetry in “Concord Hymns” by Ralph Waldo Emerson; Focus on the Poet Ralph Waldo Emerson	<i>Listen, My Children</i> Activity Pages 8.1 and 8.2 Student Resource 1.1	40 min
	Word Work: <i>Bank</i>		5 min
Writing	Write a Poem about Identity	Activity Page 8.3	45 min

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Describe the story depicted in a narrative poem.

(RL.4.10)

Identify important aspects of the life and work of Ralph Waldo Emerson.

Writing:

Write a poem about identity.

(W.4.3d)

Speaking and Listening:

Ask and answer questions about the text.

(SL.4.1, SL.4.1b)

Language:

Use a glossary to determine or clarify the meaning of vocabulary words.

(L.4.4c)

Determine the meaning of domain-specific and academic vocabulary words. (L.4.4a; L.4.6)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper:
Read “Concord Hymn” and describe the story in this narrative poem.
- Review the content on the life of Ralph Waldo Emerson on the following website before sharing it with your students:

<https://poets.org/poet/ralph-waldo-emerson>

<https://www.britannica.com/biography/Ralph-Waldo-Emerson>

<https://www.poetryfoundation.org/poets/ralph-waldo-emerson>

<https://www.brainyquote.com/authors/ralph-waldo-emerson-quotes>

<https://emersoncentral.com/about/>

- Review the content of the “Concord Hymn” on the following websites for sharing with your students.

This link leads to a youtube video with a reading of “Concord Hymn.”

<https://www.youtube.com/watch?v=aC-mXM3KP8E>

This link leads to information on Ralph Waldo Emerson and the “Concord Hymn.” It includes a photo of the memorial of the Battle of Concord.

https://en.wikipedia.org/wiki/Concord_Hymn

- Be sure all students have completed Activity Page 7.2 and are prepared to begin writing their poem on identity.

READING

45 MINUTES

Reading: Narrative Poetry in “Concord Hymn”

Review

5 minutes

- Remind students that they have read many poems throughout this unit, and they have focused on many techniques that poets use in their poetry. Have students identify and define those techniques.
 - rhyme – two or more words whose ending sounds are like
 - rhythm – a regular beat
 - repetition – repeating lines or phrases for emphasis
 - metaphor – a comparison of two unlike things, not using the words *like* or *as*
 - simile – a comparison of two unlike things, using the words *like* or *as*
 - imagery – words and phrases that paint a mental image, or picture
- Explain that in the poem students will read today, the poet tells a story, or a narrative.

- Ask students what other poems they read told a narrative, or a story.
 - The free verse poetry in *Brown Girl Dreaming* told about the life of Jacqueline Woodson.

Introduce the Selection

10 minutes

- Ask students to turn to page 27, “Concord Hymn.” Explain that before reading, they will preview the core vocabulary words in this selection they will hear today.
- Vocabulary and pages found in text:
 1. **hymn, n.** a song or poem that praises someone; often a religious song or poem **(27)**
 2. **rude, adj.** in a rough or unfinished state **(27)**
 3. **arch, v.** to form a curved shape **(arched) (27)**
 4. **embattled, adj.** engaged or involved in a fight **(retired) (27)**
 5. **foe, n.** an enemy **(27)**
 6. **conqueror, n.** someone who is successful in defeating another **(27)**
 7. **ruin, v.** to destroy **(ruined) (27)**
 8. **seaward, adj.** toward the sea or ocean **(27)**
 9. **bank, n.** the land on the edge of a river or stream **(27)**
 10. **redeem, v.** to change for the better **(27)**
 11. **spare, v.** to prevent **(27)**
- Begin by telling students the first vocabulary word they will encounter in this selection is *hymn*.
- Have them find the word in the title of the poem on page 27 of the book.
- Remind students that a glossary that contains definitions of all the vocabulary words in *Listen, My Children* is arranged alphabetically and may be found on Student Resource 1.1. Have students refer to the glossary, locate *hymn*, and then have a student read the definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–**n.**; verb–**v.**; adjective–**adj.**; adverb–**adv.**
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 8.1 while you read each word and explain its meaning, noting that:
 - The Activity Page includes the vocabulary words for this selection.
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selection.
- Explain that the poem they read today will tell the story of the American Revolution, the war in which American colonists fought for their independence from Great Britain.

- Have students turn to page 27 of *Listen, My Children* and have a student read aloud the information in the box at the bottom of the page.
- Ask students to explain the meaning of the phrase *the shot heard round the world*.
 - The shots fired at the Battle of Concord in the American Revolution got the attention of people around the world. After this, many more people were interested in having a form of government in which they had more freedom.

Read “Concord Hymn” on page 27 of Listen, My Children

15 minutes

- Read the purpose for reading from the board/chart paper:
Read “Concord Hymn” and describe the story in this narrative poem.

Read the selection aloud three times. On the first reading, read the poem straight through, without stopping. On the second reading, use the following guided reading supports. Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answer. On the third reading, have students take turns reading this poem aloud, pausing at the appropriate places as you modeled earlier.

“Concord Hymn”

Page 27

Line 1-16: *Literal*— Does this poem rhyme or is it written in free verse?

- This poem rhymes.

Line 1: *Inferential*— What is the usual meaning of the word *rude* that you are familiar with? What is the word *rude* referring to here, and what does it mean?

- having poor manners
- It is referring to the bridge, and it means the bridge is rough.

Line 1-4: *Literal*— Describe what is happening in this stanza.

- It is in the month of April, and farmers from Concord are standing by the bridge, fighting in an early battle in the American Revolution.

Line 5: *Inferential*— Who is the foe, or enemy, referred to in this line?

- the British

Line 6: *Inferential*— Who is the conqueror, or winner, referred to in this line?

- the American soldiers

Lines 5-8: *Inferential*— Do you think this poem is being written soon after the battle, or a long time after the battle took place? What words provide clues to when it was written?

- It was written long after the battle.
- The clues are *The foe long since in silence slept...and Time the ruined bridge has swept.*

Line 9: *Literal*— What is the meaning of the word *bank* in this line?

- It refers to the land on the edge of the stream.

SUPPORT: Direct students’ attention to the side note on the page, explaining the meaning of the term *votive stone*. Remind students that the poet wrote this poem for a ceremony in which they were opening a memorial in honor of the soldiers who fought in that battle.

Lines 13-16: Inferential—What is the poet saying in this stanza?

- o He says that he hopes that time and natural elements will treat “gently” (not ruin) the monument that honors the bravery of the soldiers who died so their children could have more freedom.

Lines 1-16: Literal—Why is this poem a narrative poem?

- o It tells a story.

Lines 1-16: Literal—What story does this poem tell?

- o It tells the story of the battle that occurred on the bridge in Concord.

[Have students read aloud the poem a third time.]

Wrap Up the Lesson

15 minutes

- **Inferential**—Why did the poet call this poem “Concord Hymn”?
 - o A hymn is a poem praising someone or something, and the poet is praising, or honoring, the soldiers who fought in the Revolutionary War.
- Tell students that Ralph Waldo Emerson, a famous American poet, wrote “Concord Hymn,” and that they will learn more about this famous poet.
- Read aloud the biography of Ralph Waldo Emerson on page 26.
- Present to students the information about Ralph Waldo Emerson on the following site: <https://poets.org/poet/ralph-waldo-emerson>
- Depending on your school’s access to technology, this information can be accessed by students as a whole group, in small groups, in pairs, or individually.
- Have students use Activity Page 8.2 to record information about Ralph Waldo Emerson
- After students have learned more about Emerson, ask them why Emerson may have written a poem about the battle of Concord.
 - o He lived in Concord, Massachusetts, where this battle occurred.
- Collect Activity Page 8.2 to grade at a later time, and to include in students’ final Poetry Journals at the end of this unit.

Word Work: Bank

5 minutes

1. In “Concord Hymn,” you read “On this green bank, by this soft stream.”
2. Say the word *bank* with me.
3. In this context, the word *bank* refers to the land on the side of a river or stream.
4. We stood on the bank, watching the boats on the river.
5. Have you ever stood on the bank of a river or stream? Be sure to use the word *bank* in your response. [Ask two or three students to use the target words in a sentence. If necessary, guide and/or rephrase students’ response to make complete sentences: “I once stood on a river/stream bank and saw . . .”]

6. What is the word we've been talking about? What part of speech is the word *bank*?
- o noun
7. [Use a *Multiple Meaning* activity for follow-up.] The word *bank*, like many other words, can have multiple meanings. What is another, common meaning of the word *bank*?
- o a place where money is kept, or which loans money to people

I am going to say several words. For each word, tell me at least two different meanings:

- left
 - o remaining; the direction opposite of right
- pitcher
 - o a container for a liquid substance; the person on a baseball team who throws a ball to hitters
- pound
 - o a unit of measure of weight; to hit heavily over and over again
- saw
 - o the past tense of the word see; a tool used to cut hard substances, such as wood or metal

WRITING

45 MINUTES

Write a Poem about Identity

Review

5 minutes

- Remind students that in the last lesson they were brainstorming words and phrases that describe their own identity, or character traits and values.
- Have students refer to Activity Page 7.2 and share some of the words and phrases they included in their brainstorming activity.
- Explain that students will now use those words and phrases to write a poem about their own identity.
- Remind students that their poems may take the form of free verse, such as the poems in *Brown Girl Dreaming*, or it can have a regular rhyme scheme and/or rhythm. Remind students to use what they learned about stanzas and lines as they write their poems on Activity Page 8.3.

Write a Poem about Identity

35 minutes

- Direct students' attention to Activity Page 8.3.
- Have them work independently to write a poem about their identity.

SUPPORT: Work directly with a small group of students who may need additional support with this activity, or circulate around the room, providing assistance as needed.

- As students work, circulate among the class, offering assistance, when necessary.

Wrap Up the Lesson and Share Poems about Identity

5 minutes

- Have students complete Activity Page 8.3 for homework, as needed.
- Have several students share the poems they created on Activity Page 8.3

Lesson 9

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Reading	Narrative Poetry in “Paul Revere’s Ride” by Henry Wadsworth Longfellow	<i>Listen, My Children</i> Activity Page 9.1 and 9.2 Student Resource 1.1	40 min
	Word Work: <i>Hardly</i>		5 min
Writing	Write a Narrative Poem	“Who Am I?” Journal from Unit 1; Activity Pages 9.3 and 9.4	30 min
Spelling	Practice Spelling Words	Activity Page 9.5	15 min

Lesson Focus

By the end of this lesson, students will be able to:

Reading:

Describe the narrative conveyed in the poem, “Paul Revere’s Ride.”
(RL.4.10)

Identify important aspects of the life and work of Henry Wadsworth Longfellow.

Writing:

Write a narrative poem.
(W.4.3)

Speaking and Listening:

Ask and answer questions about the text.
(SL.4.1, SL4.1b)

Language:

Use a glossary to determine or clarify the meaning of vocabulary words.
(L.4.4c)

Determine the meaning of domain-specific and academic vocabulary words. (L.4.4a; L.4.6)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper:

Read the first four stanzas of “Paul Revere’s Ride” in order to identify the narrative conveyed in the poem, and to identify important aspects of the life and work of Henry Wadsworth Longfellow.

- Review the content on the life of Henry Wadsworth Longfellow on the following website, to determine whether it is appropriate for your students:

<https://poets.org/poet/henry-wadsworth-longfellow>

- Make arrangements to collect Activity Page 8.3, students’ poems on identity, to compile with other poems throughout the unit. At the end of the unit, bind all poems written by each student into a Poetry Journal.

Writing

- Create and display an enlarged version of Activity Page 9.2

READING

45 MINUTES

Reading: Narrative Poetry in “Paul Revere’s Ride”

Review

5 minutes

- Remind students that they read a poem in the previous lesson, “Concord Hymn,” which told a story. Ask students to name the spelling word that means “a story.”
 - o narrative
- Have several students read the identity poems they created on Activity Page 8.3.

Introduce the Selection

5 minutes

- Ask students to turn to page 19, “Paul Revere’s Ride.” Explain that before reading, they will preview the core vocabulary words in this selection they will hear today.
- Vocabulary and page found in text:
 1. **hardly, adv.** almost none (19)
 2. **aloft, adv.** high above the ground (19)
 3. **muffled, adj.** made quieter, usually because of a covering (19)
 4. **moorings, n.** equipment used to secure a ship or other large vessel (19)
 5. **phantom, n.** ghost (19)
 6. **hulk, n.** an old ship that is no longer being used (19)
 7. **alley, n.** a narrow street or path between buildings (19)
 8. **measured, adj.** deliberate, unhurried (19)

- Begin by telling students the vocabulary word they will encounter in this selection is *hardly*.
- Have them find the word on page 19 of the book.
- Remind students that a glossary that contains definitions of all the vocabulary words in *Listen, My Children* is arranged alphabetically and may be found on Student Resource 1.1. Have students refer to the glossary, locate *hardly*, and then have a student read the definition.
- Explain the following:
 - The Activity Page includes the vocabulary words for this selection.
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 9.1 while you read each word and explain its meaning, noting that:
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.

Read the first four stanzas of “Paul Revere’s Ride” on page 19 of *Listen, My Children*

15 minutes

Read the purpose for reading from the board/chart paper:

Read the first four stanzas of “Paul Revere’s Ride” in order to identify the narrative conveyed in the poem, and to identify important aspects of the life and work of Ralph Waldo Emerson.

Read the selection aloud three times. On the first reading, read the poem straight through, without stopping. On the second reading, use the following guided reading supports. Each guided reading support is preceded by the number of the line of text it references. Whenever a question is asked, encourage students to refer back to the text in order to find evidence to support their answer. On the third reading, have student volunteers read the selection aloud, encouraging them to pause at the end of lines, based on the way you have been modeling the reading of poetry.

NOTE: Students will be analyzing several other stanzas of this poem in the Unit Assessment in Lesson 10.

“Paul Revere’s Ride”

Stanzas 1-4, Page 19

Lines 1-16: *Literal*—What type of poem is “Paul Revere’s Ride”?

- o It is a narrative poem that rhymes.

Lines 1-16: *Literal*—How do you know it is a narrative poem?

- o Because it tells a story.

Lines 1-29: *Literal*—What do we call the person who tells a story?

- o The narrator tells a story.

SUPPORT: The narrator of this poem is the landlord of the Wayside Inn. We know this because the poem was titled “The Landlord’s Tale” and was put into a collection of poems titled *Tales of a Wayside Inn*.

SUPPORT: Paul Revere was one of the men who rode through Massachusetts at the beginning of the Revolutionary War to warn the people of Massachusetts about the plans and British troop movements at the beginning of the war.

Line 2: *Literal*—At what time of day did Paul Revere make his famous ride?

- o Midnight

Line 3: *Literal*—On what date did Paul Revere make his ride?

- o April 18, 1775

Lines 4-5: *Inferential*—Is the narrator telling the story close to the same time as Paul Revere’s ride, or many years after? How do you know?

- o It was written many years after the event. In these lines, the narrator says that almost no people are still alive who actually lived at that time.

Lines 6-10: *Inferential*—What is the signal used by Revere and other Patriots to learn about British troop movements?

- o If the British were going to attack over land, there would be one lantern hung in the bell tower of the North Church. If the British were going to attack by sea, they would hang two lanterns.

Lines 6-14: *Inferential*—Why do you think they chose to hang the lanterns in the bell tower of the North Church?

- o It is a tall building and the lanterns could be seen from across the water. It might not be strange to see a lantern in the tower at night.

Line 17: *Inferential*—What time of day was it when Revere began his watch for the lanterns in the tower? How do you know?

- o It was early in the night. It said that he started just as the moon rose.

Lines 19-23: *Inferential*—What was the name of the British ship, and what did it look like?

- o It was the Somerset, and it was large, black, and old, and it looked even larger (magnified) by the water around it.

Lines 24-29: *Inferential*—What is the first sign Revere and his fellow Patriots get that the British troops are moving?

- o They hear the slow marching of the troops to their boats on the shore.

[Have students read aloud the selection a third time.]

Lines 1-29: *Literal*—Summarize the story that is told by this narrative poem.

- o Answers may vary, but should be supported by details from the text.

Lines 1-29: *Inferential*—Is this poem free verse, or is there a rhyme scheme and a rhythm?

- o There is a regular rhythm and there is a rhyme scheme (hear/Revere/year; five/alive; etc.)

[Have students tap out the rhythm on their desks as the poem is read.]

Does the rhythm of the poem remind you of anything?

- o The rhythm of the poem sounds like galloping horses.

[If time allows, have several students take turns reading aloud the selection.]

Wrap Up the Lesson

15 minutes

- Tell students that Henry Wadsworth Longfellow, a famous American poet, wrote “Paul Revere’s Ride,” and that they will learn more about this famous poet.
- Read aloud the biography of Henry Wadsworth Longfellow on page 18.
- Present to students the information about Henry Wadsworth Longfellow on the following site: <https://poets.org/poet/henry-wadsworth-longfellow>
 - Depending on your school’s access to technology, this information can be accessed by students as a whole group, in small groups, in pairs, or individually.
- Have students use Activity Page 9.2 to record information about Ralph Waldo Emerson
- Collect Activity Page 9.2 to grade at a later time, and to include in students’ final Poetry Journals at the end of this unit.

Word Work: *Hardly*

5 minutes

1. In “Paul Revere’s Ride” you read “Hardly a man is now alive/Who remembers that famous day and year.”
2. Say the word *hardly* with me.
3. *Hardly* means almost none.
4. After the birthday party, there was hardly any cake left.
5. What are some foods that, when you have them for a meal, there are hardly any leftovers? Be sure to use the word *hardly* in your response. [Ask two or three students to use the target words in a sentence. If necessary, guide and/or rephrase students’ response to make complete sentences: “When we have _____ for dinner, there are hardly any leftovers.”]
6. What is the word we’ve been talking about? What part of speech is the word *hardly*?
 - o adverb
7. [Use a *Making Choices* activity for follow-up.] I’m going to give you several items. You should tell me if what I say could accurately be described as *hardly anything* or if it should be described as *too much*. [Answers may vary for all.]
 - a. Your only homework tonight is to read for 10 minutes.
 - b. Your homework tonight is to study for your spelling test and a history test and to read the next chapter in your science book, answering the questions at the end of the chapter.
 - c. Your dad packs you four sandwiches for lunch one day.
 - d. You have twenty pairs of sneakers in your closet.
 - e. You take four new books out of the library.
 - f. Your dog smelled his dish of dog food and took one bite.

Write a Narrative Poem**Model Brainstorming Ideas****5 minutes**

- Direct students' attention to the enlarged copy of Activity Page 9.3 that you prepared earlier.
- Explain that students will be writing a narrative poem, or one that tells a story, such as "Concord Hymn" and "Paul Revere's Ride." Ask students to name other narrative poems they have read this year.
 - o *Brown Girl Dreaming*
- Explain that, as they did earlier in the unit, they will brainstorm ideas before beginning to draft the poem. Today, students will use Activity Page 9.3 to conduct this brainstorm. Tell students they will write the topic of their poem in the center circle, and then use the smaller circles on the activity page to brainstorm words, phrases, and details of their story that they will include in their narrative poems.
- Using the enlarged version of Activity Page 9.3, write the words "My Year in Fourth Grade" in the center circle. Explain that students will write the topic of their poem in this circle on Activity Page 9.3. This topic can be anything that appeals to students and that they can describe in a way that tells a story.
- Have student volunteers suggest several lines that relate to their year in fourth grade so far; record those ideas in the circles on the perimeter of the activity page.
 - o Answers may vary, but encourage students to use specific details to tell this story.
- Remind students that, after they finish the brainstorming activity, they may choose from any of the details on the activity page to include in their poem, but they do not need to include all the ideas listed.

Brainstorming Ideas**15 minutes**

- Have students use Activity Page 9.3 to brainstorm ideas for their narrative poem.
- As students work independently, circulate among the class, offering assistance, when necessary.

Write a Narrative Poem**25 minutes**

- Explain that, after students have decided upon a topic for their poem, and list several possible words, phrases, and ideas, they should begin writing their poem on Activity Page 9.4.
- Remind students to use what they learned about stanzas and lines to structure their poems.
- If additional time is needed, have students complete Activity Page 9.4 for homework.

Practice Spelling Words

- Tell students they will practice writing the spelling words for this unit. Remind them to use their Individual Code Charts as they practice.
- Have students turn to Activity Page 9.5. Explain that they will work individually to write their spelling words on the lines in alphabetical order.
- Remind students they will have a spelling assessment in the next lesson.
- Collect completed Activity Page 9.5 to review and grade at a later time.

Take-Home Material

- Have students take home Activity Page 9.4 to complete for homework, if needed.

Lesson 10

AT A GLANCE CHART			
Lesson	Activity	Materials	Time
Spelling	Assessment	Activity Page 10.1	15 min
Unit Assessment	Unit Assessment Optional Fluency Assessment	<i>Listen, My Children</i> ; Activity Page 10.2; <i>Fluency Supplement Selection</i> (optional)	75 min

ADVANCE PREPARATION

Spelling

- Erase or cover the list of spelling words prior to the assessment.

Fluency (optional)

- If students were assigned a selection from the *Fluency Supplement Packet*, determine which students will be asked to read the selection and when. See the introduction to this Teacher Guide for more information on using the *Fluency Supplement Packet*.

SPELLING

15 MINUTES

Assessment

- Have students turn to Activity Page 10.1 for the spelling assessment.
- Using the following list, read the words one at a time in the following manner: Say the word, use it in a sentence, and then repeat the word.
- Tell students that at the end, you will review the list once more.
- Remind students to pronounce and spell each word syllable by syllable.

1. **stanza** The poem “Fog” has two stanzas.
2. **verse** Our teacher asked us to write a story in verse.
3. **rhyme** The words *bakes* and *awakes* rhyme
4. **rhythm** The song had a catchy rhythm, so I started tapping my foot to the beat.
5. **repetition** Repetition is a good way to memorize our spelling words.
6. **figurative language** I like the poem because the poet uses figurative language, such as a metaphor.

- 7. metaphor** There is an interesting metaphor in “Fog” because the poet compares the fog to a cat.
- 8. simile** The phrase as *soft as a feather* is an example of a simile.
- 9. imagery** My favorite type of story is one in which the author includes imagery, because I like to picture the scenes in my mind
- 10. narrative** The free verse poems in *Brown Girl Dreaming* present a narrative of the life of Jacqueline Woodson.

- After reading all the words, review the list slowly, reading each word once more.
- Collect all spelling assessments to grade later.

UNIT ASSESSMENT

75 MINUTES

Unit Assessment

- Make sure each student has a copy of Activity Page 10.2.
- Tell students they will read page 20 of *Listen, My Children* (the next two stanzas of “Paul Revere’s Ride”) and answer questions about it. There are also several questions pertaining to the concepts studied in this unit, including the types of figurative language and poetic techniques.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the room as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers.

Pausing Point

Culmination of the Unit (Days 1-4)

We recommend that you use one or more of the Culminating Activities described below or a Culminating Activity that you create. Please preview in advance all third party resources, i.e. links to websites other than the Core Knowledge Foundation, to determine that the material is appropriate for the students.

Culminating Activities

1. Have students complete their Poetry Journals. You may choose to have students revise their poems, based on feedback from you or their peers. In addition, consider having students share their poems orally with the class.
2. There are several poems in *Listen, My Children* that were not addressed in this unit. Have students read those poems and identify the various literary techniques used in those poems.
3. Have students research information on poets whose work they enjoy. You may direct them to websites such as www.poets.org. Have students research not only the lives of those poets, but suggest they read other poems written by those writers.
4. Provide students with books of nursery rhymes. Challenge them to read the nursery rhymes and find as many pairs of rhyming words as they can.
5. Have students search through other books of poetry and/or prose to identify metaphors contained in those works.
6. Have students reread aloud several of the selections from *Listen, My Children*. Remind them to read the lines and stanzas the way that was modeled. For example, they should pause at the end of the lines.
7. Have students research and read poems from other countries and share their discoveries. What themes did they discover? Were there interesting vocabulary words that helped them understand another culture or cultures?
8. Have students research and read poems about immigration to this country, poems about diversity, or poems about heritage. Students can select one poem to share with the class. The students should be able to identify the structure of their poem (free style, narrative, rhyming, etc.), and explain why that particular poem “spoke” to them.

NAME: _____

DATE: _____

NAME: _____ **2.2** ACTIVITY PAGE
DATE: _____

List pairs of rhyming words you find in "Clarence" and "A Tragic Story."

1. **See page 36 of the Teacher Guide to find these listed. Examples could include** _____
2. **Tennessee/TV; eyes/advertised; better/wetter; yore/wore; case/place; found/round;** _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

NAME: _____ **3.2** ACTIVITY PAGE
DATE: _____

Focus on the Poet:

Maya Angelou

Where and when the poet was born:
April 4, 1928
St. Louis, Missouri

What I find interesting about the poet:
Accept all reasonable answers.

Other poems by this poet:
Phenomenal Woman, Alone, or Still I Rise.

NAME: _____ **4.2** ACTIVITY PAGE
DATE: _____

Focus on the Poet:

Langston Hughes

Where and when the poet was born:
February 1, 1902
Joplin, Missouri

What I find interesting about the poet:
Accept all reasonable answers.

Other poems by this poet:
Answers will vary, but could include: Montage of a Dream Deferred, One Way Ticket, and The Weary Blues

ACTIVITY PAGE 4.3 NAME: _____
DATE: _____

Write Metaphors and Similes

Directions: For each of the following phrases, create a metaphor or a simile, in which you compare the item to something else.

Part I: Metaphors

1. My family is **example: a tornado that never sets down.** _____
Accept all reasonable answers.
2. The blizzard was _____.
3. The clouds were _____.
4. My school is _____.
5. [CREATE YOUR OWN METAPHOR COMPARING TWO THINGS]:

NAME: _____

DATE: _____

NAME: _____
DATE: _____

4.3 ACTIVITY PAGE
CONTINUED

Part II: Similes

1. He is as strong as Accept all reasonable answers.
2. The ice was as slippery as _____.
3. The night was as _____.
4. My sister is like _____.
5. [CREATE YOUR OWN SIMILE COMPARING TWO THINGS]:

5.3 ACTIVITY PAGE

NAME: _____
DATE: _____

Practice Spelling Words

Directions: Match the spelling word with the definition by writing the correct spelling word on the line next to the definition.

stanza	verse	rhyme	rhythm
repetition	metaphor	simile	narrative
	imagery		figurative language

1. rhyme: two or more words whose ending sounds are the same or similar to one another
2. repetition: an act, word, or phrase that is repeated
3. stanza: lines in a poem that make up one section
4. metaphor: a type of figurative language in which two things that are not alike are compared to one another
5. narrative: a story
6. simile: a type of figurative language in which two things that are not alike are compared to one another, and the words like or as are used
7. rhythm: a regular beat
8. imagery: words or phrases that paint a mental picture or image
9. verse: poetry
10. figurative language: words or phrases, used in poetry and other writing, that makes the writing more interesting or powerful

8.2 ACTIVITY PAGE

NAME: _____
DATE: _____

Focus on the Poet:

Ralph Waldo Emerson

Where and when the poet was born:

May 25, 1803

Boston, Massachusetts

What I find interesting about the poet:

Accept all reasonable answers.

Other poems by this poet:

Answers will vary but could include: The sphynx, The Problem, Days, Song of Nature

9.2 ACTIVITY PAGE

NAME: _____
DATE: _____

Focus on the Poet:

Henry Wadsworth Longfellow

Where and when the poet was born:

February 27, 1807

Portland, Maine

What I find interesting about the poet:

Accept all reasonable answers.

Other poems by this poet:

Answers will vary, but could include: A Psalm of Life, The Children's Hour, Snow-Flakes, Hiawatha

NAME: _____

DATE: _____

ACTIVITY PAGE **10.2** NAME: _____
DATE: _____

Unit Assessment

Directions: Read the fifth and sixth stanzas of “Paul Revere’s Ride” on page 20 of *Listen, My Children* and answer the following questions by circling the choice that best responds to each question or by writing an answer (in complete sentences) on the lines provided.

- Is this poem free verse? How do you know?
This poem is not free verse. Free verse poetry does not rhyme or have a regular rhythm.
- Which of the following best defines free verse?
 - It is poetry that does not have a theme.
 - It is poetry that doesn't have a rhyme scheme or a regular rhythm.**
 - It is not really poetry.
 - It is poetry that includes made-up words.
- Is “Paul Revere’s Ride” an example of a narrative poem? Why or why not?
 - Yes, it is a narrative poem because it tells a story.**
 - No, it is not a narrative poem because it rhymes.
 - Yes, it is a narrative poem because it rhymes.
 - No, it is not a narrative poem because it is based on a true event.

NAME: _____ **10.2** ACTIVITY PAGE
DATE: _____ CONTINUED

- In what ways are a metaphor and a simile similar? In what ways are they different?

Metaphors and Similes are similar because they are both figurative language that is used to make comparisons. A Metaphor is used to compare two things that are not the same. A simile is also used to compare two things to one another, and the words like or as are used.

- Describe what is happening in the poem on page 20, in lines 1-11.
Paul Revere’s friend is climbing up the tower of the Old North Church so that he can see if the British are coming.
- How many stanzas are there in this part of the poem on page 20?
 - zero
 - one**
 - two
 - three

ACTIVITY PAGE **10.2** NAME: _____
CONTINUED DATE: _____

- In line 15 of the poem on page 20, what does the word sentinel mean?
 - a church
 - a boat
 - a soldier standing guard**
 - a form of currency, or money
- Are there any similes in the poem on page 20? Why or why not?
 - Yes, because a simile is a regular rhythm, and there is a regular rhythm in this poem.
 - Yes, because a simile is a comparison using the words like or as, and there is a comparison using one of those words.**
 - No, because a simile is a regular rhythm, and there is not a regular rhythm in this poem.
 - No, because a simile is a comparison using the words like or as, and there is no comparison using one of those words.
- Why is the man in the poem climbing the tower of the Old North Church?
 - He wants to see the British troops.**
 - He wants to hide from the British troops.
 - He wants to see what was hidden in the tower.
 - He wants to spy on the Americans who opposed the British.
- Describe the mood, or feeling, of the person who climbs the tower of the Old North Church. What words and phrases of the text tell you about the mood or feeling?

Accept all reasonable answers. They could include: The person seems to be solemnly focused on his task at hand. He seems nervous but confident. Steady tread, somber rafters, trembling ladder - These phrases seem to describe the mood of the person as nervous but confident. And seeming to whisper, “All is well!” - This phrase seems to describe the person’s mood as calm. Of the place of the hour, of the secret dread, or the lonely belfry and the dead - These phrases seem to describe the person as being sad. For suddenly all his thought are bent - This phrase seems to describe the person’s mood as excited.

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LANCE HIDY: Cover A, Title Page

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Unit 4
Listen, My Children
Poems for Fourth Graders
Teacher Guide
GRADE 4



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