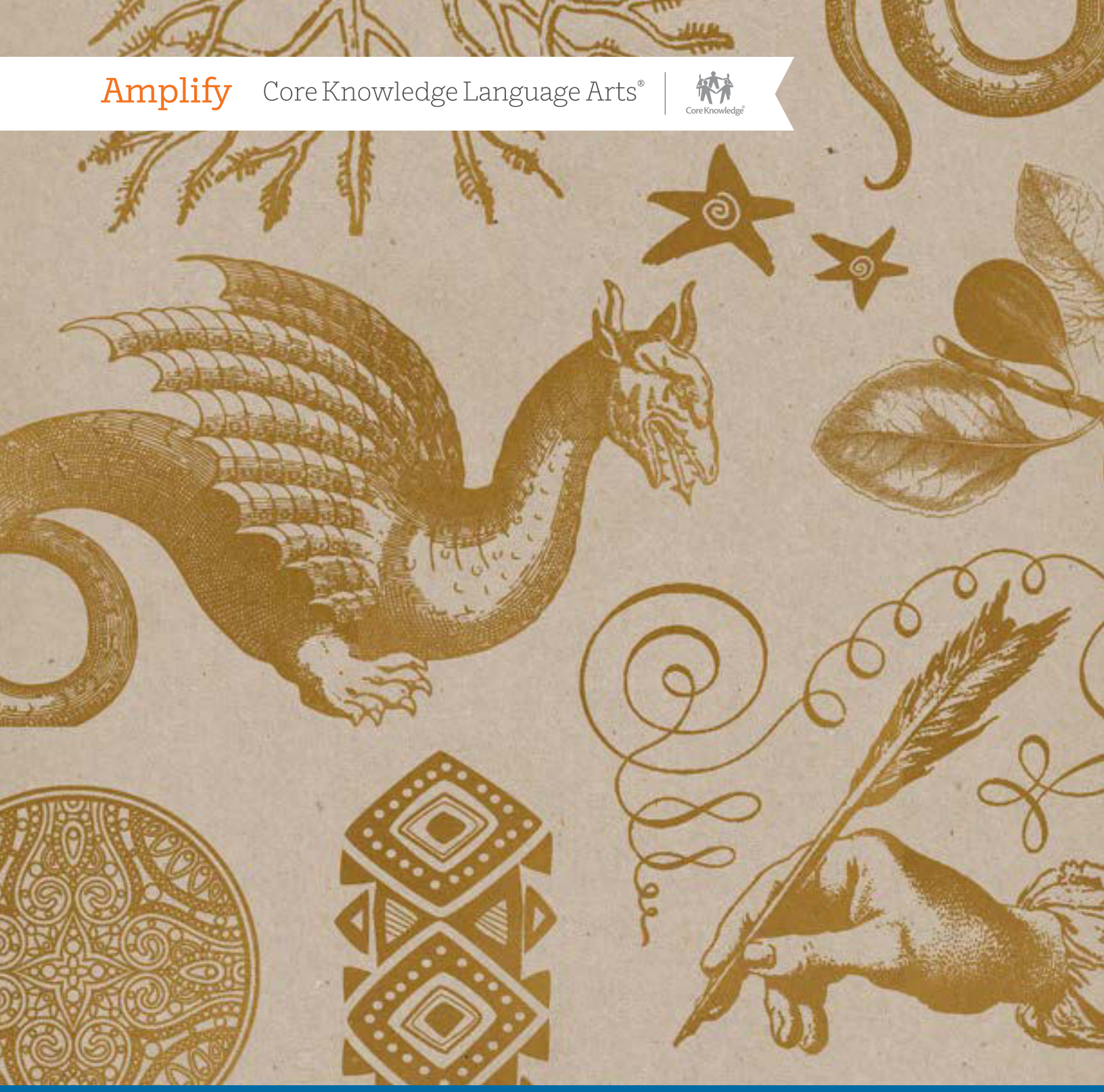

Amplify Core Knowledge Language Arts®

Unit 3

Teacher Guide | Grade 4

Poetry

Grade 4 | Unit 3

Poetry

Teacher Guide

Amplify Core Knowledge Language Arts

ISBN 978-1-68161-257-7

Printed in the USA
05 LSCOW 2020

Grade 4 | Unit 3

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Grade 4 | Unit 3

Introduction

POETRY

This introduction includes the necessary background information to teach the Poetry unit. This unit contains fourteen daily lessons, a Unit Assessment, plus three Pausing Point days that may be used for differentiated instruction. Lessons and activities address various aspects of a comprehensive language arts curriculum. Each lesson will require a total of ninety minutes. Lesson 15 is devoted to a culminating Unit Assessment. It is recommended you spend no more than nineteen days total on this unit.

For many readers—adults and children alike—poetry can be challenging. Readers often find poems inaccessible, suspecting a secret meaning they cannot decode. In fact, poetry's reliance on symbolic and figurative language opens up rather than closes off meaning, giving readers the power of personal interpretation. This unit gives students tools and strategies for approaching poetry, training them in the methods and devices poets use and equipping them to read and interpret both formal and free verse poems. It gives them continual opportunities to create poems themselves, allowing them to practice what they have learned.

The poems in this unit represent a wide variety of time periods, from Kshemendra's twelfth-century treatise on the responsibilities of poets to the work of living writers such as Sherman Alexie and Harryette Mullen. We haven't chosen poems written specifically for children; we have instead selected poems both younger and older readers will enjoy. The poets come from many backgrounds and nations; the poets included are European, Asian, African American, Native American, and Hispanic. The poems themselves are similarly diverse; some employ precise meter and rhyme schemes, while others use free verse. Uniting them all is their engagement with language and its potential.

A central goal of this unit is teaching students how to explore that potential. The American poet Emily Dickinson once compared poetry to "possibility," perhaps a surprising metaphor in her time, but one that has proven apt. Poems are often multi-dimensional, using figurative language to yoke together apparent opposites, to allow imagination and creativity to flourish, to startle readers with glimpses of the world as it might be. Rather than conceal one secret meaning available only to privileged readers who understand how to unlock a poem, the best poems open themselves to many possible interpretations. To that end, this unit encourages students to express their views on a poem, and it shies away from listing one "correct" meaning.

That's not to say that wrong interpretations are impossible—Walt Whitman, who died in 1892, did not write poems about World War I. However, many student responses are valid, so long as those interpretations are rationally supported by evidence from the poem's text.

This unit, which focuses on poetry, is like others in this curriculum in routinely encouraging and enabling students to read texts closely and carefully. To accomplish that, and in recognition of the differences between poetry and other genres of writing, this unit's structure, materials, and activities differ at times from those of other CKLA™ units. Throughout the unit, students practice close reading

and writing. They learn about many of the formal elements of poetry as they identify those elements arising organically from the text.

They also pair that work with practicing as poets themselves. This allows them to demonstrate their understanding and analysis of the poems through creative application and to become detailed writers. In turn, this bolsters their ability to analyze others' writing. These activities offer students a number of tools with which to approach poetry, building their confidence to interpret poems and their engagement in the task. Writing activities train students in the craft of poetry, celebrating their creative potential and imagination while training them to apply and master the knowledge they have gained from reading and understanding the unit's poems. Activities allow students the chance to explore poetic devices, imitate strategies used by the poets they have studied, and learn to think as poets by considering how the formal choices they make influence the poem's meaning.

Why These Poems Are Important

This unit uses a variety of poems that have been analyzed for complexity and chosen for their diversity and interest. These poems are particularly good preparation for the complex texts, vocabulary, and form students will encounter in Grade 5 and beyond.

Lesson 1

Roald Dahl's "Little Red Riding Hood and the Wolf" serves as an engaging starting point for the poetry curriculum because it revisits a plot that many students will find familiar and uses humor to draw students into the narrative. The poem's playful tone and colorful diction will remind students that poetry can be fun, while the addition of the narrator character offers a new perspective on the familiar narrative. Dahl also grants the character of Little Red Riding Hood more independence than she possesses in some other versions of the fairy tale, thus presenting a strong character that many readers will find compelling.

Lesson 2

Harryette Mullen's "Ask Aden" and Norman Ault's "Wishes" both present accessible content (a curiosity about the natural world and a desire to be king) and structure (questions/questions and answers). By pairing the poems, students learn how a basic form, such as the question poem, can gain structural complexity through the inclusion of answers. Mullen's poem, from the collection *Sleeping with the Dictionary*, expresses both her love of language and her attention to words and their order. It also captures the curiosity natural to so many children. Ault's poem uses meter and rhyme to shape a melodious description of human wishes and desire.

Lesson 3

Students will recognize that the speaker in Nikki Giovanni's "My First Memory (of Librarians)" is remembering a time when she was approximately their age. However, the library she describes differs dramatically from many twenty-first-century libraries, giving students the opportunity to practice reading a text carefully for detail and evidence. Giovanni's poem offers students what might be their first encounter with free verse, showing them that poetry need not be bound by formal constraints. Students will be drawn to the narrative qualities and to the rich visual details Giovanni offers in the piece.

Lessons 4 & 5

Langston Hughes's "Harlem," a classic poem, uses a series of similes to consider the cost of deferring one's dreams. Through colorful language such as *fester* and *stink*, Hughes implies the answer to his series of questions. Students may use these diction clues to infer the poem's meaning: that one should not defer one's dreams.

Lesson 6

The excerpt from Sherman Alexie's "Why We Play Basketball" depicts a narrator whose alienation causes him to feel bitter and angry; the poem details how he and his friends use basketball as an outlet for their frustrations. Alexie's use of repetition helps demonstrate the monolithic nature of the boys' aggression, showing that it transcends the specific items named. This poem is demanding, which is precisely its value: by addressing the narrator's hatred, this poem demonstrates to students that poetry can take as its subject the concerns and challenges inherent in everyday life.

Lesson 7

Walt Whitman's classic poem "I Hear America Singing" proceeds in free verse, the poet's preferred form, and uses repetition of the word *singing* to demonstrate how his countrymen are united through their diverse labors. Whitman bypasses typical characterizations of the United States and the jargon associated with those characterizations; rather than name-drop the term *melting pot,* he describes what that looks like to everyday Americans going through their work day. By describing the nation through portraits of its working-class residents, Whitman underscores his faith in the individual and his affection for the common man.

Lessons 8 & 9

Joy Harjo's "She Had Some Horses," the title poem of her third collection of poetry, explores the varied components of human personality, chronicling one woman's attempt to reconcile the apparently contradictory aspects of her identity. The poem's structure demonstrates several organizational patterns, from anaphora to the organization of stanzas according to their content, and demonstrates one way to explore a single topic in depth.

Lesson 10

Pat Mora's "Words Free as Confetti" celebrates words in both English and Spanish, using all five senses to describe the possibilities of language and the poet's delight in those possibilities. It celebrates words' diversity, their color, and their ability to liberate their speakers. The poem's narrator dances through sound, using English and Spanish words to highlight the variation of language and delighting in the way words appear tactile. A member of the Appendix B text list, this poem offers appropriate rigor for students approaching the end of the poetry unit; more importantly, it presents the poet's genuine delight in language and its possibilities.

Lesson 11

Carl Sandburg's poem "Fog," which is recommended in the Common Core Appendix B, is a classic twentieth-century American poem. The extended metaphor renders the fog vividly and descriptively,

adding nuance and depth to the poem's imagery. Sandburg's work presents no human characters, but by endowing the fog with agency and consciousness, it brings the commonplace weather phenomenon to life and demonstrates the imaginative possibilities of figurative language.

Lessons 12 & 13

Ernest Lawrence Thayer's poem "Casey at the Bat," another selection from the Common Core Appendix B, uses diction, voice, and tone to craft the dramatic story of Casey and the hopes of his fans, who invest all their ambitions into their baseball team's star player. The poem's content raises provocative questions concerning the role of heroes and the nature of fandom, while its rhyme and meter lend a musical quality to the poem, helping pace students through the work.

Lesson 14

Kshemendra's excerpt, from a twelfth-century text on poets and poetry, offers a view of the timeless role poets play in society. By focusing overtly on the responsibilities of poets, this poem challenges students to consider how poetry remains a distinctive craft. The poem's call for exploration and attentive engagement will serve students well in any pursuit, though it also offers a useful springboard for students to consider how they might continue developing as poets beyond this unit.

Prior Knowledge in CKLA

This unit builds on the literature and close reading skills students have developed in previous grades.

INSTRUCTIONAL MATERIALS: GRADE 4 POETRY COMPONENTS

The CKLA Grade 4 Poetry unit has slightly different components from other units, to match its approach:

Teacher Guide

Each Teacher Guide includes daily lessons that provide detailed directions for comprehensive poetry instruction. Lessons, instruction, and exercises in the Teacher Guide should be taught in the order listed. The lessons also suggest group sizes for instruction and exercises (e.g., whole group, small group, partners, independent). You should use your discretion in following the grouping suggestions and consider students' needs.

Reader for this Unit

The *Poet's Journal* serves as the student workbook and contains activity pages tied to each instructional lesson. The poems for each lesson are printed within the *Poet's Journal*. Activity pages provide additional practice for students to review material, answer questions, and complete activities designed to increase their comprehension of that material, and compose original writing as a means of applying what they have learned.

WRITING

A key aspect of the Poetry unit is encouraging and equipping students to write original poems. This allows for creative and imaginative expression, but it also affords students the opportunity to implement the poetic devices they have learned in the reading components of each lesson. The writing portion of the unit allows students to apply their new poetry knowledge, further solidifying their understanding of the craft of poetry. Throughout this unit, students will practice using the poetic devices exemplified by each poem. They will compose rhymes, similes, and metaphors; use repetition, anaphora, and alliteration; and plan, draft, and revise several original poems inspired by the poems studied in this unit.

The *Poet's Journal* has been designed to reinforce the unit's integration of reading and writing poetry. The journal resembles a writer's notebook rather than a textbook or student workbook. By synthesizing reading materials, comprehension activities, and writing components, the *Poet's Journal* indicates the extent to which reading, writing, and understanding poems are inherently connected. The *Poet's Journal* also contains extra pages to encourage students to compose their own poems—something the unit's final lesson will set them up to accomplish.

FLUENCY SUPPLEMENT

A separate component, the Fluency Supplement, is available for download on the Amplify website. This component was created to accompany Core Knowledge Language Arts (CKLA) materials for Grades 4 and 5. It consists of selections from a variety of genres, including poetry, folklore, fables, and other selections. These selections provide additional opportunities for students to practice reading with fluency and expression (prosody). There are sufficient selections so you may, if desired, use one selection per week. For more information on implementation, please consult the supplement.

TEACHER RESOURCES

Throughout this unit, teachers will use the Speaking and Listening Observational Checklist to assess student progress.

DIGITAL COMPONENTS

A wide range of supplementary materials is available online. These include "Reading Poetry," a guide to reading poetry aloud, that is accompanied by multimedia examples; critical commentary on each poem in the unit; and additional resources.

Whenever a lesson suggests you display materials, please choose the most convenient and effective method to reproduce and display the material. Some suggestions include projecting content or writing the material on the board/chart paper.

These items are available as digital components at http://ckla.amplify.com.

LESSON

1

"Little Red Riding Hood and the Wolf"

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students discuss the plot of "Little Red Riding Hood and the Wolf" in small groups and as a class. **[SL.4.1b]**

Reading

Students identify textual evidence and determine the implicit and explicit meanings of "Little Red Riding Hood and the Wolf." **[RL.4.1]**

Language

Students identify stanza, stanza break, line, and rhyme within "Little Red Riding Hood and the Wolf." **[L.4.6]**

FORMATIVE ASSESSMENT

Teacher Resources	**Speaking and Listening Observational Checklist** Follow assigned roles in discussion activities. **[SL.4.1b]**
Poet's Journal 1.1	**Reflection and Inference** Make inferences about the poem's plot. **[RL.4.1]**
Poet's Journal 1.2	**Poetic Devices** Use the text to identify examples of poetic devices and structures. **[L.4.6]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (30 min.)			
Read-Aloud	Whole Class	15 min.	❏ *Poet's Journal* ❏ Speaking and Listening Observational Checklist
Dialogue	Partner	15 min.	
Reading (30 min.)			
Reflection and Inference	Independent	30 min.	❏ Projection 1 ❏ Poet's Journal 1.1
Language (30 min.)			
Rhyme and Other Poetic Devices	Independent	25 min.	❏ Poet's Journal 1.2 ❏ colored pencils
Wrap-Up	Whole Class	5 min.	

Why We Selected It

Roald Dahl's "Little Red Riding Hood and the Wolf" revisits a plot that many students find familiar and uses humor to draw students into the narrative. The poem's playful tone and colorful diction remind students that poetry can be fun, while the addition of the narrator offers a new perspective on the familiar tale. Dahl also grants Little Red Riding Hood's character more independence than she possesses in some versions of the fairy tale, thus presenting a strong character that many students find compelling.

ADVANCE PREPARATION

Speaking and Listening

- Refer to Teacher Resources and prepare the Speaking and Listening Observational Checklist.
- If you wish to display copies of Dahl's books as you introduce his poem to students, assemble those texts.
- Prepare to divide students into pairs.

Reading

- Prepare Projection 1.

Language

- Prepare to divide students into groups of three.
- Assemble colored pencils.
- In mapping out the rhyme visually, students build skills they will use in the formal scansion of poetry. This technique, usually taught in ELA curricula in upper grades, involves assigning a letter to each word sound. This lesson's use of color to identify the rhyme pattern (e.g., green, green/red, red/orange, orange/blue, blue, and so on) will lead easily in later grades to the use of letters (in which the rhyme scheme would be identified AA/BB/CC/DD and so on).

Universal Access

- Prepare support questions for Speaking and Listening.
- Prepare an image of Little Red Riding Hood in her new attire.
- Prepare a word bank of terms that rhyme with the poem's end words.

Word Bank: Rhyming Words	
End Words	**Rhyming Words**
right, bite	sight, light, kite, night, fight, bright, height
tough, enough	gruff, stuff, rough
feel, meal	steal, deal, real, peel
yelping, helping	whelping
leer, hear	cheer, jeer, tear, veer, steer
hood, wood	could, good, would, should
those, clothes	goes, shows, knows
hat, that	sat, rat, cat, bat
hair, chair	lair, where, care
red, said	led, bed

VOCABULARY

Core Vocabulary

caviar, n. fish eggs, an expensive and rare food considered a special treat

decent, adj. acceptable or good enough

leer, n. unpleasant look

Literary Vocabulary

dialogue, n. words or sentences spoken by a character in a poem, play, or story

excerpt, n. small part of a larger work; for example, one chapter of a novel or one paragraph of a newspaper article

infer, v. to reach a reasonable conclusion based on available evidence

line, n. basic unit of a poem; together, lines form stanzas

stanza, n. section of a poem; consists of a line or group of lines

stanza break, n. blank space dividing two stanzas from each other

Note to Student

The back of your *Poet's Journal* contains a glossary with definitions for some of the words in the poem. If you can't find a definition you need in the glossary, you might try to figure out the word's meaning from the other words around it. You can also look in a dictionary or ask your teacher for help.

Start Lesson

Lesson 1: "Little Red Riding Hood and the Wolf"

Speaking and Listening

30M

Primary Focus: Students discuss the plot of Roald Dahl's "Little Red Riding Hood and the Wolf" in small groups and as a class. **[SL.4.1b]**

READ-ALOUD: (15 MIN.)

Introduce the Reading

- Tell students that you are going to share a poem by an author named Roald Dahl, who wrote many books. Students may recognize Dahl as the author of *James and the Giant Peach, Matilda, Charlie and the Chocolate Factory*, and other texts.
- Explain that this poem, titled "Little Red Riding Hood and the Wolf," also tells a story students may have heard before. Ask several volunteers to describe what they know about the story of Little Red Riding Hood.
- Tell students that, as you read the poem aloud, they should see if they notice differences from the version of the story they have heard before.
- Read the poem aloud, using different voices for Wolf, Grandma, Little Red Riding Hood, and the narrator.

Support

If students are unfamiliar with the original story of Little Red Riding Hood, you may summarize it for them.

from Little Red Riding Hood and the Wolf

Roald Dahl

As soon as Wolf began to feel

That he would like a decent meal,

He went and knocked on Grandma's door.

When Grandma opened it, she saw

The sharp white teeth, the horrid grin,

And Wolfie said, "May I come in?"

Poor Grandmamma was terrified,

"He's going to eat me up!" she cried.

And she was absolutely right.

He ate her up in one big bite.

But Grandmamma was small and tough,

And Wolfie wailed, "That's not enough!

I haven't yet begun to feel

That I have had a decent meal!"

He ran around the kitchen yelping,

"I've *got* to have a second helping!"

Then added with a frightful leer,

"I'm therefore going to wait right here

Till Little Miss Red Riding Hood

Comes home from walking in the wood."

He quickly put on Grandma's clothes,

(Of course he hadn't eaten those).

He dressed himself in coat and hat.

He put on shoes, and after that

He even brushed and curled his hair,

Then sat himself in Grandma's chair.

In came the little girl in red.

She stopped. She stared. And then she said,

"What great big ears you have, Grandma."

"All the better to hear you with," the Wolf replied.

"What great big eyes you have, Grandma,"

said Little Red Riding Hood.

"All the better to see you with," the Wolf replied.

He sat there watching her and smiled.

He thought, I'm going to eat this child.

Compared with her old Grandmamma

She's going to taste like caviar.

Then Little Red Riding Hood said, "But Grandma,

what a lovely great big furry coat you have on."

"That's wrong!" cried Wolf. "Have you forgot

To tell me what BIG TEETH I've got?

Ah well, no matter what you say,

I'm going to eat you anyway."

. . . . . .

A few weeks later, in the wood,

I came across Miss Riding Hood.

But what a change! No cloak of red,

No silly hood upon her head.

She said, "Hello, and do please note

My lovely furry wolfskin coat."

- Tell students that when the word *from* appears before a title, as it does in this poem, it means the passage is part of a larger work. The passage could be a chapter of a novel, a line of a poem, or a paragraph of a newspaper article.
- Have students work in pairs to describe in their own words what happened between the grandmother and the wolf. Have one student describe what the wolf did or said, while the other describes what the grandmother did or said.
- Use the Speaking and Listening Observational Checklist throughout this activity to assess student performance.
- After students have discussed the poem in pairs, outline the events of the first part of the poem as a class.
- Answers will vary, but students should cover the following: Wolf eats Grandmother, Wolf dresses in Grandmother's clothes, Wolf waits for Little Red Riding Hood.

DIALOGUE (15 MIN.)

- Explain to students that now they will focus on the conversation between Little Red Riding Hood and the wolf. Students may consult the text as they work on the remaining activities.

1. What does the word *dialogue* mean?
    - » *Dialogue* is used to describe words or sentences spoken by a character in a poem, play, or story.
2. How can we identify dialogue?
    - » Answers may vary, but students should remember the function of quotation marks in marking dialogue.
3. Which lines of dialogue does Little Red Riding Hood speak to the wolf, and which does the wolf speak to Little Red Riding Hood?
    - » Little Red Riding Hood

      "What great big ears you have, Grandma."

      "What great big eyes you have, Grandma."

      "But Grandma,/what a lovely great big furry coat you have on."
    - » Wolf

      "All the better to hear you with."

      "All the better to see you with."

      "That's wrong! [...] Have you forgot

      To tell me what BIG TEETH I've got?

      Ah well, no matter what you say,

      I'm going to eat you anyway."

Check for Understanding

Have students put an *L* by lines Little Red Riding Hood speaks to the wolf and a *W* by lines the wolf speaks to Little Red Riding Hood.

- After students identify the lines of dialogue, ask them to read the dialogue in pairs, with different people playing the roles of Little Red Riding Hood and the wolf.

Speaking and Listening
Exchanging Information/Ideas

Entering/Emerging
In the pair share, allow students to respond to yes/no and *wh*– questions. Example: "What did the grandmother do when she saw the wolf?"

Transitioning/Expanding
In the pair share, allow students to respond to more focused questions. Example: "How did the wolf react to the grandmother?"

Bridging
In the pair share, encourage students to discuss open-ended questions. Example: "Why do you think the grandmother reacted this way when she saw the wolf?"

Challenge

If students mention final lines, in which Little Red Riding Hood shows off her "lovely wolfskin coat," ask students whom Little Red Riding Hood speaks to here.

- » She addresses the speaker of the poem.

Lesson 1: "Little Red Riding Hood and the Wolf"

Reading

30M

Primary Focus: Students identify textual evidence and determine the implicit and explicit meanings of Roald Dahl's "Little Red Riding Hood and the Wolf." **[RL.4.1]**

REFLECTION AND INFERENCE (30 MIN.)

Practicing Inferences

- Display Projection 1: Grandmother and Wolf in Grandmother's Clothing.

  Projection 1: Grandmother and Wolf in Grandmother's Clothing

- Tell students they may use both the images in Projection 1 and the text of the poem in their *Poet's Journal* to answer the following questions aloud in their own words.

1. **Evaluative.** Which image shows what Little Red Riding Hood expected to see, and which image shows what Little Red Riding Hood actually saw?
   - » She expected to see her grandmother; she actually saw the wolf dressed up as her grandmother.
2. **Literal.** How does the wolf disguise himself as the grandmother?
   - » Possible answers include that the wolf dresses in her coat, hat, and shoes, and that he curls his hair.
3. **Inferential.** What did the wolf expect Little Red Riding Hood to say to him?
   - » The wolf expected Little Red Riding Hood to tell him that he had big teeth.
4. **Literal.** What did the wolf plan to do to Little Red Riding Hood?
   - » The wolf planned to eat her.
5. **Inferential.** What do you think will happen next in the poem?
   - » Answers will vary, though you may wish to ask students what they have based their predictions on. Encourage students to consider how their predictions relate to the details of the poem.

Making Inferences

- Direct students to Poet's Journal 1.1. Review the instructions, give students approximately ten minutes to complete questions 1–6 and review the answers as a class.

  Note: As seen with Poet's Journal 1.1 below, this unit reproduces content from the student *Poet's Journal*. When appropriate, it also includes answers to questions contained on those pages.

Poet's Journal 1.1

This part of "Little Red Riding Hood and the Wolf" does not explain in detail what happens to the wolf, but it does give several clues to help readers infer what happens next. Remember that when you infer something, it means that you make a reasonable conclusion based on the evidence or information provided.

Read the end of the poem again, then use words from the poem to answer the questions below. These questions will help you infer what happens after Little Red Riding Hood meets the wolf.

1. Where and when did the speaker of the poem see Little Red Riding Hood?
   - » The speaker saw her "a few weeks later, in the wood."
2. The speaker lists two things that have changed about Little Red Riding Hood. What are those changes?
   - » She has "No cloak of red" and "No silly hood upon her head."
3. The poem's title refers to "Little Red Riding Hood," but in this section of the poem, the speaker calls her something different. What does the speaker call her in this part of the poem?
   - » The speaker calls her "Miss Riding Hood."
4. How is the new name the speaker uses different from her name in the title of the poem?
   - » The new name leaves out the words "Little Red."
5. Based on the words in the poem, why do you think the speaker called Miss Riding Hood something different from before?
   - » Answers may vary, but students should recognize that she's not wearing the red cloak anymore and that she's no longer "little"—she has in some ways grown up.
6. What is Miss Riding Hood wearing when she meets the speaker?
   - » She is wearing her "lovely furry wolfskin coat."

Poet's Journal 1.1

Support

Model using evidence to make inferences. Example: if a child rubs his stomach and asks his mother what time they will eat dinner, those are clues that support the inference that the child is hungry.

Challenge

Based on Little Red Riding Hood's new outfit, what name would you call her now? Use evidence from the poem to explain your choice.

- » Answers should link to the coat or other textual evidence.

Reading

Reading/viewing closely

Entering/Emerging
Provide an image of Little Red Riding Hood in her new attire; if possible, allow students access to the poem translated into their native languages before they complete Poet's Journal 1.1.

Transitioning/Expanding
Provide image; allow students to review the story in pairs before completing Poet's Journal 1.1.

Bridging
Review the instructions with students individually and enforce the key parts of the questions before they complete Poet's Journal 1.1. Provide image if needed.

Support

Ask students to review the structure of stories and essays, which are made of paragraphs formed of sentences.

Poet's Journal 1.2

Check for Understanding

Based on what she is wearing, what do you infer happened to the wolf? Answers may vary, but students should recognize that the wolf is dead; the reasonable inference is that Red Riding Hood killed him.

Lesson 1: "Little Red Riding Hood and the Wolf"

Language

Primary Focus: Students identify *stanza*, *stanza break*, *line*, and *rhyme* within "Little Red Riding Hood and the Wolf." **[L.4.6]**

RHYME AND OTHER POETIC DEVICES (25 MIN.)

- Tell students that so far you have discussed the poem's content, or the story it tells, and that now you are going to look at the poem's form, or structure.
- Direct students to Poet's Journal 1.2. Review the instructions and ask students to complete Part 1, "Stanza and Line."
- After reviewing the answers to Part 1, review the instructions and model the activity with the stanza's first rhyme *(right/bite)*. Then ask students to complete Part 2, "Rhyme."
- Allow student volunteers to share their answers. If needed, share the list of possible answers with students for any pairs they were unable to supplement.

Check for Understanding

Literal. Define the terms *rhyme*, *stanza*, and *stanza break*.

» *Rhyme* occurs when two or more words have the same ending sound or sounds. A *stanza* is a group of lines in a poem, and a *stanza break* occurs between stanzas.

Poet's Journal 1.2

Poetic Devices

Some special terms exist to help describe different parts of a poem.

Part 1: Stanza and Line

Poetry is usually written in stanzas, or groups of lines.

Lines may be complete sentences, but they may also consist of phrases—or even just a single word.

A stanza is usually separated from other stanzas with an extra space called a *stanza break*.

Because your reader includes a section of the whole poem, the dotted line after "I'm going to eat you anyway" shows where part of the poem was cut. Therefore, it is not a stanza break.

Stanza 1 runs from the poem's first line to the line "'He's going to eat me up!' she cried."

1. Draw a star by the stanza break after stanza 1.
2. Count the number of lines in the first stanza (8).
3. Count the number of stanzas in the poem (6).
4. The word *stanza* comes from an Italian word that means "little room." Why might this be the word used to describe a group of lines in a poem?
5. What do the stanzas in a poem have in common with the rooms of a building?

Challenge

You may offer the final rhyming activity as a competition between the groups, or complete this as a whole-class round robin activity.

Challenge

The term *structure* is also used in architecture to describe the design plan of a building. How do poets use structure similarly to architects?

Part 2: Rhyme

Remember that rhyming words end with the same sound and that poems with a *rhyme scheme*, or pattern of rhyming words, usually put those words at the ends of lines.

Working silently, reread the following stanza, using a colored pencil to underline each end word with the same ending sound.

For example, if the poem contained the end words *hat*, *rat*, *cat*, *droop*, and *soup*, the words *hat*, *rat*, and *cat* would be underlined in one color, while the words *droop* and *soup* would be underlined in a second color.

And she was absolutely right.
He ate her up in one big bite.
But Grandmamma was small and tough,
And Wolfie wailed, "That's not enough!
I haven't yet begun to feel
That I have had a decent meal!"
He ran around the kitchen yelping,
"I've got to have a second helping!"
Then added with a frightful leer,
"I'm therefore going to wait right here
Till Little Miss Red Riding Hood
Comes home from walking in the wood."
He quickly put on Grandma's clothes,
(Of course he hadn't eaten those).
He dressed himself in coat and hat.
He put on shoes, and after that
He even brushed and curled his hair,
Then sat himself in Grandma's chair.
In came the little girl in red.
She stopped. She stared. And then she said,

» The stanza consists of rhyming couplets, so every pair of end words should have a different color *(right/bite, tough/enough, feel/meal, yelping/helping, leer/here, Hood/wood, clothes/those, hat/that, hair/chair, red/said).*

Think Like a Poet

When you have finished this activity, your teacher will assign you a group. Working with your group, pick one of the underlined rhyming pairs, then add as many different words as you can think of that also fit in this rhyme scheme.

For example, if you had the rhyming pair "*droop* and *soup*," you could add the words *stoop*, *swoop*, or *dupe*. Look at the way those words are spelled: words do not have to look like each other in order to rhyme. It is often helpful to read a poem out loud—or at least to think of its sounds in your head—to help yourself notice the surprising ways the poet may have used sound.

» Answers will vary.

WRAP-UP (5 MIN.)

- In conclusion, review the poet's biographical material with students, then ask students to volunteer the facts they learned from the biography.

End Lesson

Reading
Reading/viewing closely

Entering/Emerging
Provide a word bank to students and give them support by reading aloud the poem's end words and allowing them to mark the rhymes they hear.

Transitioning/Expanding
Provide a word bank and allow students to review the end words aloud in pairs before completing Poet's Journal 1.2 Part 2.

Bridging
Provide a word bank and review the instructions with students individually before they complete Poet's Journal 1.2 Part 2.

ABOUT THE POET

Roald Dahl

Leonard McCombe/The LIFE Picture Collection/Getty Images

Roald Dahl was born in Wales on September 13, 1916. His parents, who were from Norway, gave him the name of a famous explorer from their home country. Dahl himself led an adventurous life, attending boarding school in England, then working in Africa. During World War Two, Dahl served as a pilot in the Royal Air Force, an experience he wrote about in the book *Going Solo*.

After the war, Dahl returned to England and became an author. He wrote many different things, including movie scripts, mysteries, plays, and short stories. When he began writing *James and the Giant Peach*, a book for children, he enjoyed it so much that he kept writing children's books, for which he remains best known today. His books include *Matilda*, *Charlie and the Chocolate Factory*, and *Revolting Rhymes*, in which "Little Red Riding Hood and the Wolf" appears. Dahl died in 1990.

LESSON

2

"Ask Aden" and "Wishes"

PRIMARY FOCUS OF LESSON

Reading

Students will identify textual evidence to determine the implicit and explicit meanings of Harryette Mullen's "Ask Aden" and Norman Ault's "Wishes." **[RL.4.1]**

Language

Students will define the terms *repetition* and *alliteration* and create original work using alliteration. **[L.4.3]**

Writing

Students will compose questions and assemble them into an original poem. **[W.4.4]**

FORMATIVE ASSESSMENT

Poet's Journal 2.1	**Reading "Ask Aden" and Alliteration** Answer questions about the poem's content and structure **[RL.4.1]**
Poet's Journal 2.1	**Reading "Ask Aden" and Alliteration** Write alliterative questions **[L.4.3]**
Poet's Journal 2.2	**Reading "Wishes"** Answer questions about the poem's content and structure **[RL.4.1]**
Poet's Journal 2.3	**Writing Question and Answer Poems** Write original question and answer poems **[W.4.4]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (15 min.)			
Read-Aloud: "Ask Aden"	Whole Class	15 min.	❏ Poet's Journal 2.1
Language (15 min.)			
Repetition and Alliteration	Independent	15 min.	❏ Poet's Journal 2.1
Reading (30 min.)			
Read-Aloud: "Wishes"	Whole Class	15 min.	❏ Projections 1–6 ❏ Poet's Journal 2.2
Reflection and Inference	Independent	15 min.	❏ colored pencils
Writing (30 min.)			
Question and Answer Poems	Independent	25 min.	❏ Poet's Journal 2.3
Lesson Wrap-Up	Whole Class	5 min.	

Why We Selected It

Harryette Mullen's "Ask Aden" and Norman Ault's "Wishes" both present accessible content (a curiosity about the natural world/a desire to be king) and structure (questions/questions and answers.) By pairing the poems, students learn how a basic form, such as the question poem, can gain structural complexity through the inclusion of answers. Mullen's poem, from the collection *Sleeping with the Dictionary*, expresses both her love of language and her attention to words and their order. It also captures the curiosity natural to so many children. Ault's poem uses meter and rhyme to shape a melodious description of human wishes and desires.

ADVANCE PREPARATION

Language

- Prepare supplemental examples of alliteration if desired for support.

Reading

- Prepare to divide the class into two groups for the responsive reading.
- Prepare Projections 1–6, located in the digital components for this unit.
- Assemble colored pencils.

Writing

- Prepare to divide the class into peer groups if desired for support.

Universal Access

- Prepare vocabulary support for "Ask Aden," including the appropriate terms in the student's native language and images of the animals named in the poem.
- Prepare a word bank of question words.

VOCABULARY

Core Vocabulary

aardvark, n. small mammal native to Africa

crave, v. to want or wish for

lack, v. to be without

newt, n. amphibian found in many parts of the world

steed, n. horse, usually ridden by an important person or warrior

Literary Vocabulary

alliteration, n. the repetition of sounds at the beginning of several words in order or near one another

dedication, n. note in or after the title that shows the author wrote the poem for a special person

repetition, n. saying the same letters, sounds, or words over and over again

slant rhyme, n. words that share only the final consonant sound

Start Lesson

Lesson 2: "Ask Aden" and "Wishes"

Reading

15M

Primary Focus: Students will identify textual evidence to determine the implicit and explicit meanings of Harryette Mullen's "Ask Aden." **[RL.4.1]**

READ-ALOUD: "ASK ADEN" (15 MIN.)

Introduce the Reading

- Tell students that this lesson begins with a poem by Harryette Mullen, a poet born in Alabama.
- Read the poem aloud as students follow along in their text.

Ask Aden

Harryette Mullen

For A.D.

Are aardvarks anxious?

Do dragons dream?

Ever seen an eager elephant?

Newts are never nervous, are they?

Reading for Understanding

1. **Literal.** Ask students to look at the poem in their *Poet's Journal* and identify what the words on the first line have in common.
    - » They all start with the letter *A*.

Support

Review the definitions of *line*, *stanza*, and *rhyme*.

Note to Student

When a poem's title has *For* and a person's name or initials in or below it, that's called a *dedication*. The poet is telling readers that he or she wrote this poem for one special person. Sometimes readers might recognize the person, but that's not always possible. Here, for example, we don't know who A.D. is.

2. **Literal.** What is the definition of *infer*?
    - » To infer is to reach a reasonable conclusion based on available evidence.

- Ask students to turn to Poet's Journal 2.1, Reflection and Inference: "Ask Aden," and complete questions 1–3.
- Read the end of the poem again, then use words from the poem to answer the questions below.

Poet's Journal 2.1

1. The speaker of the poem has chosen a subject in each line. What do all of the subjects have in common?
    - » Answers may vary. The most likely response is that each line is about an animal.
2. Why might this person be asking all these questions?
    - » Answers will vary, as the question allows for student speculation. Possibilities include that the person is curious or is very interested in animals. They may point out that these emotions are normally associated with humans, not animals.

Check for Understanding

What similarities do these lines have to one another?

- » Each line is about an animal and mostly uses words that start with the same letter.

Poet's Journal 2.1

Challenge

Why might the speaker's questions be unanswered?

» Answers will vary. One possibility is that the answers aren't fully known; sometimes poems and other works of art ask such big questions.

Reading
Reading/viewing closely

Entering/Emerging
Have students underline the first letter of each word, then look for similarities. Prior to reading, provide vocabulary support, including the appropriate terms in the student's native language and images of the animals.

Transitioning/Expanding
Ask students to underline the first letter of each word in the poem. Provide vocabulary support prior to reading.

Bridging
Provide vocabulary support prior to reading.

Lesson 2: "Ask Aden" and "Wishes"

Language

15M

Primary Focus: Students will define the terms *repetition* and *alliteration* and create original work using alliteration. **[L.4.3]**

REPETITION AND ALLITERATION (15 MIN.)

Introducing Repetition and Alliteration

1. **Literal.** Which letter begins most of the words in the poem's first line?
   - » *A*

- Ask students to write the letter *A* out to the side of the line, then look at the remaining lines, seeing what letter begins most (though not always all) of the words in each line. Have students write that letter to the side of the line.
  - » Line 1: *A*
    Line 2: *D*
    Line 3: *E*
    Line 4: *N*
- Explain that *repetition* is an important poetic device or tool used by some poets to add emphasis; this poem repeats letters and sentence structure (the questions), but other poems repeat specific words.
- Tell students that when an author repeats the same letter or letters at the beginning of closely connected words, the poet is using a poetic device called *alliteration*.
- Explain that words must appear close together in order to be considered an example of alliteration. For example, the sentence "Tommy wanted his lunch early on Tuesday" does not contain alliteration, because the words "Tommy" and "Tuesday" are too far apart.
- Ask students to turn to Poet's Journal 2.1 and complete questions 3–4 there.

  Note: Students will use their own names for an additional alliteration activity in Lesson 9, but you may wish to have them create acrostic poems now using the names of family members or friends.

Support

Provide examples of alliteration for students to review. Example: *My puppy is furry, friendly, and feisty.*

Poet's Journal 2.1

Poet's Journal 2.1

1. Look at the letters you wrote by each line of the poem. Now write five new letters of the alphabet in the chart below, making sure not to repeat the ones you wrote by the lines of the poem. Then fill in the chart, making sure that each word you use starts with the letter on its line. The first line shows an example from Mullen's poem.
   - » Answers will vary.

	Animal	**Verb or Action Word**	**Feeling**
ex: *a*	*aardvarks*	*are*	*anxious*
letter 1:			
letter 2:			
letter 3:			
letter 4:			
letter 5:			

Poets use repetition for different reasons. Sometimes they want to stress an important thought or point. Sometimes they want to repeat certain letters or sounds, as in rhyming words, to make their poem sound pleasing.

2. Once you have completed the chart above, use the words on each line to form a question. Try to make each one a question that you find interesting. You may revise the chart if you wish. Write your questions on the lines below.
   - » Answers will vary.

- If time permits, allow students to share their questions with the class.

Check for Understanding

What are *repetition* and *alliteration*?

» Repetition is using the same thing more than one time in a row. Alliteration is repeating the same letter or letters at the beginning of closely connected words.

Challenge

Explain that this poem is an acrostic, a poem where certain letters in each line spell a word or phrase. Typically, the first letters of a line spell the message, but it can appear elsewhere.

Language Writing

Entering/Emerging
Provide students with a word bank of question words; model an example. Support students individually as they complete the chart and write alliterative questions.

Transitioning/Expanding
Provide students with a word bank of question words; model an example. Allow students to work with a partner to complete the chart and write alliterative questions.

Bridging
Provide students with a word bank of question words; model an example. Offer light support as students complete the chart and write alliterative questions.

Lesson 2: "Ask Aden" and "Wishes"

Reading

30M

Primary Focus: Students identify textual evidence to determine the implicit and explicit meanings of Norman Ault's "Wishes." **[RL.4.1]**

READ-ALOUD: "WISHES" (15 MIN.)

Introduce the Reading

- Tell students that the next poem is by Norman Ault, a British man known for his poetry and his artistic abilities as an illustrator. As students listen to the poem read aloud, they should pay attention to differences between this poem and Mullen's poem.
- Read the poem aloud.

Wishes

Norman Ault

What do you look for, what do you seek?

A silver bird with a golden beak.

What do you long for, what do you crave?

Golden gems in a silver cave.

What do you lack, and what do you need?

A silver sword and a golden steed.

What do you want, of what do you dream?

A golden ship on a silver stream.

What do you have, and what do you own?

A silver robe and a golden crown.

What would you be? Oh, what would you be?

Only the king of the land and the sea.

Note to Student

Most rhyming words share both a vowel sound and a consonant sound. For example, keep and sleep share a long *e* sound and the *p* sound. Sometimes, though, words do not have the same vowel sound, but only share a consonant sound. An example from the poem "Wishes" is *own* and *crown*. These words share the *n* sound at the end, but the *o* sounds different in each word. When words are not perfect rhymes but still share a final consonant sound, they are called *slant rhymes.*

Challenge

In the previous lesson, students were asked to identify rhyming pairs. Ask students to identify the rhyming patterns in "Wishes" by circling rhyming pairs.

- Have a student read the Note to Student aloud. Discuss as needed to make sure students understand the concept of a slant rhyme.

1. **Evaluative.** What does this poem have in common with the first poem, "Ask Aden"?
    - » Both speakers of the poem ask the reader questions.
2. **Literal.** How many lines does this poem contain?
    - » twelve
3. **Literal.** How many stanzas does this poem contain?
    - » one

- Ask volunteers to list the differences they observed in the Ault poem and the Mullen poem. Many exist, and it's fine if students volunteer a range of answers. However, make sure students recognize that the Ault poem consists of both questions and answers, rather than just questions.
- Tell students that you all will focus on the difference in structure, or the way that Ault's poem answers the questions it asks.
- Divide the class into two groups and assign one group to read the questions and the other group to read the answers.
- Have the class read the poem responsively by line, so that the first group asks a question that the second group answers.

REFLECTION AND INFERENCE (15 MIN.)

- Tell students that they will see some images and look for words or lines of the poem that describe what's happening in the images. Show Projections 1–5. After each one, have students identify the words in the poem that describe the images.

Projection 1: Image for line 2

- » It shows a silver bird with a golden beak.

Projection 2: Image for line 4

- » It shows golden gems in a silver cave.

Projection 3: Image for line 6

- » It shows a silver sword and a golden steed.

Projection 4: Image for line 8

- » It shows a golden ship on a silver stream.

Projection 5: Image for line 10

- » It shows a silver robe and a golden crown.

Support

If students struggle to identify the speaker's desired profession, direct them to the poem's final two lines for help.

Reading
Reading/viewing closely

Entering/Emerging
Ask students questions such as, "Would a king need this item?"

Transitioning/Expanding
Ask students questions such as, "Why would a king need this item?"

Bridging
Ask students to describe how a king would use the items in question.

- Before showing Projection 6, remind students that the speaker has been naming things he wishes for, but that they all add up to his biggest wish, which concerns what he wants to be.
- Ask students to think about what he wants to be as they look at Projection 6.

Projection 6: Image for line 12

4. What does the speaker want to be?
    - » He wants to be "king of the land and the sea."

Poet's Journal 2.2

Poet's Journal 2.2

Using the poem and the images, answer the following questions:

1. Look at the poem's question lines. How many questions are on each line?
    - » two
2. What do the questions on line 1 have in common with each other?
    - » They use different language to ask the same question.

      Note: When reviewing this answer, remind students that *synonyms* are words with the same meaning.
3. Using colored pencils, mark the end words for each rhyme sound, assigning one color to each sound. Then write the rhyming pairs here. Don't forget to include slant rhymes.
    - » The poem's rhyming pairs are *seek/beak, crave/cave, need/steed, dream/stream, own/crown*, and *be/sea*.
4. List three things from the poem that the speaker believes he will get if he is king.
    - » Answers will vary, but students should draw them from the poem.
5. What would a king do with each of these items?
    - » Answers will vary, but students should give reasons for their decisions.

- Review answers to the questions as time permits. If time is limited, make sure to review questions 1–3.

Check for Understanding

Use your own words to describe what this poem is about.

» Answers will vary, but students should understand that the speaker lists things he wishes for. All those things would be his if he were king, which is his ultimate wish.

Lesson 2: "Ask Aden" and "Wishes"

Writing

30M

Primary Focus: Students will compose questions and assemble them into an original poem. **[W.4.4]**

QUESTION AND ANSWER POEMS (25 MIN.)

Poet's Journal 2.3

- Direct students to Poet's Journal 2.3, Writing Question and Answer Poems, and have them complete question 1.
- Ask several students to share their answers aloud with the class.
- Ask students to work together as a class, raising their hands to suggest ideas, and to develop a list of questions they would like to ask different people about their jobs.
- Explain that these should be general questions that could apply to many different jobs, rather than questions about one particular profession. Then model an example. Example: If a student asks, "Why do doctors wear stethoscopes?" you might rephrase to, "What tools do you need for your job?"
- Have the class compile a list of approximately ten questions on the board for students to consult, then direct students to question 2 of Poet's Journal 2.3.
- Check in with students after they complete question 2, then model a response to question 3 so students can see an answer based on a specific profession. Example of a possible response:
  - Question: What tools do you need for your job?
  - Answer: Doctors might answer that they need a stethoscope and a clean white coat.

Poet's Journal 2.3

1. In "Wishes," the speaker dreams of becoming king. Write down the job you would most like to have.
   - » Answers will vary.
2. Using the list of questions your class assembled, pick the ones that interest you most. Write one question on every line with a *Q* next to it.

Q

A

   - » Answers will vary.
3. Thinking of the job you wrote in question 1, look back at the questions on the lines marked *Q*. In the lines marked with an *A*, answer each question you asked. Make sure to answer based on the job you want.
   - » Answers will vary.

Check for Understanding

Ask for volunteers. Each will answer one of the questions as a member of his or her chosen profession.

LESSON WRAP-UP (5 MIN.)

- Ask students to share various questions from the board to which volunteers will offer answers—or, if time permits, allow students to pair up and read their entire poem with partners.

End Lesson

Support

Allow students to discuss their career with a peer. Circulate as they discuss, ensuring that they are focusing on a job and answering questions from the perspective of someone who holds it.

Challenge

Encourage students to construct their answers using alliterative language.

Writing
Supporting opinions

Entering/Emerging
Ask students yes/no questions concerning how a member of their chosen profession would answer the assigned questions. Example: "Would a judge need a robe?"

Transitioning/Expanding
Ask students open-ended questions concerning how a member of their chosen profession would answer the assigned questions. Example: "What kind of clothing would a judge wear?"

Bridging
Allow students to discuss how a member of their chosen profession would answer the assigned questions.

ABOUT THE POETS

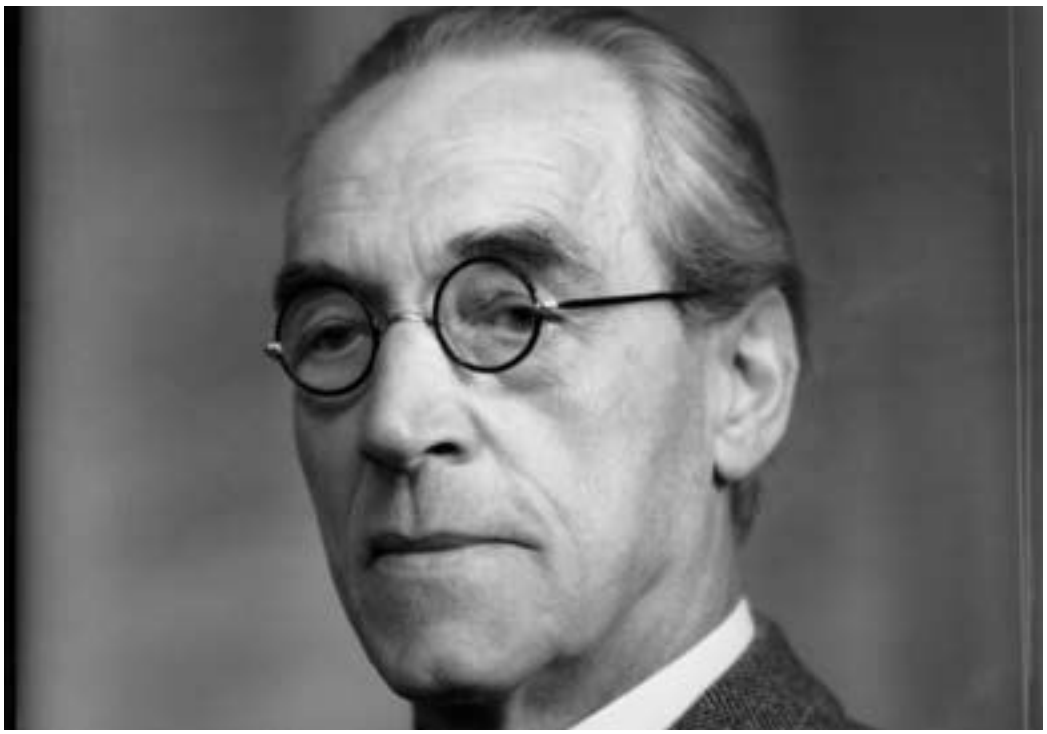
Harryette Mullen

© Hank Lazer

Haryette Mullen was born on July 1, 1953, in Florence, Alabama. She was raised in Texas and became fascinated by language and poetry at a young age. Mullen recalls, "At school and at church we were always called on to memorize and recite poems—a whole lot of Langston Hughes and James Weldon Johnson and Paul Lawrence Dunbar." These poets influenced Mullen, whose poetry won an award and publication in the local newspaper when she was in high school.

Mullen's book *Tree Tall Woman* considers the lives of southern black women. Her other collections include *Muse & Drudge* and *Sleeping with the Dictionary*. Mullen uses humor and wordplay to discuss complicated topics. Writing connects her with people from various races and ethnicities worldwide: "The more people you can talk to and understand, the richer your life and experience can be." Mullen teaches African-American literature and creative writing at the University of California, Los Angeles.

Norman Ault



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Norman Ault was born on December 17, 1880, in Birmingham, England. One of eight children, Ault attended King Edward IV Grammar School in Essex, England. While at school, Ault was recognized for his natural creative talents and did remarkably well in both his art and architecture courses. His artistic reputation continued to grow, and he received recognition by *The Artist* magazine as a "particularly talented artist."

With his wife, Lena, Ault created beautiful and imaginative children's books, such as *The Rhyme Book* and *The Podgy Book of Tales*. In 1920, Ault published *Dreamland Shores*, a children's book that paired poems with colorful and whimsical paintings of magnificent adventures. In addition to being a scholar of seventeenth-century British poetry, Ault was recognized by Oxford University for his talent as a writer. He died on February 6, 1950.

LESSON

3

"My First Memory (of Librarians)"

PRIMARY FOCUS OF LESSON

Reading

Students will identify different points of view, then apply their knowledge while closely reading Giovanni's poem, paying particular attention to textual detail. **[RL.4.3, RL.4.6]**

Writing

Students will record information about one of their own experiences and plan a memory poem that includes sensory detail and rich description. **[W.4.8]**

FORMATIVE ASSESSMENT

Poet's Journal 3.2	**Point of View** Students identify whether sentences are written in first- or third-person point of view. **[RL.4.6]**
Poet's Journal 3.4	**Visualizing Detail** Students use textual details to visualize and draw the poem's library. **[RL.4.3]**
Poet's Journal 3.5	**Planning Memory Poems** Students generate information about their own memories of an experience. **[W.4.8]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (75 min.)			
Reading Skill: Point of View	Whole Class	25 min.	❏ Projections 1 and 2 ❏ scissors ❏ colored pencils or pens ❏ Poet's Journal 3.1–3.4
Read-Aloud	Whole Class	25 min.	
Visualizing Detail	Independent	25 min.	
Writing (15 min.)			
Planning Memory Poems	Independent	15 min.	❏ Poet's Journal 3.5

Why We Selected It

Nikki Giovanni's poem "My First Memory (of Librarians)" uses accessible language and a conversational tone to describe the common experience of visiting a library from the point of view of the poet as a child. Students will recognize that the speaker is remembering a time when she was approximately their age. However, the library she describes differs dramatically from many 21st century libraries, giving students the opportunity to practice reading a text carefully for detail and evidence. Giovanni's poem offers students their first encounter with free verse, showing them that poetry need not be bound by formal constraints. Students will be drawn to the narrative qualities and to the rich visual details Giovanni offers.

ADVANCE PREPARATION

Reading

- Prepare Projection 1 and Projection 2, found in the digital components for this unit.
- Assemble colored pencils or pens for the visualization activity.
- Prepare to arrange the class in pairs.

Writing

- You may wish to create some examples of memories, actions, sights, and sounds in advance to help students create memory poems.

Universal Access

- Prepare a list of first-person pronouns.
- Prepare sentence frames to help students describe a favorite place.

VOCABULARY

Core Vocabulary

anticipation, n. excitement about something before it happens

bankers' lights, n. desk lamps used by bankers; their green shades were believed to help deflect bright light and reduce strain on the eyes—an important thing for people who spent their day poring over complex numbers

card catalogue, n. the filing system used by librarians before computers; the card catalogue was a collection of cards that told visitors what books the library had and where to locate them

foyer, n. an entryway, often leading into another room

preside, v. rule over or be in charge of

quilt rack, n. used for hanging quilts and blankets once they are folded

Literary Vocabulary

content, n. the message of a poem or other text

form, n. the structure or appearance of a poem or other text

free verse, n. a poem with no rhyme scheme or set pattern of beats

Start Lesson

Lesson 3: "My First Memory (of Librarians)"

Reading

75M

Primary Focus: Students will identify different points of view, then apply their knowledge while closely reading Giovanni's poem, paying particular attention to textual detail. **[RL.4.3, RL.4.6]**

READING SKILL: POINT OF VIEW (25 MIN.)

Point of View

- Tell students that today you are going to talk about different ways to describe events.
- Display Projection 1 and review it with students. As you review it, ask for volunteers to define the words (*stanza, line, rhyme*) introduced in the previous lessons.

Poet's Journal 3.1, Part 1

Poet's Journal 3.1

There are many ways to write a poem, and poets have to make choices about the way they want their poems to look and sound. They have to make decisions about *content*—the poem's message—and *form*—the poem's structure or appearance.

When considering a poem's form, poets have to decide:

- how many stanzas, or groups of lines, the poem will have
- how many lines each stanza will have
- whether or not the poem will include a rhyme scheme

When considering a poem's content, poets have to decide:

- what their poem will be about (the poem's subject or content)
- what message they want to present about their subject (For example, they might want to describe their subject, or make a claim about it, or tell a story about it. The poems we are reading in this unit all tell stories about a subject.)
- what angle or perspective they want to take on their subject, or whom the poem's narrator will be (This is often referred to as *point of view*.)

Note to Student

Did you know? Not all poems rhyme! If a poem does not rhyme or have a set pattern of beats, it is usually called a *free verse* poem.

- Tell students that the two most common points of view in poetry are first-person point of view and third-person point of view.

  Note: Second-person point of view is not covered in the Grade 4 Common Core State Standards, so it is not addressed in this lesson. However, if students inquire why point of view goes from first to third, you may tell them that these are the most common points of view, not the only ones. Advanced students may be interested in learning that second-person point of view, which uses *you* rather than *I* or *he/she/it*, is used in some contemporary writing—but it is more common in how-to guides and recipes.

Poet's Journal 3.1, Part 2

First-person point of view is used when speakers or narrators describe stories or events that include them as characters. It often includes words such as *I*, *me*, *my*, *we*, or *us*.

For example, a student named Lauren might say:

> "One time I dreamed I could fly."

This would be first-person, since Lauren is talking about her own experience. Lauren is a character in the sentence she narrates.

Third-person point of view is used when speakers or narrators describe stories or events that do not include them as characters. It often uses words such as *he*, *she*, *it*, or *they*.

For example, Lauren's classmate José might describe Lauren's dream:

"Once, Lauren dreamed she could fly."

This would be third-person, since José is talking about someone else's experience. José is not a character in the sentence he narrates.

Here's an example of how José might make his sentence first-person:

"Lauren told me that, once, she dreamed she could fly."

This sentence is in first-person, since José is a character describing an event from his perspective.

- Direct students to Poet's Journal 3.2 and ask them to complete numbers 1–7.

  Note: This distinction between the kind of dream one has while sleeping and the kind of dream to which one aspires often challenges students. It is a crucial distinction for them to understand when studying Langston Hughes's poem "Harlem" in Lessons 4 and 5, so introducing it now will help build toward that material.

Poet's Journal 3.2

Point of View

Now that you understand the difference between first- and third-person, practice applying that knowledge. On the line following each of the sentences below, write whether it uses first- or third-person.

1. Emily dreamed of going on a trip to India with her uncle.
   » third
2. I dreamed about riding a racehorse.
   » first
3. My little brother dreamed of being president after he went to Washington, D.C.
   » first
4. Austin had a dream about being a Major League baseball player.
   » third

Note to Student

First-person point of view is used when narrators describe stories or events from their perspective. It often includes words such as *I*, *me*, *my*, *we*, or *us*.

Poet's Journal 3.2

5. Sofia's mother had dreamed for years about opening a restaurant.
    » third
6. In the dream, the friendly dragon offered to let us ride on his back.
    » first
7. After hearing the astronaut speak, our class dreamed of going to Mars someday.
    » first
8. Write a first-person sentence about a dream you have had while sleeping.
    » Answers will vary, but they should be in the specified point of view.
9. Write a first-person sentence about something you dream of doing or becoming.
    » Answers will vary, but they should be in the specified point of view.
10. Write a third-person sentence about one of your partner's dreams.
    » Answers will vary, but they should be in the specified point of view.

- Review the answers to 1–7, paying particular attention to sentences that use possessive or plural pronouns, as students may miss that words such as *us* and *our* also signal first-person point of view.
- Ask students to answer numbers 8–9. Once they've finished, have them share their sentences with a peer.
- Ask students to answer number 10 in Poet's Journal 3.2.
- If time permits, allow students to share their sentences with the class.

Check for Understanding

What differences exist between first- and third-person point of view?

» Answers will vary, but students should be able to explain that, in first-person point of view, the speaker or narrator describes events in which he or she participated.

Support

Ask students to circle the pronoun clues that help them to arrive at their answers.

Challenge

Ask students to define the difference between first- and third-person points of view.

Reading
Reading/Viewing Closely

Entering/Emerging
Provide students with a list of the pronouns associated with first-person point of view to consult as they discuss their answers with a peer.

Transitioning/Expanding
Provide students with a list of the pronouns associated with first-person point of view to consult as they compose their answers.

Bridging
Review the definition of first- and third-person points of view individually with students before they complete the assignment.

READ-ALOUD (25 MIN.)

Introduce the Poet

- Tell students that this lesson is about a poem titled "My First Memory (of Librarians)."
- Explain that, since the title reveals that it is a poem about a memory, it might be useful to know a little bit about the author, Nikki Giovanni, before reading the poem.
- Ask students to turn to Nikki Giovanni's biography in the back of their *Poet's Journal*; call on students to read it aloud to the class.
- Ask students to answer the following questions, which they may answer in consultation with the biography.

1. **Literal.** What does Nikki Giovanni do for a living?
    - » She is an English professor and writer.
2. **Evaluative.** How do those jobs relate to books?
    - » An English professor teaches students about books, and a writer writes books of her own.
3. **Inference.** Based on the relationship Giovanni has with books as an adult, what do you imagine her feelings were about librarians as a child? Make sure to explain how you reached your answer.
    - » Answers will vary, but students should use the biography to make inferences. At this stage, it's not crucial for them to predict correctly the content of the poem; the goal is to get them thinking about how the biography might connect to the poem. The end of the lesson will allow them to assess the success of their inference.

Introduce the Poem

- Tell students to turn to the *Poet's Journal* and read along as they listen to the poem, "My First Memory (of Librarians)," by Nikki Giovanni. Tell students to pay attention to as many of the details as possible and to try to picture the room.
- Read the poem aloud.

My First Memory (of Librarians)

Nikki Giovanni

This is my first memory:

A big room with heavy wooden tables that sat on a creaky

wood floor

A line of green shades—bankers' lights—down the center

Heavy oak chairs that were too low or maybe I was simply

too short

For me to sit in and read

So my first book was always big

In the foyer up four steps a semi-circle desk presided

To the left side the card catalogue

On the right newspapers draped over what looked like

a quilt rack

Magazines face out from the wall

The welcoming smile of my librarian

The anticipation in my heart

All those books—another world—just waiting

At my fingertips.

- Ask students to read the poem again silently.
- Direct students to Poet's Journal 3.3. Review the instructions and ask students to complete numbers 1–7.

Poet's Journal 3.3

Poet's Journal 3.3

Reading "My First Memory (Of Librarians)"

Answer the following questions about Giovanni's poem. Consult the poem for words and details that can help you develop your answers.

1. Is this poem in first- or third-person? Underline the word or words in the poem that make this clear.
    - » The poem is in first-person, as evidenced by the word *my*.
2. Based on the title of the poem, what is the narrator describing? Put the answer in your own words.
    - » Answers will vary due to paraphrasing, but possible answers include the first thing she remembers, a visit to the library, and/or librarians.

      Note: It is important for students to recognize both elements of this answer—the act of remembering and the memory's content. Doing so involves an attention to detail that will help students read poetry more fluently and continues building toward the duality poetry uses in figurative language such as metaphor and simile.
3. The narrator lists two reasons the chairs might not have fit her very well. Name both reasons.
    - » The chairs were too low, and the narrator was too short.
4. The narrator describes the librarian as having a "welcoming smile." Based on these words, how do you think the narrator felt about seeing the librarian? Give a reason for your answer.
    - » Answers will vary, but the idea is to have students make an inference that is drawn from the text. For example, they might say that the narrator likes seeing the librarian because people like being welcomed rather than rejected.
5. In the final stanza, the narrator says she felt anticipation about visiting the library. Using the third-person, write a sentence that describes, in your own words, how the narrator felt when she was at the library.
    - » Answers will vary, but the key is that students are correctly interpreting the term *anticipation*.

Challenge

Nikki Giovanni chose to write this poem in the first-person point of view. What effect does this choice have on readers?

Support

Several questions require students to put sentences into their own words. If students are not fluent in paraphrasing, you may wish to remind them that sentences should be substantially changed. Students cannot just copy the author's words.

6. When you read Nikki Giovanni's biography, you were asked to think about how she might have felt about libraries and librarians when she was younger. Based on your answers to questions 4 and 5, does the poem show Giovanni feeling the way you expected? Explain your answer.
   - » Answers will vary. The student's accuracy isn't the main point here; the goal is to help students start to think about ways that biographical material might interact with or inform the content of a poem.
7. In the next-to-last line of the poem, the speaker calls the library's books "another world." How can books be like another world?
   - » Answers will vary, but possibilities are that books help us learn about other worlds, offer a break or chance to escape from everyday life, help us experience new things, or present a fantasy. The goal is to get students thinking about Giovanni's figurative language.

- If time permits, review some answers in class.

Check for Understanding

Summarize the whole poem in your own words. Student responses should mention the literal visit to the library and the fact that the speaker is remembering an event from her childhood.

VISUALIZING DETAIL (25 MIN.)

Introducing Visual Exercise

- Tell students that they will now use the details of the poem to show what the library looked like to the poet.
- Direct students to Poet's Journal 3.4. Review the instructions and tell students to follow the prompts to imagine what the library looked like.
- As students work, circulate and check in. Because this exercise asks students to recreate the library from the poem, they must think and read carefully what the poem reveals in terms of the room's arrangement. Make sure students are using the words of the poem to shape their choices.

Poet's Journal 3.4

Poet's Journal 3.4

Visualizing Detail

Now that you've read and thought about Nikki Giovanni's poem, it's time to imagine what her library looked like. To do that, you will think about all the details in the poem, then draw them in the space below.

Follow these steps to get started:

1. Look back at the poem and underline any words that help describe what the library looked like.
2. For each item you underlined, think about how to draw that. Use the details from the poem to help you. For example, does Giovanni remember that some objects were big? Does she tell you the shape of the furniture? Think about how these details can help you imagine what the room looked like.
3. Take one description and draw it in the space below. Make sure to think about where in the space it should be located.
4. As you draw each thing, label it with a word from the poem that helped you imagine how to draw it.
5. Keep adding objects to your library until it looks like the one in the poem.

If you feel stuck while you work, make sure to consult the poem, as it will help you know where to put each image. If you finish with time remaining, reread the poem. Look for one more detail you could draw in your library.

- Have students share their images in pairs, comparing their choices and explaining their text-based reasons for those choices. If time permits, share a few examples.

Check for Understanding

Call on students to volunteer a detail from the poem that they noticed for the first time through this exercise.

» Possible answers from stanza 1 include "big room," "heavy wooden tables," "creaky wood floor," "green shades," and "heavy oak chairs"; students may also offer details from subsequent stanzas.

Reading
Evaluating Language Choices

Entering/Emerging
Ask students to describe libraries they have visited, then reread the poem with them, looking for details that resemble or differ from their own memories.

Transitioning/Expanding
Allow students to discuss the library with a peer or teacher, then use that discussion to identify details in the poem.

Bridging
Ask students to identify words or phrases that describe the library, then have them discuss those details with a peer or teacher.

Lesson 3: "My First Memory (of Librarians)"

Writing

15M

Primary Focus: Students will record information about one of their own experiences and plan a memory poem that includes sensory detail and rich description. **[W.4.8]**

PLANNING MEMORY POEMS (15 MIN.)

Brainstorming Material

Poet's Journal 3.5

- Direct students to Poet's Journal 3.5, which asks them to write down a few sentences describing one of their own memories.
- Model this exercise by thinking aloud about each question and answering with concrete details.
- Students will use their description of the memory in a later class period, so collect each *Poet's Journal* and provide feedback on their work.

Poet's Journal 3.5

Planning Memory Poems

Today's lesson included Nikki Giovanni's poem "My First Memory (of Librarians)," a poem in which the narrator remembers an event from her childhood and describes it with lots of detail. In this exercise, you'll think about a memory of your own, then answer some questions. If you don't finish during class time, you may complete your work at home.

1. Think about your favorite place. It might be a place where you go often, or it could be a place you have only been once. When you have thought of the place and remembered visiting it, write down the name of the place below.
    - » Answers will vary.

2. Think about what you did in this place. Did you talk to anyone? Move around? Do anything? Touch anything? Leave anything there or take anything when you left? Using the lines marked "2a" through "2d," write down four different things you did in this place.

   2a. _____

   2b. _____

   2c. _____

   2d. _____

   » Answers will vary.

3. Visualize! Now think about what the place looked like. What colors do you remember seeing? What objects were there? Were there other people? What did they look like? What were they wearing? Using the lines below, write down four details that describe how the place looked.

   3a. _____

   3b. _____

   3c. _____

   3d. _____

   » Answers will vary.

4. Now use your ears! Think about the sounds you heard in this place. Did anyone talk to you? What did they say? Was music playing? Were there other noises, or was it very quiet? Remember that, even in quiet places, you can hear some noises—perhaps you heard your own breathing, or the wind, or the air conditioner. Using the lines below, write down at least four sounds you heard in this place.

   4a. _____

   4b. _____

   4c. _____

   4d. _____

   » Answers will vary.

5. Now write down any other details you can remember about this experience. These could include how the place feels, how the place smells, or any other special detail that you remember and want to include.

   5a. _____

   5b. _____

   5c. _____

   5d. _____

   » Answers will vary.

If you've answered all the questions, that's great! If you haven't, remember that care matters more than speed.

Later in the poetry units you'll use this exercise as the starting point for a poem about your memory. To write a strong poem, you'll need to have lots of information, so make sure this is as complete as possible. If you remember other details later, you should add them. Think of all the details Giovanni used to help make her description memorable; try to do the same in your own work.

Check for Understanding

Ask student volunteers to share a descriptive detail they remembered about their favorite place. If students focus on a particular type of detail, encourage them to diversify. For instance, if they only mention actions and sounds, urge them to consider smells, physical sensations, and so forth.

End Lesson

Challenge

Ask students to write one of their details in a sentence that uses alliteration.

Support

Allow students to discuss their memories with a peer, asking questions about the place to help them remember details about it.

Writing
Writing

Entering/Emerging
Provide sentence frames for students to fill in. Example: When I think of ___, my favorite place, the thing I remember most is ___.

Transitioning/Expanding
Review questions with students aloud individually before they record their answers.

Bridging
Allow students to review the questions aloud before they record their answers.

ABOUT THE POET

Nikki Giovanni

KAREN BLEIER/AFP/Getty Images

Yolande Cornelia "Nikki" Giovanni was born on June 7, 1943, in Knoxville, Tennessee. She grew up in an all-black suburb of Cincinnati, Ohio, but spent summers visiting her grandparents in Knoxville. She loved hearing her grandmother's stories about her ancestors, which greatly influenced her own love for writing. She explained in an interview, "I come from a long line of storytellers."

Giovanni self-published her first book of poetry, *Black Feeling Black Talk*, in 1968. She has since published over two dozen books, including *Rosa* and *Hip-Hop Speaks to Children*, and won many awards.

She prides herself on being "a Black American, a daughter, a mother, a professor of English." Her distinct and imaginative poetry is inspired by her fascination with people and their emotions. It is also influenced by music and her passion for social equality. She is currently a professor of English and Black Studies at Virginia Tech.

LESSON

4

"Harlem" (Lesson 1 of 2)

PRIMARY FOCUS OF LESSON

Reading

Students will discuss Langston Hughes's "Harlem," with particular emphasis on interpreting the poem's many similes. **[RL.4.4, L.4.5a]**

Writing

Students will compose original, simile-rich poems in response to the question, "What happens when your teeth aren't brushed?" **[W.4.4, L.4.5]**

FORMATIVE ASSESSMENT

Poet's Journal 4.1	**Figurative Language in Poetry** Identify the meaning of various examples of figurative language. **[RL.4.4]**
Poet's Journal 4.2	**Interpreting Similes in "Harlem"** Interpret the meaning of the similes in "Harlem." **[L.4.5a]**
Poet's Journal 4.3	**"What happens when your teeth aren't brushed?"** Students write original poems using multiple similes. **[W.4.4, L.4.5]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (70 min.)			
Introduction to "Harlem"	Whole Class	20 min.	❏ Poet's Journal 4.1 and 4.2
Figurative Language	Partner	30 min.	
Similes	Independent	20 min.	
Writing (20 min.)			
Crafting Original Similes	Independent	20 min.	❏ Poet's Journal 4.3

Why We Selected It

Langston Hughes's "Harlem" uses a series of similes to consider the cost of deferring one's dreams. Through colorful language such as "fester" and "stink," Hughes implies the answer to his series of questions. Students may use these diction clues to infer the poem's meaning: One should not defer one's dreams.

ADVANCE PREPARATION

Reading

- Prepare to arrange the class in pairs.
- Hand back *Poet's Journals*.

Universal Access

- Prepare vocabulary support for the words in "Harlem."
- Prepare definitions for, and sentence frames linked to, the verbs in the word bank for the writing activity.

VOCABULARY

Core Vocabulary

defer, v. to put off or delay

fester, v. to grow infected

renaissance, n. a time period when many people are interested in big ideas and in creating art, music, and literature

Literary Vocabulary

figurative language, n. words or phrases that mean more than their dictionary definition; *similes* and *metaphors* are two examples of figurative language

literal meaning, n. the dictionary definition of a word

metaphor, n. comparison that does not use *like* or *as*

simile, n. comparison using the word *like* or *as*

Lesson 4: "Harlem" (Lesson 1 of 2)

Reading

70M

Primary Focus: Students will discuss Langston Hughes's "Harlem," with particular emphasis on interpreting the poem's many similes. **[RL.4.4, L.4.5a]**

INTRODUCTION TO "HARLEM" (20 MIN.)

- Tell students that the next two lessons will focus on a poem by a writer named Langston Hughes. These lessons will offer several different tools for thinking about and understanding this important poem, titled "Harlem."
- Direct students to the poem in their *Poet's Journal*. Before they read the whole poem, ask them to look at its first line, "What happens to a dream deferred?"
- Explain that the rest of the poem discusses this one specific question, so it is important to know what Hughes is asking.
- Ask a volunteer to share the meaning of the word *deferred*, reminding students that they may use the glossary at the back of the workbook to look up this definition.

1. **Evaluative.** How could you explain the meaning of Hughes's question in your own words?
    - » Answers will vary, but Hughes is asking what happens if you put off your dreams.
2. **Literal.** What are the two different kinds of dreams a person may have?
    - » the kind of dreams that you have while sleeping and the kind of dreams that are your hopes and wishes

- Tell students to predict what kind of dream Hughes will discuss in the poem.
- Ask students to raise a hand silently if they predict the poem "Harlem" is asking what happens if you put off dreaming at night. You may wish to select one or two students to share their reasoning or supporting ideas with the class.
- Ask students to raise a hand silently if they predict the poem "Harlem" is asking what happens if you put off working toward your hopes and wishes. You may wish to select one or two students to share their reasoning or supporting ideas with the class.

Support

Remind students that putting sentences into their own words means changing them substantially, not just copying the author's words.

Challenge

Explain to students that the word *predict* uses the prefix *pre–*, which means "to come before." Ask students why we might make predictions before we read.

- Remind students that this is just a prediction, so they will have to look carefully at the poem to see which kind of dream Hughes is discussing.
- Tell students to read along silently as they listen to you read aloud the poem by Langston Hughes.

Harlem

Langston Hughes

What happens to a dream deferred?

Does it dry up

like a raisin in the sun?

Or fester like a sore—

And then run?

Does it stink like rotten meat?

Or crust and sugar over—

like a syrupy sweet?

Maybe it just sags

like a heavy load.

Or does it explode?

Check for Understanding

What kind of dream is "Harlem" about?

» Answers may vary, but students should recognize that the poem is about hopes and wishes, not dreams while sleeping.

- Ask students to raise their hand if their prediction was correct.

- Invite a few volunteers to ask questions about the poem until you have generated a class list of several questions.
    - » Answers will vary, but prompt students to create open questions (e.g., "What is the dream?") that cannot be satisfied with a one-word answer.
- Tell students that you have some tools to help understand the poem better and find answers to their questions. If possible, display the question list during this lesson and the next. If that's impractical, make sure to save the list to consult in the next class.

FIGURATIVE LANGUAGE (30 MIN.)

- Direct students to Poet's Journal 4.1.
- Review Part 1.

Poet's Journal 4.1

Check for Understanding

Before moving to Part 2, ask students to explain literal and figurative language in their own words.

- Review the directions for Part 2 and model the example. Then have students work in pairs to determine possible meanings for each of the figurative expressions listed.

Poet's Journal 4.1

Figurative Language in Poetry

Part 1

One way to start understanding poetry is to understand the different kinds of language poets use.

One thing that helps distinguish poetry from other forms of writing is its use of language. Often when we hear a word, we think of its dictionary definition. We call that its *literal meaning*.

Example: Hand me that pen so I can sign Liam's birthday card.

In this sentence the speaker is asking for an actual, literal pen, which we use for writing. However, sometimes we mean something slightly different from the literal meaning.

Example: The pen is mightier than the sword.

When people say this, they do not literally mean that in a duel, the person holding a pen would beat the person holding a sword. What they mean is that words are often stronger than acts of violence. When people speak this way, they are using something called *figurative language*. A word's figurative meaning might be a symbol or representative of something else. The key is that the figurative meaning contains ideas, emotions, or connections that differ from the dictionary definition.

Although all writers may use the tools of figurative language, it appears in poetry more frequently than in other kinds of writing.

Note to Student

The literal meaning of a word is its dictionary definition. The figurative meaning of a word includes all the associations, symbols, and emotions that might be connected to the word.

Part 2

Now you will get to practice your own examples of figurative language!

Each item below lists a figurative statement. Your teacher will review the first example. Then, working with a partner, name the literal meaning for each figurative expression.

Example:

Figurative statement: I'm so hungry I could eat a horse!

Literal meaning: I am very hungry.

Figurative statements

1. It's raining cats and dogs!
   - » It's raining a lot!
2. I'm on cloud nine!
   - » I'm very happy.
3. Don't let the cat out of the bag!
   - » Don't tell the secret!
4. It sank like a stone.
   - » It sank very easily.

- Review the answers to questions 1–4.
- When reviewing question 4, note that the statement "It sank like a stone" is a unique kind of figurative language known as *simile*.

3. **Literal.** What is a simile?
    - » It is a comparison of two different things using the word *like* or *as*.
- Tell students that the rest of this lesson will focus on similes because "Harlem" uses so many of them.

SIMILES (20 MIN.)

- Tell students to listen to "Harlem" one more time and to follow along in their *Poet's Journal*. As you read the poem aloud, students should underline every simile.
- Read "Harlem" aloud again.
- Ask students to volunteer the similes they found.
    - » fester like a sore
      dry up like a raisin in the sun
      stink like rotten meat
      crust and sugar over—like a syrupy sweet
      sags like a heavy load
- Direct students to Poet's Journal 4.2.
- Model how to fill out the chart with simile A, working on the board and allowing students to fill in the answers along with you.
- Ask students to complete all four columns for B–E silently at their desks. Answers will vary, but possible options are listed in the following chart.

Poet's Journal 4.2

Poet's Journal 4.2

Interpreting Similes in "Harlem"

Fill out the chart below. Your teacher will model an example for you.

Simile	Literal meaning	Figurative meaning	In the poem, is this good or bad?
A: fester like a sore	to grow infected	deferred dreams are a kind of sickness	bad
B: dry up like a raisin in the sun	*to shrivel*	*your dreams shrivel if you don't follow them*	*bad*
C: stink like rotten meat	*it spoils and smells*	*your dreams go bad if you don't work toward them*	*bad*
D: crust and sugar over—like a syrupy sweet	*it crystallizes*	*your dreams can't be used if you wait too long*	*bad*
E: sags like a heavy load	*it weighs you down*	*your deferred dreams are a burden*	*bad*

Check for Understanding

As a group, are the things described in these similes good or bad? Explain your reasoning.

» They are all bad.

Based on this poem, does Hughes think that deferring a dream leads to anything good?

» no

- Tell students that in the next lesson, they will learn about Langston Hughes and the time when he wrote this poem in order to help them understand why he might feel this way about dreams.

Support

If students struggle, ask them to circle the word *like*. Remind them that these similes compare a dream deferred to the thing that appears after the word *like*. Review answers.

Reading
Analyzing Language Choices

Entering/Emerging
Provide vocabulary support and yes/no questions. Example: If a dream deferred is like rotten, stinking meat, is the dream deferred a good thing?

Transitioning/Expanding
Provide vocabulary support and either/or questions. Example: If a dream deferred is like rotten, stinking meat, is it good or bad?

Bridging
Provide vocabulary support and open-ended question. Example: When someone says a dream deferred is like rotten, stinking meat, how do they feel about that dream?

Lesson 4: "Harlem" (Lesson 1 of 2)

Writing

20M

Primary Focus: Students will compose original, simile-rich poems in response to the question, "What happens when your teeth aren't brushed?" **[W.4.4, L.4.5]**

CRAFTING ORIGINAL SIMILES (20 MIN.)

Drafting

- Direct students to Poet's Journal 4.3.
- Review the instructions and the first example, using the verb *charge* to create the simile "charge like a raging bull." Students should write this simile on the first line of their worksheet.
- Ask students to complete the remaining similes.

Poet's Journal 4.3

What happens when your teeth aren't brushed?

Now you will write your own series of similes to answer a single question, just like Hughes does.

Your similes will answer the question, "What happens when your teeth aren't brushed?"

To write your similes, you'll use the word bank below. In it are nine verbs, or action words. For each of those verbs, you will write a simile by adding an adjective, a noun, and the word *like* or *as*. Your teacher will show you an example using the verb *charge*.

Write your similes as a question and put one question on each line.

Word Bank		
charge	howl	sour
clash	sting	wilt
weaken	decay	ooze

Poet's Journal 4.3

Support

Review the definition of a simile.

1. What happens when your teeth aren't brushed?

   Do they _____?

   Do they _____?

   Do they _____?

   Do they _____?

   Do they _____?

   Do they _____?

   Do they _____?

   Do they _____?

   Do they _____?

   » Answers will vary.

When you finish, read over your whole poem silently.

- As time permits, allow students to share their poems aloud with the class or in pairs.
- For each shared poem, ask students the following question:

1. **Evaluative.** Based on these similes, is it good to leave your teeth unbrushed? Why or why not?

   » Answers will vary, but students should give an example from the text to support their answer.

Check for Understanding

Circulate as students work, ensuring that they are constructing similes. If students' lines fail to include the word *like* or *as*, prompt them to revise.

- In conclusion, call on students to review the difference between the figurative and literal meanings of words and phrases. If time permits, you might also consult your list of "Harlem" questions to remind students what to think about before the next lesson.
- If you did not finish offering feedback on students' memory poems, collect the *Poet's Journals* again.

End Lesson

Challenge

Ask students to compose a simile using entirely original words, rather than the word bank.

Writing
Selecting Language Resources

Entering/Emerging
Have student pairs write declarative statements. Provide definitions for, and sentence frames linked to the verbs in the word bank. Example: Unbrushed teeth are bad. They ooze like ___.

Transitioning/Expanding
Have student pairs write declarative statements. Provide definitions for, and sentence frames linked to, the verbs in the word bank. For example: Unbrushed teeth ooze like ___.

Bridging
Define the verbs in the word bank. Allow students to compose their poems in pairs.

LESSON

5

"Harlem" (Lesson 2 of 2)

PRIMARY FOCUS OF LESSON

Language
Students identify and define examples of figurative language. **[L.4.5]**

Reading
Students use details from Langston Hughes's biographical note to answer questions about the author. **[RI.4.1]**

Speaking and Listening
Students assimilate information from a video on the Harlem Renaissance. **[SL.4.2]**

Reading
Students use historical and cultural context to answer inferential questions about "Harlem." **[RL.4.2]**

Writing
Students use teacher feedback and prompts to plan revisions of their work on memory poems. **[W.4.5, W.4.8]**

FORMATIVE ASSESSMENT

Poet's Journal 5.1	**Reviewing Figurative Language** Review knowledge from Lesson 4. **[L.4.5]**
Poet's Journal 5.2	**Biography** Read and reflect on Langston Hughes's biography. **[RI.4.1]**
Poet's Journal 5.3	**The Harlem Renaissance** Use information from a video to answer questions about the Harlem Renaissance. **[SL.4.2]**
Poet's Journal 5.4	**Hughes and Harlem** Use context to craft an interpretation of Hughes's poem. **[RL.4.2]**
Poet's Journal 5.5	**Developing Memory Poems** Use teacher feedback and new prompts to develop these poems. **[W.4.5, W.4.8]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Language (15 min.)			
Review Figurative Language	Independent	15 min.	❏ Poet's Journal 5.1 ❏ Images of different-size foods
Reading (15 min.)			
Biography: Langston Hughes	Independent	15 min.	❏ Poet's Journal 5.2
Speaking and Listening (15 min.)			
Historical Context	Whole Class	15 min.	❏ Poet's Journal 5.3 ❏ Projections 1 and 2 ❏ Harlem Renaissance video
Reading (20 min.)			
Reading with Context	Independent	20 min.	❏ Poet's Journal 4.2 and 5.4
Writing (25 min.)			
Revising	Independent	25 min.	❏ Poet's Journal 5.5 ❏ Feedback on Poet's Journal 3.5

Why We Selected It

Langston Hughes's "Harlem," a classic poem, uses a series of similes to consider the cost of deferring one's dreams. Through colorful language such as *fester* and *stink*, Hughes implies the answer to his series of questions; students may use these diction clues to infer the poem's meaning: that one should not defer his or her dreams. Because this poem relies a great deal on the context of the Harlem Renaissance, this lesson offers students background information on this cultural period and on Hughes himself, teaching them strategies for applying such contexts to their reading of a poem.

ADVANCE PREPARATION

Speaking and Listening

- Prepare to display Projections 1 and 2.
- Prepare to show the Harlem Renaissance video, which can be found at http://ckla.amplify.com.

Writing

- Prepare to distribute your feedback on Poet's Journal 3.5 (if you did not do so in the previous lesson).

Universal Access

- Prepare images of different-size foods for the exercise on figurative language.
- Prepare an anticipation guide for the video (Projection 3).
- Prepare a list of changes occurring in Harlem and a list of advice Hughes might offer.
- Prepare a word bank with lists of feelings, adjectives, and nouns, and sentence frames for students to use in completing their similes.

VOCABULARY

Core Vocabulary

defer, v. to put off or delay

fester, v. to grow infected

renaissance, n. a time period when many people are interested in big ideas and in creating art, music, and literature

Literary Vocabulary

figurative language, n. words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language

literal meaning, n. the dictionary definition of a word

metaphor, n. a comparison that does not use the word *like* or *as*

simile, n. a comparison using the word *like* or *as*

Start Lesson

Lesson 5: "Harlem" (Lesson 2 of 2)

Language

15M

Primary Focus: Students identify and define examples of figurative language. **[L.4.5]**

REVIEW FIGURATIVE LANGUAGE (15 MIN.)

- For a brief warm-up exercise, direct students to Poet's Journal 5.1. Review the instructions and have them complete the questions, which review the material covered in the previous lesson.

Poet's Journal 5.1

Poet's Journal 5.1

Reviewing Figurative Language

The previous lesson helped you to think like a poet and identify the difference between figurative and literal language. Answer the following questions to review what you learned in that lesson:

1. The previous lesson introduced a poem by Langston Hughes. What was the title of this poem?

   A. "Dreams Deferred"

   B. "Harlem"

   C. "A Raisin in the Sun"

   » "Harlem"

2. Name the two different kinds of dreams discussed in earlier lessons.

   » The lessons discuss the dreams you have while you are sleeping and the things you hope or wish for.

Support

Review the definition of figurative language.

Challenge

Ask students to analyze similes their classmates offer by dividing each simile into its individual parts and describing the relationship between the two things being compared.

Language
Analyzing Language Choices

Entering/Emerging
Provide images of different-size foods. Ask guided questions: "If you are 'so hungry,' do you want a snack or a feast?" "How might that meal be like a horse?"

Transitioning/Expanding
Provide images of different-size foods; let students discuss in pairs how "so hungry" might be a clue to understanding the idiom.

Bridging
Provide images of different-size foods and prompt students to consider how the speaker's amount of hunger connects to the animal.

3. What is the literal meaning of a word?
    - » The literal meaning is its dictionary definition.
4. Is the following sentence literal or figurative? "I'm so hungry I could eat a horse!"
    - » It is figurative.
5. If someone says, "I'm so hungry I could eat a horse!" what does he or she actually mean?
    - » that he or she is very hungry
6. What is a simile?
    - » A simile is a comparison of two different things using the word *like* or *as*.
7. What is an example of a simile?
    - » Answers will vary.

- Review the answers to questions 1–6, then allow volunteers to share their responses to question 7.

Check for Understanding

Is the sentence "I like to listen to music as I ride to work" an example of a simile? Why or why not?

- » Although this sentence uses the word *like*, it is not a simile, because it does not compare two different things.

Lesson 5: "Harlem" (Lesson 2 of 2)

Reading

15M

Primary Focus: Students use details from Langston Hughes's biographical note to answer questions about the author. **[RI.4.1]**

BIOGRAPHY: LANGSTON HUGHES (15 MIN.)

- Direct students to Poet's Journal 5.2 and review the instructions.

Poet's Journal 5.2

Biography

Learning more about a poem's author and subject can sometimes help readers understand the poem more clearly. The "About the Poet" sections of the Poet's Journal provide short biographies of the poets whose work you are reading in this unit.

Read the "About the Poet" section for Langston Hughes, then answer the following questions. You may consult the *Poet's Journal* and the video from this lesson as you work.

1. In what years did Langston Hughes live?
   - » He lived from 1902 to 1967.
2. In addition to poetry, what other kinds of literature did Hughes write?
   - » He wrote novels, short stories, and plays.
3. What was the main theme of Hughes's poetry?
   - » He wrote about everyday African Americans—people who were working, looking for jobs, or dealing with daily life.
4. What is the literal description of Harlem?
   - » a neighborhood in New York City

     Note: Students may answer that it was where Hughes lived. Remind them that this is true, but it would not necessarily be general enough for a dictionary definition, which is another way to think about the literal meaning of a word. The next question targets Hughes's relationship to the neighborhood.

Poet's Journal 5.2

Note to Student

Did you know? If you are writing about an author you have never met, you should not use his or her first name! Instead, write formally and either use both the first and last name, as question 1 does above (Langston Hughes), or use only the last name, as the other questions do.

Support

Review the definition of *biography* with students.

Reading

Reading/Viewing Closely

Entering/Emerging
Allow students to listen to the biographical note and discuss their answers aloud in pairs.

Transitioning/Expanding
Allow students to listen to the biographical note and questions aloud.

Bridging
Allow students to work in pairs to answer the questions.

Challenge

Ask students to identify one thing they would still like to know about Langston Hughes and give them suggestions about how to research it.

5. What connection did Hughes have to Harlem?
    - » He lived there as an adult.

- Review student answers aloud. If time is limited, make sure to address priority questions 3–5. Use these as a transition to Projection 1, which will help reinforce the literal definition of Harlem.

Check for Understanding

Ask students to share a fact they learned about Hughes from the biographical note.

Lesson 5: "Harlem" (Lesson 2 of 2)

Speaking and Listening

Primary Focus: Students paraphrase information from a video and use it to answer questions about the Harlem Renaissance. **[SL.4.2]**

HISTORICAL CONTEXT (15 MIN.)

- Display Projection 1: Map of Harlem.
- Explain to students where Harlem is located.
- Display Projection 2: Introducing Harlem.
- Discuss the information on the projection with students.

Projection 2: Introducing Harlem.

In the 1920s, Harlem was a very important place in America. In this time, many African Americans lived; worked; and created art, music, literature, and dance in Harlem. There was so much creative work being done that people gave this time period in Harlem a special name: the Harlem Renaissance. It was an exciting and positive time for Harlem. Langston Hughes said the neighborhood "was like a great magnet" for African Americans.

The Harlem Renaissance is a phrase used to describe the large amount of writing, art, music, and other cultural work being done by African Americans living in Harlem around the 1920s. The word *renaissance* comes from a French word meaning "rebirth." Today it is used to refer to a time when people are creating art, music, writing, and big ideas.

Check for Understanding

Ask student volunteers to identify and explain the simile in Projection 2.

» Answers may vary, but one possibility is that Harlem "was like a great magnet" because the exciting things happening there drew many people to it.

- Tell students that they will watch a short video showing examples of some of the creative work being done during the Harlem Renaissance. As they watch the video, they should watch for clues about what Harlem might have stood for during this time. They will answer questions about the video after watching it.
- Display Projection 3: Video on Harlem

  Harlem Renaissance Video
- After the video, ask the students to raise a hand if:
  - They are most excited about the art of the Harlem Renaissance.
  - They are most excited about the music of the Harlem Renaissance.
  - They are most excited about another aspect of the Harlem Renaissance.
- Direct students to Poet's Journal 5.3 and review the instructions.

Poet's Journal 5.3

The Harlem Renaissance

Answer the following questions based on the information you learned from the video.

1. What term describes the large amount of creative work in Harlem in the 1920s?
   » the Harlem Renaissance
2. What kinds of creative work were being done in Harlem in the 1920s?
   » Answers will vary but may include writing, dance, visual art, and music.

Speaking and Listening
Listening Actively

Entering/Emerging
Provide students with an anticipation guide based on the questions and let them discuss their answers in pairs. Example: "Did Harlem change between the 1920s and 1950s?"

Transitioning/Expanding
Provide students with an anticipation guide; after they watch the video, ask them to name a piece of evidence supporting their answers.

Bridging
Provide students with an anticipation guide; after they watch the video, ask them to name a piece of evidence supporting their answers.

Poet's Journal 5.3

Support

If students need additional support on listening skills, allow them to rewatch the video after they read the questions.

Challenge

Do you think this period was called the Harlem Renaissance because the neighborhood of Harlem was being reborn, or because the people who lived there felt as if they were being reborn? Explain your answer.

3. What appealed to Hughes about Harlem in the 1920s?
    - » Answers will vary, but students should recognize that Harlem appealed to Hughes as a place of excitement and community.
4. How was Harlem different in the 1950s from the 1920s?
    - » Answers will vary, but students should recognize a decline.

- As time permits, allow students to share answers. Make sure to review priority questions 3 and 4 to help set up the following discussion of the poem "Harlem."

Lesson 5: "Harlem" (Lesson 2 of 2)

Reading

20M

Primary Focus: Students make inferences and reflect on "Harlem." **[RL.4.2]**

READING WITH CONTEXT (20 MIN.)

- Tell students that when Hughes wrote about Harlem, he knew that readers would understand its figurative meaning as well as its literal meaning (a neighborhood in New York City).
- Remind them that in the previous lesson, they predicted whether they thought Hughes was discussing the kind of dreams you have while you sleep or the kind of dreams that represent your hopes and wishes. Thinking about the context of the poem helps us know he was talking about the kind of dreams that represent people's hopes and wishes.
- Tell students that you will read the poem once more as they read along. As they listen, students should think about what kind of connection the poem makes between its title, "Harlem," and its opening question, "What happens to a dream deferred?"
- Reread "Harlem," then have students complete Poet's Journal 5.4, "Hughes and Harlem."

Poet's Journal 5.4

Harlem

Langston Hughes

What happens to a dream deferred?

Does it dry up

like a raisin in the sun?

Or fester like a sore—

And then run?

Does it stink like rotten meat?

Or crust and sugar over—

like a syrupy sweet?

Maybe it just sags

like a heavy load.

Or does it explode?

Poet's Journal 5.4

Hughes and Harlem

Answer the following questions. You may look back at the poem "Harlem" or other *Poet's Journal* pages as you work.

1. Langston Hughes published "Harlem" in 1951. Based on what you know about how Harlem changed between 1920 and 1950, why might he think of the Harlem neighborhood as a place where people's hopes and dreams were deferred?
    - » Answers will vary, but students should understand that as Harlem declined, so did the possibilities for the people who lived there.

Reading

Reading/viewing closely

Entering/Emerging
Provide students with a list of changes occurring in Harlem and a list of advice Hughes might offer. Allow them to discuss these things with a peer in developing their answers.

Transitioning/Expanding
Provide students with a list of changes occurring in Harlem and a list of advice Hughes might offer. Allow them to discuss their answers with a peer.

Bridging
Allow students to discuss these questions and develop answers with a peer.

Support

If students struggle with the inference in question 5, ask them to review what changed in Harlem between the 1920s and the 1950s.

Challenge

Many people think of this poem as "A Dream Deferred." Why do you think Hughes gave his poem the title "Harlem"?

» Answers will vary, but students should give a reason for their choice.

2. Look back at your chart of similes from the previous lesson. Most of the similes Hughes uses describe things that sound bad—things stink and fester. Why might he use all these similes to describe a deferred dream?
    » Answers will vary, but students should understand that Hughes does not think deferring dreams is acceptable.
3. If Hughes had the chance to give people advice on how to live, what do you think he would tell them about following their dreams? Make sure your answer includes a reason from the poem.
    » Answers will vary, but students should understand the underlying theme of working toward dreams rather than delaying them.

- Review answers aloud.

Check for Understanding

Ask students to paraphrase the meaning of "Harlem."

» Answers will vary. One possibility: putting off your dreams is never a good thing.

Lesson 5: "Harlem" (Lesson 2 of 2)

Writing

Primary Focus: Students use teacher feedback and prompts to plan revisions of their work on memory poems. **[W.4.5, W.4.8]**

REVISING (25 MIN.)

- Remind students that in the lesson on Nikki Giovanni's poem "My First Memory (of Librarians)," they started writing about a memory of their own. Tell them that today they will continue developing their writing.
- Direct students to Poet's Journal 5.5 and review the instructions.
- Distribute your feedback on Poet's Journal 3.5 and circulate to make sure students understand your comments.

Poet's Journal 5.5

Poet's Journal 5.5

Developing Memory Poems

In the lesson on Nikki Giovanni's "My First Memory (of Librarians)," you started writing about a memory of your own and the setting where it took place. "Harlem" shows another way that poets can write about places they find meaningful. Today you'll review your work and add some details and ideas to help improve it. We call this process *revision*, or "making changes to improve something."

First, read over your notes on Poet's Journal 3.5. You will also see that your teacher has left you some comments about additional details you might add to your notes. If you have any questions about your teacher's comments, raise your hand to get help. Once you understand your teacher's comments, think about how you might do what your teacher suggests to improve your work.

Write down any changes you might make based on your teacher's comments. Make sure to write down at least two new details you will add to your notes.

Once you have listed your changes, think about how Langston Hughes, Nikki Giovanni, and other poets you've read write about places that are important to them. Answer the following questions to help you think about ways to show why your memory is so important to you.

1. In one sentence, describe the most important thing that happens in your memory.
   - » Answers will vary.
2. How did you feel when this happened?
   - » Answers will vary.
3. What two words could you use in your poem to help describe that feeling?
   - » Answers will vary.
4. Write a simile that shows readers how you felt in the memory.
   - » Answers will vary.

You will start drafting your poem in the next lesson. If you need to add more details or answers to your work, do that for homework.

- If time permits, allow students to share their similes aloud and name the feeling each one illustrates.

Writing

Modifying to Add Detail

Entering/Emerging
Provide student pairs with a word bank with lists of feelings, adjectives, and nouns, and sentence frames to complete their simile. Example: "I felt as ___ (feeling) as a ___ (adjective) ___ (noun)." "I felt as sad as a popped balloon."

Transitioning/Expanding
Provide students with a word bank and sentence frames to complete their simile.

Bridging
Provide students with a word bank to use in their simile.

Support

Ask students to review the definition of *simile*.

- » A simile is a comparison of two things using the words *like* or *as*.

Note to Student

For more poems, check out the Enrichment titles in this unit. These are extra poems we think you'll enjoy too!

Challenge

Have students write down two additional details to describe the event in their memory.

Check for Understanding

Have students share their memories in pairs.

- Tell students that, in the next lesson, they will use all these ideas they have been developing to write a poem about their memory.

End Lesson

ABOUT THE POET

Langston Hughes

Hulton Archive/Archive Photos/Getty Images

Langston Hughes was an African American poet whose long career inspired numerous other writers. Born on February 1, 1902, in Joplin, Missouri, he moved to Lincoln, Ohio, at age thirteen. He began writing poetry there and eventually became one of the most influential poets of the Harlem Renaissance, a movement of African American artists and writers during the 1920s.

Hughes wrote about African American life between the 1920s and 1960s. His experiences traveling the world influenced his poetry. His work had many different topics, from beautiful things, such as music and love, to ugly things, such as discrimination and racism. His style was compared to jazz and blues music, perhaps due to its repetition and rhythm, or perhaps because his poems are lyrical and emotional. Hughes was proud of his culture and heritage, despite facing strict racial segregation. His poetry showed readers the injustice of racism and imagined a world of equality. He died in 1967.

LESSON

6

From "Why We Play Basketball"

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will learn about tone and practice speaking in tones that match different audiences and occasions. **[SL.4.1]**

Reading

Students will use details from a text to infer its tone and meaning; they will also describe how repetition affects a speaker's tone. **[RL.4.1, RL.4.3]**

Writing

Students will draft a memory poem, compiling specific important details, organizing information, and selecting a method of repetition to emphasize tone. **[W.4.4, W.4.8]**

FORMATIVE ASSESSMENT

Teacher Resources	**Speaking and Listening Observational Checklist** Students practice speaking in a specific tone and with a particular kind of emphasis. **[SL.4.1]**
Poet's Journal 6.2	**Close Reading** Students draw on specific details to make inferences about the text and its speaker. **[RL.4.1, RL.4.3]**
Poet's Journal 6.3	**Drafting Memory Poems** Students use their notes to draft poems with a specific tone and emphasis. **[W.4.4, W.4.8]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (20 min.)			
Poetic Device: Tone	Partner	20 min.	❑ Projection 1 ❑ Poet's Journal 6.1 ❑ Speaking and Listening Observational Checklist
Reading (45 min.)			
Close Reading	Whole Class	45 min.	❑ Poet's Journal 6.2 ❑ Projection 2
Writing (25 min.)			
Drafting Memory Poems	Independent	25 min.	❑ Poet's Journals 3.5, 5.5, 6.3

Why We Selected It

The excerpt from Sherman Alexie's "Why We Play Basketball" depicts a speaker whose alienation causes him to feel bitter and angry; the poem details how he and his friends use basketball as an outlet for their frustrations. Alexie's use of repetition helps demonstrate the monolithic nature of the boys' aggression, showing that it transcends the specific items named. This poem is demanding, which is precisely its value: by addressing the speaker's hatred, this poem demonstrates to students that poetry can take as its subject the concerns and challenges inherent in everyday life.

ADVANCE PREPARATION

Speaking and Listening

- Prepare to display Projection 1.
- Prepare to arrange the class in pairs.
- Prepare a copy of the Speaking and Listening Observational Checklist, if desired.

Reading

- Prepare to display Projection 2.

Universal Access

- Prepare sentence frames to assist students in describing their memories.

VOCABULARY

Core Vocabulary

desperate, adj. hopeless

Literary Vocabulary

line break, n. the place where a line ends

tone, n. the attitude of a piece of writing, expressed through the style of writing and the words the author uses

Start Lesson

Lesson 6: From "Why We Play Basketball"

Speaking and Listening 20M

Primary Focus: Students will learn about tone and practice speaking in tones that match different audiences and occasions. **[SL.4.1]**

POETIC DEVICE: TONE (20 MIN.)

Review: Figurative Language

- As a warm-up, remind students that so far in the poetry lessons, they have learned about several different tools poets use to write poetry. Ask students to list aloud as many of those tools as possible.
  - » Answers include simile, metaphor, figurative language, repetition, rhyme, point of view, description, and detail.
- To strengthen students' connection to these terms, create a list of these tools on the board. Ask students to share examples, recall lines from previous poems, or even develop symbols to help them remember how each tool functions in a poem.

Introduce Tone

- Explain that this lesson introduces another tool writers use to help convey their message. That tool is *tone*, which is the attitude of a piece. Usually tone is expressed through the words an author selects and the style of writing the author creates.
- Ask students to review the definition of tone.
- Explain that sometimes the same sentence can have different tones.

Practicing Tone with Partners

- Have students work in pairs to look at some examples of how a sentence can have different meanings, depending on the speaker's tone.
- Display Projection 1.

Projection 1: Tone

Oh great! I'm starving now.

- Model the activity by reading the slide aloud in a neutral tone.
- Tell students that you want them to work with their partners to practice different tones.

Challenge

In what ways is figurative language considered a tool? What does it have in common with traditional tools that you might have at home, such as a hammer, a saw, or a screwdriver?

Support

Remind students that a neutral tone is devoid of feeling. Sometimes the word *neutral* is used to describe colors such as light gray or beige because they are not too bright or powerful.

- First, tell students they should imagine that they just learned that the school cafeteria is serving their favorite food for lunch today. Have students practice saying the sentence to their partners in an excited tone.
- Next, tell students they should imagine that they just learned that the school cafeteria is serving a food they really dislike for lunch today. Have students practice saying the sentence to their partners in a sarcastic tone.
- Remind students that *sarcasm* is used when what one says is not really what one means.
- Tell students that sometimes the tone and meaning of a statement depend on which word or phrase is stressed or emphasized. This emphasis can be an important tool for helping create a certain tone.
- Point out to students that the term *emphasis* refers to a weight, importance, or value placed on a word, symbol, or idea. When you emphasize a specific word in a sentence, phrase, or poem, you are adding more weight and importance to that word—which can alter the overall meaning—as well as giving readers clues about your tone.
- Ask students to imagine they have met a friend after school. The friend sees them arrive, then says: "I told you to bring the ice cream."
- Write the sentence on the board, creating a line break after the word *you* to show students which word to emphasize, as below.

  I told you

  to bring the ice cream
- Explain to students that if the speaker stresses the word *you*, the friend is implying or suggesting that there was confusion over who would bring ice cream.
- Have one student in each pair say the sentence to his or her partner, with emphasis on the word *you*. Readers or listeners can infer, or decide from the clues in the statement, that no one brought ice cream.
- If the speaker emphasizes the phrase *ice cream*, then it implies that there was confusion over what to bring.
- Have the other student in each pair say the sentence to his or her partner, with emphasis on the phrase *ice cream*. Readers or listeners can infer, or decide from the clues in the statement, that the person meeting the friend brought something other than ice cream.
- Tell students they will now practice the sentence in Poet's Journal 6.1 with their partners. Have students turn to Poet's Journal 6.1, read the instructions aloud, and then complete the exercise with their partners.

Poet's Journal 6.1

- Circulate as students work, offering feedback as needed. You may wish to use the Speaking and Listening Observational Checklist to help you observe each student's participation.

Poet's Journal 6.1

Practicing Tone

Working with your partner, say the sentence below. Take turns adding emphasis or stress to different words in the sentence, until you have said the sentence seven different times in seven different ways. As you practice emphasizing each word, put a check by it.

I never said he stole my cookie.

- If time permits, allow students to share samples with the class and review how the emphasis affects the message and the tone.
- Explain that poets have some special ways of adding emphasis to words. One is repetition. Another is putting emphasized words at the end of a line. This is because there can be a brief pause after each line, and that helps readers or listeners focus on the word at the end of a line.

Check for Understanding

Pick a tone that has not yet been practiced and ask student volunteers to apply it to a sentence. If time allows, have students generate a list of tones from which to choose.

Speaking and Listening Observational Checklist

Speaking and Listening Adapting Language Choices

Entering/Emerging
Encourage partners to role-play using yes/no questions based on each scenario. Example: If your partner didn't bring ice cream, would you be annoyed?

Transitioning/Expanding
Encourage partners to role-play using multiple-choice questions. Example: If your partner didn't bring the ice cream, would you be annoyed or sad?

Bridging
Encourage partners to role-play using open-ended questions. Example: If your partner didn't bring the ice cream, how would you feel?

Lesson 6: From "Why We Play Basketball"

Reading

45M

Primary Focus: Students will use details from a text to infer its tone and meaning; they will also describe how repetition affects a speaker's tone. **[RL.4.1, RL.4.3]**

CLOSE READING (45 MIN.)

Reading with Focus

- Tell students that this lesson includes a poem titled "Why We Play Basketball," by Sherman Alexie.
- Tell students that Alexie is a Native American—a member of the Spokane Indian tribe. He lives in the state of Washington. Like Nikki Giovanni's poem from Lesson 3, "My First Memory (of Librarians)," Alexie's poem has a speaker who describes his own experiences. However, this speaker has a different tone, or attitude, from Giovanni's narrator.
- Ask a student to describe the tone of Giovanni's poem.
  - » Answers will vary, but Giovanni felt that the library was a place she enjoyed. Students might describe the tone as fond or happy.
- Tell students that Alexie's poem describes someone who is very frustrated and even angry about his circumstances.
- Ask students to raise a hand if:
  - they have ever felt intensely angry.
  - their anger about one situation has affected the way they behaved in another situation. For example, a student might raise his or her hand if he or she has ever let frustration about a bad day at school affect the way he or she greeted family after school.
  - they have ever felt confused about how to deal with things that make them angry.
- Here, we recommend approximately ten minutes for discussion about student anger and resources for managing it.

Introduce the Poem

- Have students turn to the poem in their *Poet's Journal*.

1. **Literal.** What does the word *from* before the poem's title tell us?
    - » It indicates that this is only part of the poem. This is a section of a longer work by Alexie.

- Tell students that as they listen to Alexie's excerpt, they should pay careful attention and look for words in the poem that suggest the speaker's tone. They might also notice if any words are emphasized. If they would like, they may follow along in their *Poet's Journal* as they listen to the poem.
- Read the poem aloud.

From "Why We Play Basketball"

Sherman Alexie

It is just a game

we are told by those

who cannot play it

unless it is play.

For us, it is war,

often desperate

and without reason.

We throw our body

against another

body. We learn to

hate each other, hate

the ball, hate the hoop,

hate the fallen snow,

hate our clumsy hands,

hate our thirsty mouths

Support

Have students turn back to "Little Red Riding Hood and the Wolf" (Lesson 1) to illustrate another poem that appears in excerpt.

when we drink from

the fountain. We hate

our fathers. We hate

our mothers. We hate

the face in our mirror.

We play basketball

because we want to

separate love from

hate, and because we

know how to keep score.

- Ask students to name a reason that poets might use repetition.
    - » Repetition adds emphasis to certain words or ideas.
- Ask students to name any words that they noticed being repeated in the poem.
    - » Answers will vary, but it's likely students will particularly notice the repetition of the word *hate*.

Projection 2: Word Cloud

- Explain that this projection shows a word cloud for the Alexie excerpt. A word cloud uses images to show which words appear most often in a text.
- Ask which word seems largest.
    - » The word *hate* is largest.
- Explain that the larger a word is, the more times it appears in the text. Therefore, this word cloud shows that the word *hate* appears many times in Alexie's poem.
- Have students mark their copies of the poem, circling the word *hate* each time it appears.
    - » The word appears in the following lines: 11 (twice), 12, 13, 14, 15, 17, 18, 19, and 24.
- Work together as a class to count the number of times the word appears.
    - » It appears ten times in this twenty-five-line poem.

- Remind students that sometimes poets put words at the end of a line to add emphasis to those words.
- Ask students to name the term used to describe the end of a line.
  - » The place where a line stops is called the *line break*.
- Ask students to identify how many times the word *hate* appears on a line break.
  - » It appears on four line breaks: line 11 (stanza 3) and lines 17, 18, and 19 (stanza 4).
- Have students complete questions 2 and 3 of Poet's Journal 6.2. After reviewing those questions, have students complete the remaining questions aloud, working together as a class.

Poet's Journal 6.2

Use the Sherman Alexie poem to help you answer the following questions:

1. Reread the poem and pay attention to everything the speaker says the basketball players hate. Write each item the players hate under the appropriate category in the following chart:
   - » See chart for answers.

Parts of the Body	People	Objects or Things
clumsy hands	*each other*	*the ball*
thirsty mouths	*their fathers*	*the hoop*
the face in their mirror	*their mothers*	*the fallen snow*

2. In the first stanza, the speaker says some people think basketball "is just a game." But for the speaker and his friends, it is something else. What word does he use to describe what basketball is for them?
   - » war
3. What is the literal definition of *war*?
   - » Answers will vary, but the key is that students should recognize that war typically involves nations violently fighting with weapons.

Poet's Journal 6.2

Note to Student

The Spokane tribe is a Native American tribe with a rich history. The Spokane once had several million acres of land in what are now the states of Washington and Idaho. Today, the Spokane tribe has approximately 3,000 members and a reservation in Washington state.

Challenge

What traits or actions might people in a war have in common with basketball players?

Reading

Reading/Viewing Closely

Entering/Emerging
As students complete Poet's Journal 5.2, ask yes/no questions to demonstrate the connection between war and basketball. Example: Do both wars and basketball have a winner?

Transitioning/Expanding
Ask *wh-* questions to demonstrate the connection between war and basketball. Example: What happens at the end of a war or a game?

Bridging
Ask open-ended questions to demonstrate the connection between war and basketball. Example: What do wars and basketball have in common?

Note: Explain to students that the boys playing basketball are not a nation of their own, but in another part of the poem (one not in this passage), Alexie mentions how the boys are "a small tribe." Here, he means that they are a group of people united or connected by something. He also means that they are part of a Native American tribe.

4. Based on that background information, what are some possible figurative meanings of calling something such as a basketball game a "war"?
   - » Answers will vary, but they might include the idea that the boys are united by their common background, or that they are united as soldiers are, in that they are fighting for things they believe are important.
5. In the final stanza of the poem, Alexie names two reasons why the boys play basketball. What are those two reasons?
   - » They want to separate love from hate, and they know how to keep score.

     Note: Explain to students that even though the poem doesn't say what the boys love, it's important to realize that they do love something.
6. What is the literal meaning of keeping score in a basketball game?
   - » To keep score is to record the number of points earned by each team in order to declare a winner.

- Explain that one figurative meaning of *keeping score* is tallying up all the things someone has or hasn't done, or keeping a list of ways others have hurt you. Remind students that this figurative meaning can help them understand the meaning of the poem.

Check for Understanding

Students may raise their hands more than once. Tell students to think about the information and details in the poem, then raise a hand if they think the boys play basketball:

- as a way of dealing with their hatred of other things
- because it gives them the chance to win at something
- for both reasons

- Allow time to spiral briefly back to the opening discussion on dealing with anger if desired; you may wish to use discussion or role-play to have students assess other ways the speaker could have dealt with his feelings.

Lesson 6: From "Why We Play Basketball"

Writing

25M

Primary Focus: Students will draft a memory poem, compiling specific important details, organizing information, and selecting a method of repetition to emphasize tone. **[W.4.4, W.4.8]**

DRAFTING MEMORY POEMS (25 MIN.)

- Ask students to name the steps they have taken so far on their memory poems.
  - » They have gathered ideas, used feedback to revise their ideas, and planned different elements they will use in their poems.
- Tell students that in this lesson, they will combine all those things to draft their poems.
- Direct students to Poet's Journal 6.3 for the exercise.

Poet's Journal 6.3

Now that you've planned and revised your ideas, it's time to draft your memory poem! As you work, you should consult the description of your memory that you prepared with the Nikki Giovanni lesson (Lesson 3) and the revision work you did in the Langston Hughes lesson (Lesson 5). Use these materials as you answer the following questions:

1. In one sentence, write the topic of your memory.
2. In revision, you developed a simile to show readers how you felt in this memory. Copy that simile here.
3. Pick one important word that you want to stress as a way of showing your poem's tone. Write that word here.

Challenge

Challenge students to connect these steps to those on the Writing Process chart.

Poet's Journal 6.3

Support

Model thinking aloud to show students how poets ask themselves questions to determine if a specific detail will strengthen the tone that they want to capture in their poem.

4. How will you emphasize the word you picked in question 10? Circle your answer.

   I will emphasize it through repetition.

   I will emphasize it by putting it right before a line break.

   I will emphasize it by using repetition and by putting it right before a line break.

5. Look back over your writing and revision. These exercises helped you brainstorm, or gather lots of ideas about your memory, but you might not need all those details in your poem. Narrow your ideas down to the three most important details about your memory, and write them here. Next to each detail, write why this detail will be so important to your poem.

   A)

   B)

   C)

   Now think about the order in which the memory happened. What came first? Second? Last? Put a number by items A through C to indicate the order of events.

6. Look over your list. Using the space provided, write your poem. Make sure to write the events in the order you indicated. Use the simile you wrote and other details from your answers to help develop your poem. Don't forget to stress your important word to help readers understand your poem's tone.

Writing
Understanding Text Structure

Entering/Emerging
Record the order of events as student describes his or her memory aloud.

Transitioning/Expanding
Provide sentence frames with words that indicate the order of events. Example: First I ___. After that I ___. Finally I ___.

Bridging
Allow student to describe his or her memory to a peer; have the student pair work together to determine the order of events.

- Ask student volunteers to share the words they are emphasizing in their poems.
- Tell students that if they have not finished their poems, they should complete them this evening at home. Tell them they will share them in the following class.

  Note: You may wish to collect work that students have already finished in order to start providing feedback on it. Students will use this feedback in a subsequent lesson.

Check for Understanding

Ask students to explain how they will add emphasis to their important word and to provide a reason for their choice of method.

End Lesson

ABOUT THE POET

Sherman Alexie

Hulton Archive/Archive Photos/Getty Images

Sherman Alexie is a Native American author who was born on October 7, 1966, on the Spokane Indian Reservation in Washington state. Alexie and his family were very poor and faced many obstacles. In addition, Alexie was born with a medical condition that led doctors to believe that he would not live past his first birthday. Against all odds he excelled in school, academically and as a basketball star, and eventually became class president despite the prejudice he faced from peers.

His writing career began in college. He was largely influenced by other Native American writers, such as Joseph Bruchac. Alexie uses exaggeration, humor, and emotion to shed light on the many difficulties faced by Native American communities in the United States. His most well-known books include *The Lone Ranger and Tonto Fistfight in Heaven* and *The Absolutely True Story of a Part-Time Indian*. Alexie currently lives and writes in Washington.

LESSON

7

"I Hear America Singing"

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will read their original poems aloud to a peer and give feedback. **[SL.4.1; SL.4.2]**

Reading

Students will identify how Whitman characterizes America and make inferences about what Whitman most values about the nation. **[RL.4.1]**

Writing

Students will compose original "I Hear My School Singing" poems, using a number of different episodes throughout the school day to present a varied portrait of their academic environment. **[W.4.1; W.4.4]**

FORMATIVE ASSESSMENT

Teacher Resources	**Speaking and Listening Observational Checklist** Read poem aloud to a peer. **[SL.4.1]**
Poet's Journal 7.1	**Providing Feedback** Offer peer feedback on a poem read aloud. **[SL.4.2]**
Poet's Journal 7.2	**Understanding Metaphor** Answer inferential questions about Whitman's use of metaphor. **[RL.4.1]**
Poet's Journal 7.3	**Planning** Students generate ideas for their poems. **[W.4.4]**
Poet's Journal 7.4	**"I Hear My School Singing"** Students draft original poems. **[W.4.1]**

Writing Studio

If you are using Writing Studio, you may begin Unit 2, Lesson 1 after completing this lesson. If you have not done so already, you may wish to review the Writing Studio materials and their connection to this unit.

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (15 min.)			
Sharing Original Poems	Partner	15 min.	❏ Poet's Journal 6.3 and 7.1 ❏ Speaking and Listening Observational Checklist
Reading (35 min.)			
Read-Aloud	Whole Class	15 min.	❏ Poet's Journal 7.2
Reflection and Inference	Independent	20 min.	
Writing (40 min.)			
Observational Walk/Brainstorming	Whole Class	15 min.	❏ Poet's Journal 7.3 and 7.4 ❏ schoolyard or grounds for optional walk
"I Hear My School Singing" Poems	Independent	25 min.	

Why We Selected It

Whitman's classic poem proceeds in free verse, the poet's preferred form, and uses repetition of the word *singing* to demonstrate how his countrymen are united through their diverse labors. Whitman bypasses typical characterizations of the United States and the jargon associated with those characterizations; rather than use the term "melting pot," he describes everyday Americans going through their work day in detail. By describing the nation through portraits of its working-class residents, Whitman underscores his faith in the individual.

ADVANCE PREPARATION

Speaking and Listening

- Prepare to arrange students in pairs.
- Prepare the Speaking and Listening Observational Checklist, if desired, to assess students reading their poems aloud.

Writing

- The writing activity "I Hear My School Singing" offers the option of taking students on a brief walk around the school to gather material for their poem. Decide prior to class if you want to take this walk and map an appropriate route.

Universal Access

- Prepare answer guides for peer feedback.
- Prepare word banks of sounds associated with jobs in Whitman's poem.
- Prepare to arrange students in pairs for the writing exercise.

VOCABULARY

Core Vocabulary

beam, n. a thick piece of wood

blithe, adj. happy and untroubled

intermission, n. a break in the middle of something, usually a performance

mason, n. someone who builds things with stone

melodious, adj. pleasant sounding

robust, adj. healthy and strong

varied, adj. different from each other or diverse

Start Lesson

Lesson 7: "I Hear America Singing"

Speaking and Listening

15M

Primary Focus: Students will read their original poem aloud to a peer and give feedback. **[SL.4.1; SL.4.2]**

SHARING ORIGINAL POEMS (15 MIN.)

Read Aloud in Pairs

- Tell students that they will begin this lesson by sharing the original memory poem they worked on throughout the previous lessons.
- Arrange students into pairs and tell them to turn to Poet's Journal 7.1.
- Review instructions and tips for reading aloud successfully and providing useful feedback.
- As students work, circulate and evaluate using the Speaking and Listening Observational Checklist.

Poet's Journal 7.1: Providing Feedback

Throughout the previous lessons, you have been working on your own memory poem. Today you will get to share your poem aloud with a partner. Each person will read his or her poem, then each listener will share responses to the questions below.

When it is your turn to read your work aloud, remember to speak clearly and slowly.

When it is your turn to listen to your partner, think about the following questions as you listen to the poem. Take a minute to write down your answers and share them aloud with your partner.

Poet's Journal 7.1

Speaking and Listening Observational Checklist

Remember that you should listen attentively to your partner. This means you should think about what your partner is reading so that you are able to review the key ideas your partner expresses in his or her poem. Make sure to look at your partner while he or she reads the poem aloud.

1. Using your own words, describe the main thing that happens in your partner's poem.
    - » Answers will vary based on the content of each poem; however, students should be paraphrasing.
2. The previous lesson asked you to emphasize a word or phrase in your poem. What word or phrase seems to be emphasized in your partner's poem? You may look at the written poem as you think about your answer; make sure to give a reason for your answer.
    - » Answers will vary; the key is that students are reflecting on the text and its form.

- Ask students to raise a hand if they added emphasis to a word or phrase in their poem
    - through repetition
    - by placing it at a line break
    - through repetition and by placing it at a line break

Check for Understanding

Ask students to review the way an author might emphasize a word or phrase.

- » An author may add emphasis by repeating the word or phrase, or by placing it on a line break.

Challenge

Ask students to think about why the author selected the emphasized words. Why are they the poem's most powerful words?

Support

Have students listen to the poem a second time and clap or raise their hand every time they hear a repeated word.

Speaking and Listening

Listening Actively

Entering/Emerging
Allow students to listen to the poem multiple times; provide answer guides. Example: The word ___ is emphasized in my peer's poem. I know this because it is ___ (on a line break/repeated.)

Transitioning/Expanding
Allow students to listen to the poem multiple times.

Bridging
Allow students to listen to the poem a second time.

Lesson 7: "I Hear America Singing"

Reading

35M

Primary Focus: Students will identify how Whitman characterizes America and make inferences about what Whitman most values about the nation.
[RL.4.1]

READ-ALOUD (15 MIN.)

Introduce the Reading

- Explain that the rest of this lesson presents a poem that also uses repetition. The poem is titled "I Hear America Singing." It is by an American poet named Walt Whitman. Just as students' poems used repetition to emphasize an important part of their memory, Whitman uses repetition to show what he thinks is important about America.
- Tell students to listen closely and to pick out the repeated words in the poem.
- Read the poem aloud.

I Hear America Singing

Walt Whitman

I hear America singing, the varied carols I hear,

Those of mechanics, each one singing his as it should be blithe and strong,

The carpenter singing his as he measures his plank or beam,

The mason singing his as he makes ready for work, or leaves off work,

The boatman singing what belongs to him in his boat, the deckhand singing on the steamboat deck,

The shoemaker singing as he sits on his bench, the hatter singing as he stands,

The wood-cutter's song, the ploughboy's on his way in the morning, or at noon intermission or at sundown,

The delicious singing of the mother, or of the young wife at work, or of the girl sewing or washing,

Each singing what belongs to him or her and to none else,

The day what belongs to the day—at night the party of young fellows, robust, friendly,

Singing with open mouths their strong melodious songs.

1. **Literal.** Ask students what word they heard repeated most often.
    - » The word *singing* is repeated most frequently, aside from articles (the), pronouns (he), and conjunctions (or).

REFLECTION AND INFERENCE (20 MIN.)

- Explain that Whitman describes the whole nation by focusing on some of its parts—in this case, its people and their songs. To understand more about what Whitman means, students must look at those songs more closely.
- Ask a student volunteer to read the poem's first line: "I hear America singing, the varied carols I hear."

1. **Evaluative.** Where do we usually hear carols?
    - » Student answers will likely reference holidays such as Christmas, as they are the most common association with the term today.
- Explain to students that while many kinds of songs exist, carols are happy, joyful songs, which is one reason we may sing them at holidays.

2. **Inferential.** By using the word *carol*, Whitman give us a hint of how he feels about America. What does this word choice tell us about Whitman's feelings for America?
    - » He likes it or believes it to be a happy place.

3. **Inferential.** Whitman also uses the adjective *varied* to describe the carols. What does the word *varied* mean?
    - » different or diverse
- Explain that Whitman reveals that the people in America are singing, but that they sing very different songs.

4. **Literal.** Ask students to name all the different people who are singing in the poem.
    - » The poem names the following singers: mechanics, the carpenter, the mason, the boatman, the deckhand, the shoemaker, the hatter, the wood-cutter, the ploughboy, the mother, the young wife at work, the girl sewing or washing.
- You may wish to list these on the board or display area.

5. **Inferential.** The phrases Whitman uses to reference these singers are all nouns that describe people by one particular thing. What is that thing?
    - » They describe people by their jobs.

- If students are confused by the portrayal of females in this poem, explain to them that by naming the responsibilities those women held (care of children is implied in "mother"; Whitman specifies that the young wife is "at work" and the girl is "sewing or washing"), Whitman is demonstrating that they, too, are working.
    - ◦ You may wish to remind students that in Whitman's time women usually did not work outside the home.
- Tell students to turn to Poet's Journal 7.2. Review the instructions, ask questions 1 and 2 aloud as models for the class, then ask students to complete questions 3–7 to help them think more closely about this metaphor.

Poet's Journal 7.2

Poet's Journal 7.2

Understanding Metaphor

Up to now, the poems in this unit have used figurative language in clear ways. For example, Sherman Alexie's poem compares basketball to war by saying directly: "for us, it is war."

However, poets do not always make their comparisons so directly. As readers, one of the things we must figure out is whether or not Whitman is referring to literal songs that people would sing out loud, if he is using the idea of singing as a metaphor, or if he is doing both.

Consult the poem as needed to answer the following questions about how Whitman uses metaphor.

1. At the end of the poem, Whitman writes, "Each singing what belongs to him or her and to none else." Using your own words, explain what Whitman means here.
    - » All the people have their own unique songs.
2. Whitman makes sure to explain that the singers are all doing some kind of work. Here, he is probably not saying that everyone is singing at their jobs! Instead, he seems to compare work to singing. Write down ways that each of the following kinds of work might be like singing.

    shoemaking
    - » Answers will vary, but students should understand that shoemakers are creating something, just as singers create music.

plowing a field

» Answers will vary, but students may connect preparing a field for planting seeds with music as a way of expressing emotions or letting them blossom.

3. Think of a carpenter who is building a piece of wooden furniture. What kind of noises might his tools make?

» Answers will vary, but students will likely think of the banging of the hammer, the twang of a saw, and other such noises.

4. How might someone consider the noises made by a carpenter's tools to be a kind of music? Give a reason for your answer.

» Answers will vary, but students might speak of the rhythm of hammering, the various pitches of tools, or other details.

5. Based on the way Whitman compares the work and the songs, what do you think he would consider the most important trait about America? Give a reason from the poem to support your answer.

» Answers will vary, though a reasonable response would explain that Whitman's focus on individual song shows how much he values that people are all different.

6. *Harmony* is a musical term that describes how different notes work together to create a pleasing sound. It also describes how people work together. How does Whitman's metaphor between singing and work use the two definitions of *harmony*?

» Whitman uses the metaphor to show that it is people working together that make America; a lot of individuals together create harmony.

- Review answers aloud with students, taking volunteer answers as time permits.
- As a wrap-up, explain that Whitman's poem shows that individual people with different jobs can still work together in harmony.

Check for Understanding

Ask students to explain why the word *as* in the second, third, and fourth lines is not part of a simile.

» It is not used to compare. In these examples, it means "while."

Support

Ask students to review the definition of *metaphor*.

Challenge

Remind students that reading is about uncovering facts, looking for clues, and asking the right questions until the whole mystery makes sense. What clues is Whitman giving the reader to the meaning of his metaphor?

Reading
Reading/Viewing Closely

Entering/Emerging
Provide word banks for the job sounds in the poem. Allow student pairs to role-play the professions and sounds, and discuss how these songs resemble different people in a nation.

Transitioning/Expanding
Review the job sounds. Allow student pairs to role-play the professions and sounds, then to discuss how these songs are like different people in a nation.

Bridging
Review the job sounds. Allow student pairs to role-play the professions and sounds.

Lesson 7: "I Hear America Singing"

Writing

40M

Primary Focus: Students compose original "I Hear My School Singing" poems, using a number of different episodes throughout the school day to present a varied portrait of their academic environment. **[W.4.1; W.4.4]**

OBSERVATIONAL WALK/BRAINSTORMING (15 MIN.)

Introducing Activity Goals

- In the writing component of this lesson, students will compose original poems that demonstrate the different ways they see or hear their school singing. This activity helps students gather material to use in that poem.
- Explain that in the remaining portion of this lesson, students will use Whitman's approach to compose their own poem titled "I Hear My School Singing." The first part of the writing process will help them generate ideas about all the ways that people might metaphorically sing throughout the school day.
- If you are taking students on the optional observational walk, review guidelines with students. In addition to reviewing safety and behavioral guidelines, explain to students that they will take an observational walk around the school. The goal of this time is for students to pay attention and observe many different things that people are doing throughout the school. When they come back to the classroom, they will have approximately five minutes to write down the things they noticed.
- If you are staying in the classroom for the brainstorming session, explain that students should think about the school day and all the different kinds of activities that happen throughout it. Allow students to volunteer ideas of different ways that these activities could be like Whitman's version of singing.

Observational Walk/Brainstorming

- Choose one of the following activities:
  - Take students on the ten-minute observational walk and allow them five minutes for recording the things they noticed. They will record these things in Poet's Journal 7.3.
  - Facilitate the brainstorming activity, allowing students to record ideas in Poet's Journal 7.3.

Poet's Journal 7.3

Poet's Journal 7.3

In the space below, write down as many things as possible that people do throughout the school day. Make sure to have at least ten items on your list.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Support

Remind students of various portions of the school day–arrival, lunch, announcements, dismissal–and periodic events–assemblies, art or music classes, recess, and other things specific to your school.

"I HEAR MY SCHOOL SINGING" POEMS (25 MIN.)

Poet's Journal 7.4

- Direct students to Poet's Journal 7.4 and instruct them to complete questions 1 and 2.

Check for Understanding

Ask volunteers to share their answers for questions 1 and 2.

- Direct students to return to the *Poet's Journal* to complete the poem.

Poet's Journal 7.4

Planning

"I Hear My School Singing"

Now you'll use the evidence you gathered in the previous activity to help you write a poem about how you hear your school singing. Use that evidence to answer the following questions:

1. Whitman's poem describes many different kinds of workers that help make up America. What different kinds of workers help make up your school?
    - » Answers will vary, but they might include students, teachers, principals, guidance counselors, safety officers, custodians, cafeteria workers, and others.
2. Whitman compares the work of Americans to songs. What kind of songs do you hear in the school? For example, students' feet as they enter the class might make a drum-like sound.
    - » Answers will vary.

Using the material you listed above, compose your own poem on the following lines. Make sure to write the title, "I Hear My School Singing," on the very first line. As you write, try to include at least ten different kinds of songs you hear in the school day.

If you finish with time to spare, look back over your poem. Go back and add at least one more detail that helps readers understand how your school sings throughout the day.

- If time permits, ask volunteers to read their poems aloud to the class.

End Lesson

Challenge

Think of the example in question 16 above, which compares students' feet entering the classroom to a drum. How could you use figurative language to demonstrate what a day in your school sounds like?

Writing
Writing

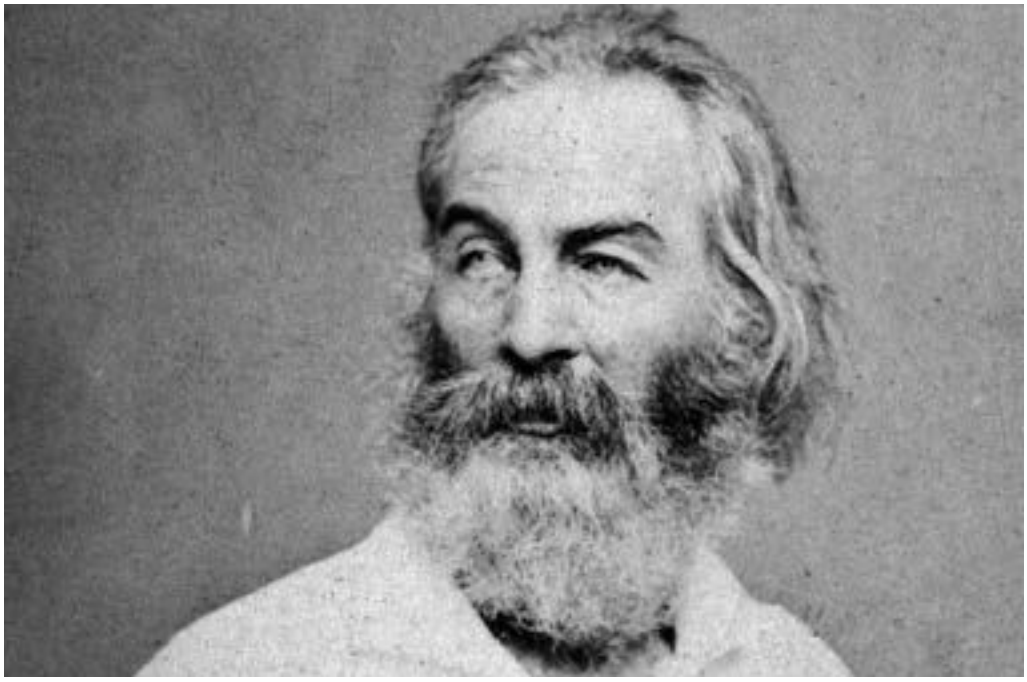
Entering/Emerging
Work with students 1:1 to discuss their brainstorming lists and construct the first few lines of the poem before they finish individually.

Transitioning/Expanding
Allow students to work with a peer to discuss their brainstorming lists and construct the first line of the poem before they finish individually.

Bridging
Allow students to work with a peer to discuss their brainstorming lists.

ABOUT THE POET

Walt Whitman



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Born on May 31, 1819, on Long Island, New York, Walt Whitman worked as a teacher and a journalist before becoming a poet. His poetry related to people of all backgrounds and made him one of America's most well-known and beloved writers.

During Whitman's time, the United States of America was divided by slavery, which threatened to split the country in two. The Civil War inspired him to write *Drum Taps*, poetry about the war and his experiences as a battlefield nurse. His writing was powerful; even President Lincoln admired him. In fact, one of his poems, "O Captain, My Captain," is a patriotic tribute to President Lincoln.

Whitman also wrote poems about nature. Whitman died in 1892. However, his poetry and free-verse style, along with his conversational tone, remain appreciated and admired.

LESSON

8

From "She Had Some Horses" (Lesson 1 of 2)

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will read passages from Joy Harjo's "She Had Some Horses," following their assigned roles when speaking in and to groups. **[SL.4.1b]**

Reading

Students will define *anaphora* and *metaphor*, identify them in the poem, and explain the meaning of examples of figurative language in the poem. **[RL.4.1, L.4.5]**

FORMATIVE ASSESSMENT

Teacher Resources	**Speaking and Listening Observational Checklist** Follow assigned roles in a collaborative speaking opportunity. **[SL.4.1b]**
Poet's Journal 8.1	**Interpreting Metaphor** Complete a graphic organizer to interpret a metaphor from the poem. **[RL.4.1, L.4.5]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (25 min.)			
Read-Aloud	Whole Class	25 min.	❑ Speaking and Listening Observational Checklist ❑ Assignments of lines for each student
Reading (65 min.)			
Reading for Anaphora	Independent	20 min.	❑ Poet's Journal 8.1
Reading for Metaphor	Small Group	45 min.	

Why We Selected It

Harjo's poem, the title poem of her third collection, explores the varied components of human personality, chronicling one woman's attempt to reconcile the apparently contradictory aspects of her identity. The poem's structure demonstrates several organizational patterns, from the anaphora to the organization of stanzas according to their content. "She Had Some Horses" also demonstrates one way to explore a single topic in depth. This lesson builds on Whitman's evocation of American songs and draws on the Native American oral tradition, as well as on poetry's connection to music.

Note: Poem has been revised for the younger market.

ADVANCE PREPARATION

Speaking and Listening

- Prepare the Speaking and Listening Observational Checklist.
- Prepare to assign each student a line or phrase from the poem. You may wish to photocopy the poem, number its lines, then cut them apart. Each student may then read his or her line in sequential order.

Reading

- Prepare to organize students into at least five groups. If your class size necessitates more than five groups, simply assign one metaphor to more than one group.
- Prepare to assign metaphors to each group.

Universal Access

- Prepare to define additional vocabulary terms.
- Prepare images of horses and of the items mentioned in the poem's metaphors.

VOCABULARY

Core Vocabulary

stall, n. a room in a stable assigned to an animal or animals

waltz, n. a kind of dance

Literary Vocabulary

anaphora, n. the repetition of words at the start of a series of lines in a poem

Start Lesson

Lesson 8: From "She Had Some Horses" (Lesson 1 of 2)

Speaking and Listening

25M

Primary Focus: Students will read passages from Joy Harjo's "She Had Some Horses," following their assigned roles when speaking in and to groups. **[SL.4.1b]**

READ-ALOUD (25 MIN.)

Introduce Poem

- Ask a student volunteer to review Walt Whitman's poem "I Hear America Singing."
  - » Answers may vary slightly as students focus on different aspects of the poem, but they should remember that it involved Whitman describing the United States through the "songs" of its workers.
- Explain to students that, although Whitman's poem uses the idea of song as a metaphor for different kinds of work, poetry and music do have things in common.
- Tell students that the poet in this lesson, Joy Harjo, often writes poems in structures inspired by Native American chants and songs. Harjo is a descendent of Native Americans from the Muskogee Creek tribe.
- Explain that while Native American chants and songs can take many different forms, they often include repetition. Tell students that as they listen to the poem, they should pay attention for repeated words or phrases.

Check for Understanding

Ask students to review some of the reasons a poet might use repetition.

Challenge

Ask students what commonalities poetry and music share.

- » Both involve lines of verse; often consider rhythm, rhyme, and sound; and may even share a similar structure, as seen in ballads.

Read Poem

- Read the poem aloud to students.
  Note: Poem has been revised for the younger market.

From "She Had Some Horses"

Joy Harjo

She had some horses.

She had horses who were bodies of sand.

She had horses who were maps drawn of blood.

She had horses who were skins of ocean water.

She had horses who were the blue air of sky.

She had horses who were fur and teeth.

She had horses who were clay and would break.

She had horses who were splintered red cliff.

She had some horses.

. . . . . .

She had horses who danced in their mothers' arms.

She had horses who thought they were the sun and their bodies shone and burned like stars.

She had horses who waltzed nightly on the moon.

She had horses who were much too shy, and kept quiet in stalls of their own making.

She had some horses.

. . . . . .

She had horses who called themselves, "horse."

She had horses who called themselves, "spirit," and

kept their voices secret and to themselves.

She had horses who had no names. She had horses who had books of names.

She had some horses.

. . . . . .

She had some horses she loved.

She had some horses she hated.

These were the same horses.

1. **Literal.** What phrases were repeated in this poem?
    - » "She had some horses," "She had horses who were," "She had horses who," "She had horses who called," "She had horses who had," "She had some horses she."

- Although this is an exhaustive list, students need not notice every variation; for now it is sufficient for them to notice the general trend of phrases repeated with some variations.

Class Chant

- Explain that in many Native American traditions, songs and chants were not written down but kept alive through being retold to new generations. Tell the class that they will now read the excerpt from "She Had Some Horses" aloud together as a class to practice this.

  Note: If your students are not accustomed to reading in unison, you might wish to pause briefly after each section to help with pacing.

2. **Inferential.** Based on the differences you notice between listening to the poem and reading it aloud in unison with the class, think about how the different experiences of the poem affect the tone of the poem. How does the poem change when everyone reads it aloud together?
    - » Answers will vary, though students may note that when reading aloud, they need to be aware of the pace of other speakers, which helps create a sense of community. They may also notice more energy with more readers.

Speaking and Listening Observational Checklist

Support

Allow struggling students to recite only the repeated phrase "She had some horses" in response to a visual cue such as a hand signal. Alternatively, say each line, then have the assigned student repeat it in turn.

Reading in Turns

- Tell students that you all will experiment with one more way of reading the poem. This time, instead of everyone reading each line, every person will read aloud a line or phrase by himself or herself.
- Assign each student a line or phrase of the poem and review best practices for speaking clearly to a group.

3. **Evaluative.** What are some tips to keep in mind for how to read poetry aloud?
    - » Answers will vary, but students should be reading slowly and clearly, making sure that they are speaking loudly enough for all to hear, and using an appropriate tone.

- Read the entire poem in order, allowing each student to speak his or her part individually.
- Use the Speaking and Listening Observational Checklist to evaluate student participation.

Lesson 8: From "She Had Some Horses" (Lesson 1 of 2)

Reading

Primary Focus: Students will define *anaphora* and *metaphor*, identify them in the poem, and explain the meaning of examples of figurative language in the poem. **[RL.4.1, L.4.5]**

READING FOR ANAPHORA (20 MIN.)

Anaphora

- Direct students to the poem's second stanza, which begins with the line "She had horses who were bodies of sand." Have them underline the phrase "She had horses who" each time it appears in the second stanza.

1. **Literal.** Count the number of times the phrase "She had horses who" appears in the second stanza.
    - » The phrase appears seven times in the second stanza.

2. **Literal.** Where in each line does the phrase appear in the second stanza?
    - » It appears at the beginning of seven different lines.

- Explain that when a poet repeats a word or phrase at the start of consecutive lines, that poet is using a poetic device called anaphora.

- Ask students to continue underlining the phrase "She had horses who" throughout the poem.

3. **Literal.** Count the number of times the phrase "She had horses who" appears in the fourth stanza, which begins with the line "She had horses who danced in their mothers' arms."
    - » The phrase appears four times in the fourth stanza.
4. **Literal.** Count the number of times the phrase "She had horses who" appears in the sixth stanza, which begins with the line "She had horses who called themselves, 'horse.'"
    - » The phrase appears four times in the sixth stanza.
5. **Evaluative.** What are some reasons that poets use repetition?
    - » Poets use repetition to add emphasis or stress to a word. They may also use it to show which words are important.

- Explain that the effects of repetition are similar to the effects of anaphora, which is specifically the repetition of a word or phrase at the beginning of consecutive lines. However, because the words are repeated in the same place—at the start of each line—anaphora also adds structure to the poem. This kind of repetition can make a poem resemble a chant.

READING FOR METAPHOR (45 MIN.)

Metaphor

Check for Understanding

Ask a student to review the definition of *metaphor*.

- » A metaphor compares two different things without using the word *like* or *as*.

- Direct students to Poet's Journal 8.1. Review the instructions and model the first two examples.
- Arrange the class into five groups and give each group one of the lettered metaphors from the second stanza (listed below.)

Speaking and Listening
Adapting Language Choices

Entering/Emerging
Allow students to practice their lines individually with the teacher prior to the class reading. Encourage students to use hand gestures or facial expressions to help express tone.

Transitioning/Expanding
Allow students to practice their lines in pairs, with teacher support in reviewing pronunciation, prior to the class reading. Encourage students to use hand gestures or facial expressions to help express tone.

Bridging
Allow students to practice their lines, with teacher support in reviewing pronunciation, prior to the class reading. Encourage students to use hand gestures or facial expressions to help express tone.

Challenge

Where have you heard anaphora before?

- » Answers will vary, but students might cite religious ceremonies or sermons, speeches such as Martin Luther King Jr.'s repeated refrain "I have a dream," or song lyrics.

Poet's Journal 8.1

Interpreting Metaphor

In "She Had Some Horses," Joy Harjo uses horses to represent different parts of the woman's personality or identity. Horses occupy a special space in many Native American tribes. The horses are a metaphor for the woman in this poem, but it is not stated directly.

The poem also has metaphors that are stated directly. These metaphors compare the horses to other things.

Your teacher will arrange you into groups and assign your group a metaphor to investigate. Each group will use the graphic organizer that follows to discuss different figurative meanings its metaphor might have and to think of evidence to back up their ideas.

Your teacher will review the first two examples before you start.

1. **Example.** She had horses who were bodies of sand.
    - » This could be a metaphor for how the horses change a lot, since sand is always shifting or moving. A body of sand isn't stable—think of how you sink into it when you walk at the beach—so the horses might always be in motion or hard to stop or pin down.
2. **Example.** She had horses who were maps drawn of blood.
    - » Answers will vary, but possibilities include that this could be a metaphor for thinking how sometimes to get where you want to go, it costs something, or you have to make sacrifices. Or the maps could be drawn in blood because they are very important or represent your own body.

The remaining metaphors are listed below. Circle the letter of the metaphor your teacher assigns your group. Then work together as a group to fill out the graphic organizer for your metaphor.

Metaphors:

A. She had horses who were skins of ocean water.
    - » Answers will vary, but possibilities include that this could be a metaphor for how water is important for life, and so these horses contain vital things inside them.

B. She had horses who were the blue air of sky.
    - » Answers will vary, but possibilities include that this could be a metaphor for how they were light and beautiful, because air doesn't weigh much, and we find blue skies to be prettiest.

C. She had horses who were fur and teeth.

» Answers will vary, but possibilities include that this could be a metaphor for how the horses are fierce and soft at the same time. They contain contradictions.

D. She had horses who were clay and would break.

» Answers will vary, but possibilities include that this could be a metaphor for how the horses are fragile.

E. She had horses who were splintered red cliff.

» Answers will vary, but possibilities include that this could be a metaphor for the connections horses have to the earth, or the cliffs could concern how horses are taller than lots of other animals with which humans interact.

Write your metaphor on the line below.

She had horses who were _____.

As you work on interpreting the metaphor, you must think like poets, which means thinking very creatively and using your imagination to decide what Harjo might have meant.

Fill in the last words of your metaphor below	**What does this thing do, or how does it act?**	**What does this thing feel, smell, taste, or look like?**	**How might this relate to horses?**	**What do you think this metaphor means in your own words?**
bodies of sand	sand is little, hard to separate, always moving or shifting around	lots of pieces but together they all look like one thing, feels grainy or rough	sometimes horses travel in herds or packs, maybe they are rough too	the horses were always moving, one group with a lot of individuals within it

» Answers will vary, but some possibilities are provided above for each metaphor.

- Allow each group to share answers and ideas with the class. Allow students to complete the graphic organizer as each group shares its responses.

1. **Literal.** What do these descriptions of horses all have in common?

   » They are all drawn from the natural world.

2. **Inferential.** What do these descriptions suggest about the woman who had some horses?

   » Answers will vary, but students should recognize that she has a connection to nature.

End Lesson

Support

If students are stuck, list the elements from the poem: sand, blood, ocean water, blue air of sky, fur and teeth, clay, red cliff.

Reading
Analyzing
Language Choices

Entering/Emerging
Define vocabulary words and facilitate group discussion of images of the metaphorical item and of different kinds of horses.

Transitioning/Expanding
Define vocabulary words and encourage group discussion of images of the metaphorical item and of different kinds of horses.

Bridging
Define vocabulary words and provide images of the metaphorical item and of different kinds of horses.

LESSON

9

From "She Had Some Horses" (Lesson 2 of 2)

PRIMARY FOCUS OF LESSON

Speaking and Listening

Students will read passages from Joy Harjo's "She Had Some Horses," following their assigned roles when speaking in and to groups. **[SL.4.1b]**

Reading

Students will use textual detail as evidence for inferences about the poem's meaning. **[RL.4.1, L.4.5]**

Writing

Students will plan and draft original poems that use anaphora to describe a character's many components or attributes. **[W.4.3, W.4.4, W.4.5]**

FORMATIVE ASSESSMENT

Teacher Resources	**Speaking and Listening Observational Checklist** Follow assigned roles in a collaborative speaking opportunity. **[SL.4.1b]**
Poet's Journal 9.1	**Figurative Language: Actions** Interpret different examples of figurative language. **[RL.4.1, L.4.5]**
Poet's Journal 9.2	**Planning Anaphora Poems** Generate ideas and details to use in an original poem. **[W.4.5]**
Poet's Journal 9.3	**Drafting Anaphora Poems** Draft an original poem with anaphora. **[W.4.3, W.4.4]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Speaking and Listening (15 min.)			
Read-Aloud	Whole Class	15 min.	❑ Speaking and Listening Observational Checklist ❑ Assignments of lines for each student
Reading (30 min.)			
Close Reading	Whole Class	30 min.	❑ Poet's Journal 9.1
Writing (45 min.)			
Planning Anaphora Poems	Independent	25 min.	❑ Poet's Journal 9.2 and 9.3
Drafting Anaphora Poems	Independent	20 min.	

Why We Selected It

Harjo's poem, the title poem of her third collection, explores the varied components of human personality, chronicling one woman's attempt to reconcile the apparently contradictory aspects of her identity. The poem's structure demonstrates several organizational patterns, from the anaphora to the organization of stanzas according to their content. "She Had Some Horses" also demonstrates one way to explore a single topic in depth. This lesson builds on Whitman's evocation of American songs and draws on the Native American oral tradition as well as on poetry's connection to music.

Note: Poem has been revised for the younger market.

ADVANCE PREPARATION

Speaking and Listening

- Prepare the Speaking and Listening Observational Checklist
- Prepare to assign each student a line or phrase from the poem, or remind students of their line assignments from the previous lesson.

Universal Access

- Prepare graphic organizers to accompany Poet's Journal 9.1.
- Prepare sentence starters to accompany Poet's Journal 9.3.

VOCABULARY

Core Vocabulary

stall, n. a room in a stable assigned to an animal or animals

waltz, n. a kind of dance

Literary Vocabulary

anaphora, n. the repetition of words at the start of a series of lines in a poem

Lesson 9: From "She Had Some Horses" (Lesson 2 of 2)

Speaking and Listening

15M

Primary Focus: Students will read passages from Joy Harjo's "She Had Some Horses," following their assigned roles when speaking in and to groups. **[SL.4.1b]**

READ-ALOUD (15 MIN.)

Review Prior Knowledge

- Ask students to name the poem discussed in the previous lesson.
  - » The poem is titled "She Had Some Horses."
- Ask students to name something they remember about the poem.
  - » Answers will vary, but if possible, have students reflect on both content (such as the horses) and form (such as the fact that the poem contains several metaphors.)

Check for Understanding

What is anaphora?

» Anaphora is the repetition of a word or phrase at the beginning of consecutive lines.

Reading in Turns

- Tell students that to further review the Joy Harjo poem, they will perform their class reading once more, using the lines they read in the previous class.
- Remind students of their assigned lines.

1. **Evaluative.** What are some strategies for reading poetry aloud successfully?
   - » Answers will vary, but students should be reading slowly and clearly, making sure that they are speaking loudly enough for all to hear, and using an appropriate tone. They should also follow along to know when it will be their turn.

- Read the entire poem in order, allowing each student to speak his or her part individually.

Support

Allow struggling students to recite only the repeated phrase "She had some horses" in response to a visual cue such as a hand signal. Alternatively, say each line, then have the assigned student repeat it in turn.

Challenge

Assign students new lines or phrases from the poem.

Note: Poem has been revised for the younger market.

- Use the Speaking and Listening Observational Checklist to evaluate student participation.

Speaking and Listening
Observational Checklist

From "She Had Some Horses"

Joy Harjo

She had some horses.

She had horses who were bodies of sand.
She had horses who were maps drawn of blood.
She had horses who were skins of ocean water.
She had horses who were the blue air of sky.
She had horses who were fur and teeth.
She had horses who were clay and would break.
She had horses who were splintered red cliff.

She had some horses.

. . . . . .

She had horses who danced in their mothers' arms.
She had horses who thought they were the sun and their bodies shone and burned like stars.
She had horses who waltzed nightly on the moon.
She had horses who were much too shy, and kept quiet in stalls of their own making.

She had some horses.

. . . . . .

She had horses who called themselves, "horse."

Speaking and Listening
Adapting
Language Choices

Entering/Emerging
Allow students to practice their lines individually with you before the class reading. Encourage students to use hand gestures or facial expressions to help express tone.

Transitioning/Expanding
Allow students to practice their lines in pairs, with support in reviewing pronunciation, before the class reading. Encourage students to use hand gestures or facial expressions to help express tone.

Bridging
Allow students to practice their lines, with support in reviewing pronunciation, before the class reading. Encourage students to use hand gestures or facial expressions to help express tone.

She had horses who called themselves, "spirit," and kept their voices secret and to themselves.

She had horses who had no names. She had horses who had books of names.

She had some horses.

. . . . . .

She had some horses she loved.

She had some horses she hated.

These were the same horses.

Lesson 9: From "She Had Some Horses" (Lesson 2 of 2)

Reading

30M

Primary Focus: Students will use textual detail as evidence for inferences about the poem's meaning. **[RL.4.1, L.4.5]**

CLOSE READING (30 MIN.)

Stanza Pattern and Meaning

- Remind students that in the previous lesson, they looked closely at the metaphors in stanza 2 of "She Had Some Horses."

Check for Understanding

What did the metaphors in stanza 2 have in common?

» Answers may vary, but students should remember that the metaphors all compared horses to features of nature.

- Explain that in the remaining stanzas that describe the "horses who were," Harjo uses the same kind of organizational pattern as in stanza 2, so that each characteristic in a stanza is connected to a common theme.

- Ask students to read stanza 4 silently.

  She had horses who danced in their mothers' arms.

  She had horses who thought they were the sun and their bodies shone and burned like stars.

  She had horses who waltzed nightly on the moon.

  She had horses who were much too shy, and kept quiet in stalls of their own making.

1. **Literal.** What did the horses in these lines do?
   - » They danced, thought, waltzed, and kept quiet. You may want to allow several student volunteers to answer this question.
2. **Literal.** What do all those descriptions have in common?
   - » They are all actions.

- Explain to students that the second stanza listed what the horses were, and this fourth one lists what they did.
- Direct students to Poet's Journal 9.1, review the instructions, and ask them to complete the questions there.

Poet's Journal 9.1

Poet's Journal 9.1

Figurative Language: Actions

The fourth stanza of "She Had Some Horses" describes horses performing lots of different actions. Since horses cannot really do all these things, we know Harjo must be using figurative language. She may also be reminding readers that the horses represent different parts of the woman in the poem.

Use your best interpreting skills to decide what the figurative language in this stanza might mean. You may refer to the poem as you work.

Support

Explain that a waltz is a formal dance in which partners repeat the same set of steps over and over.

1. What are some possible figurative meanings for "danced in their mothers' arms"?
   - » Answers will vary; students might feel that the dancing horses represent creativity or joy in movement; the mothers' arms may represent the importance of family connections.
2. What are some possible figurative meanings for "thought they were the sun and their bodies shone and burned like stars"?
   - » Answers will vary; students might feel the sun signifies that the horses were the center of the universe; their burning, shining bodies could represent their beauty or brilliance.

3. What are some possible figurative meanings for "waltzed nightly on the moon"?
    - » Answers will vary; students might feel that the waltzing shows the horses' ability to perform or be trained; the horses' association with the moon might suggest that these horses like being active at night.
4. What are some possible figurative meanings for "kept quiet in stalls of their own making"?
    - » Answers will vary; students might recognize the clue *shy* earlier in this line. These horses seem to be meek and not to venture out much; they are not very adventurous.

- Ask volunteers to share answers aloud.
- Have students read stanza 6 and volunteer the common theme of the descriptions in that stanza.
    - » They all describe what the horses were called.
- Ask student volunteers to read the poem's final three lines.

1. **Evaluative.** How can you love and hate something at the same time?
    - » Answers will vary, but students should be able to relate to the way that things are not all good or all bad—they are varied. You can have strong, changing emotions for important people or things.
- Remind students that in this poem the woman is using the horses to represent different parts of her own identity.

2. **Inferential.** When might a person feel conflicted?
    - » Answers will vary, but students should connect with the way that sometimes a person's emotions may conflict with his or her thoughts.

Lesson 9: From "She Had Some Horses" (Lesson 2 of 2)

Writing

45M

Primary Focus: Students will plan and draft original poems that use anaphora to describe a character's many components or attributes. **[W.4.3, W.4.4, W.4.5]**

PLANNING ANAPHORA POEMS (25 MIN.)

- Tell students that now they will work on their own poem, using anaphora to describe the different parts of their personalities or identities.

Challenge

Ask students to interpret the meaning of one of the names in stanza 6.

Reading
Reading/Viewing Closely

Entering/Emerging
Provide individual support and graphic organizers based on Poet's Journal 8.1 to help remind students of the steps to take in interpreting figurative language.

Transitioning/Expanding
Provide graphic organizers based on Poet's Journal 8.1; allow students to work on these organizers in groups.

Bridging
Provide graphic organizers based on Poet's Journal 8.1.

Support

Remind students that, in first-person point of view, the narrator is a character in the narrative, while in third-person point of view, the narrator is not a character in the narrative.

Poet's Journal 9.2

Writing
Understanding Text Structure

Entering/Emerging
Encourage students to discuss common traits of their chosen object. Provide sentence starters for students to discuss while planning their poems. Example: "I am [character trait] just like a [object from the natural world]."

Transitioning/Expanding
Encourage students to list common traits of their chosen object. Provide sentence starters for students to discuss while planning their poems.

Bridging
Encourage students to list common traits of their chosen object. Provide sentence starters for use in planning poems.

- Ask whether Harjo's poem is in first- or third-person point of view.
  - » The poem is in third person.
- Explain that although Harjo's poem is in third person, it is okay for students' poems to be in first person.
- Direct students to Poet's Journal 9.2. Review the instructions and tell students to complete questions 1 and 2, which appear in the Planning section.
- Allow students to share their answers to questions 1 and 2 with a partner before asking them to move on to questions 3–6, which appear in the Organizing section of Poet's Journal 9.2.
- Allow volunteers to share their answers with a partner.

Poet's Journal 9.2

Planning Anaphora Poems

Planning

In writing, it is important to think about what you want to accomplish before you begin. This exercise will help you do that. First consider what you are going to write: a poem that uses anaphora to describe different aspects of your own personality.

Think about how Harjo does this: She uses the horses as representatives of different parts of the woman's identity. Horses have an important role in Native American culture, so it's likely that this helped influence Harjo's choice.

1. Think about your own life and the things that are most important to you. What will you use to represent the different parts of your identity?

Check for Understanding

Ask students to name the thing that will represent them and to explain their reasons for choosing this particular thing.

2. Think about the ways you might use anaphora. You could start each line by saying, "I am like ___" or, "My body is ___" or, "I consist of ___." You could also think of your own phrase to repeat at the start of most of your poem's lines. Think about it, and write that phrase here.

Organizing

Now that you have an idea of how you will include anaphora, you need to develop ideas about how to organize the different characteristics. In this exercise, you'll use the same ideas Harjo did. Follow the prompts below to list the parts of your personality you will write about in the poem.

3. Harjo's second stanza describes what the horses are made of, using things from the natural world. List at least two features from nature that are metaphors for what you are made of. For example, if you are stubborn, you might describe yourself as a boulder, because it is not easily moved.

4. Harjo's fourth stanza describes actions the horses take. List at least two actions here that describe aspects of your personality or character. Remember that, like Harjo, you may use figurative language here.

5. Harjo's eighth stanza describes how the woman feels about the horses. Write down at least two different feelings you have about the character traits you have listed above.

If you finish this section with time remaining, go back and try to add two more features to each of your lists. For example, for question 3, you would add two more features from nature; for question 4, you would add two more actions that describe your personality or character.

DRAFTING ANAPHORA POEMS (20 MIN.)

- Ask students to note any ideas they got for their poem after discussing it with a peer.
- Direct students to Poet's Journal 9.3, review the instructions, and ask them to draft their poem.

Poet's Journal 9.3

Drafting Anaphora Poems

Now it's time to draft your poem! Use the space that follows to write your poem. Remember to follow these steps:

- Make sure to use anaphora by including your phrase from question 2 at the start of at least three lines.

Poet's Journal 9.3

Challenge

Ask students to use alliteration in their poem.

- Make sure to include different aspects of your personality by using some of the items you brainstormed on your lists in questions 3–6.

If you finish drafting with time remaining, go back and try to add two more details to your poem.

- Allow student volunteers to share their poems aloud if time permits.

End Lesson

ABOUT THE POET

Joy Harjo

Chris Felver/Archive Photos/Getty Images

Joy Harjo was born in Tulsa, Oklahoma, in 1951 and is a member of the Muskoke Nation. She frequently includes Native American mythology, symbolism, and beliefs in her poetry. Her work is largely autobiographical and inspired by her love of nature. In 1975 she published her first volume of poetry, *The Last Song*.

Her writing emphasizes the unique worldview of Native American people and blends everyday experiences with Native American spirituality. She has said that she writes poetry for herself; however, her work has inspired many people from all over the world and has earned her many awards.

She is an award-winning musician and has produced five albums with her band, Poetic Justice. She also writes nonfiction and children's literature, including *The Good Luck Cat* and *For a Girl Becoming*. She currently lives and works in Oklahoma.

LESSON

10

"Words Free as Confetti"

PRIMARY FOCUS OF LESSON

Reading

Students will identify and create examples of alliteration; they will also identify and explain the many similes in "Words Free as Confetti." **[RL.4.4, L.4.5]**

Writing

Students will compose original poems using alliteration and detailed descriptions based on the five senses. **[W.4.3, W.4.4]**

FORMATIVE ASSESSMENT

Poet's Journal 10.1	**Alliteration.** Write alliterative lines. **[L.4.5]**
Poet's Journal 10.2	**Interpreting Similes.** Complete a graphic organizer to explain the poem's similes. **[RL.4.4, L.4.5]**
Poet's Journal 10.3	**Writing with All Five Senses.** Use the senses to write descriptive and alliterative poems. **[W.4.3, W.4.4]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (65 min.)			
Read-Aloud	Whole Class	20 min.	❑ Poet's Journal 10.1 and 10.2
Poetic Device: Alliteration	Independent	20 min.	
Close Reading	Independent	25 min.	
Writing (25 min.)			
Writing with All Five Senses	Independent	25 min.	❑ Poet's Journal 10.3

Why We Selected It

Pat Mora's "Words Free as Confetti" celebrates words—their diversity, their color, and their ability to liberate their speakers. The poem's narrator dances through sound, using English and Spanish words to highlight the variation of language and delighting in the way words appear tactile. Included in the appendix B text list, this poem offers appropriate rigor for students approaching the end of the poetry unit; more importantly, it presents the poet's genuine delight in language and its possibilities.

ADVANCE PREPARATION

Universal Access

- Prepare definitions of terms and illustrations of events described in the poem's similes.
- Gather objects for students to use as inspiration in the writing activity.
- Prepare a word bank and sentence frames for the writing activity.

VOCABULARY

Core Vocabulary

plume, n. a feather, either on a bird or, decoratively, on a woman's hat

Start Lesson

Lesson 10: "Words Free as Confetti"

Reading

65M

Primary Focus: Students will identify and create examples of alliteration; they will also identify and explain the many similes of "Words Free as Confetti." **[RL.4.4, L.4.5]**

READ-ALOUD (20 MIN.)

Introduce Reading

- Tell students that this lesson presents a poem titled "Words Free as Confetti."
- Ask students to define *confetti* and state where it is typically used.
  - » Confetti, small pieces of colorful paper, is usually tossed or dropped for celebrations such as New Year's Eve, sports championships, and other festive events.

1. **Evaluative.** Listen to the poem's title again: "Words Free as Confetti." What literary device is Mora using in the title, and what word helps you identify it?
    - » The word *as* indicates that the title is a simile.

- Ask a student volunteer to review the definition of *simile*.

2. **Literal.** What two things are being compared in the title?
    - » words and confetti

3. **Literal.** According to the title, how are words and confetti alike?
    - » Both are free.

- Tell students that the word *free* has several definitions—*without cost, without limits, able to move around without barriers or rules*—and that they will have to pay close attention to the poem to decide which definition or definitions Mora uses here. Tell students that as they listen to the poem aloud, they should pay attention for repeated words or phrases.

4. **Inferential.** Mora compares words to confetti, which is usually used for celebrations. Based on that, what kind of feelings do you think Mora has about words?
    - » Answers will vary, but students should recognize that Mora has a positive feeling toward words.

- Direct students to the poem in the Poet's Journal. They may follow along silently as you read the poem aloud.
- Read the poem.

Words Free as Confetti

Pat Mora

Come, words, come in your every color.

I'll toss you in storm or breeze.

I'll say, say, say you,

Taste you sweet as plump plums,

bitter as old lemons,

I'll sniff you, words, warm

as almonds or tart as apple-red,

feel you green

and soft as new grass,

lightweight as dandelion plumes,

or thorngray as cactus,

heavy as black cement,

cold blue as icicles,

warm as abuelita's yellowlap.

I'll hear you, words, loud as searoar's

Purple crash, hushed

as gatitos curled in sleep,

as the last goldlullaby.

I'll see you long and dark as tunnels,

bright as rainbows,

playful as chestnutwind.

I'll watch you, words, rise and dance and spin.

I'll say, say, say you

in English,

in Spanish,

I'll find you.

Hold you.

Toss you.

I'm free too.

I say yo soy libre,

I am free

free, free,

free as confetti.

Note to Student

Pat Mora is bilingual, which means that she speaks two languages: in her case English and Spanish. This poem uses the following Spanish words:

abuelita–grandmother

gatitos–kittens

yo soy libre–I am free

- Students may notice the unusual compounding of several words: *thorngray, yellowlap, searoar, goldlullaby,* and *chestnutwind*. Remind students that this is not the standard way of presenting words, but it is an example of poetic license, or using a format to help make your point. You may wish to prompt students to speculate on why Mora made this choice; perhaps she wished to draw attention to these particular words, or she wanted to show the connection between each component of the pair, or she wanted to show that her freedom extends to language.

POETIC DEVICE: ALLITERATION (20 MIN.)

Review Alliteration

- Ask a student volunteer to review the definition of *alliteration*.
  - » Alliteration is the repetition of letters at the beginning of several words that appear in order or near one another.

Check for Understanding

Name an example of alliteration in the first six lines of this poem.

- » The poem contains two examples of alliteration: "plump plums" in line 4 and "words, warm" in line 6.

- Explain that the phrase "plump plums" is an excellent example of alliteration, as the words share four opening letters: *p, l, u*, and *m*. Remind students that alliteration can occur even if the words share fewer letters.

Practicing Alliteration

- Direct students to Poet's Journal 10.1. Review the instructions and ask them to complete numbers 1–5.

Poet's Journal 10.1

Alliteration

In this exercise you'll practice your alliteration skills. In an earlier lesson you used alliteration to describe the way an animal might feel. In this lesson you'll write new examples of alliteration that link to your own name.

Challenge

Tell students that alliteration is commonly used in song lyrics, jump rope chants, advertisements, and commercials. Ask why alliteration would be used in these sources.

Poet's Journal 10.1

Write a letter from your name on each of the five lines on the next page. Only use each letter one time. If you run out of letters from your first name, move on to your last name. For example, if your name were Sid Sawyer, you would write the following letters on the lines: *S, I, D, A, W.*

After you put a letter on each line, write a sentence using each letter. Each sentence should have at least three words that start with the letter from your name.

Examples:

Letter: *S*

Shea spied swans.

Letter: *W*

Wally watched walruses.

1. _____

2. _____

3. _____

4. _____

5. _____

If you finish with time remaining, try to add two more words to each sentence using alliteration.

Examples:

Letter: *S*

Shea spied swans swimming silently.

Letter: *W*

Wally watched walruses waiting in the water.

- If time permits, allow each student to share his or her sentences aloud with a partner.

CLOSE READING (25 MIN.)

Similes

- Direct students to the chart in Poet's Journal 10.2. Review the directions and example, then ask students to complete the chart. They may consult the poem as they work.

Poet's Journal 10.2

Interpreting Similes

Explain that, in addition to alliteration, Mora uses many similes throughout her poem. In fact, she includes sixteen different similes!

The chart below lists the similes in Mora's poem. Each simile has to do with one of the five senses: smell, touch, sight, sound, and taste. For each, write down the sense it corresponds to. Then think about what each simile might say about words, and complete the possible figurative meaning of the simile.

The first row of the chart has been completed as an example.

» Answers may vary, but likely possibilities are provided below.

Simile	**Sense** (you may have more than one sense)	**Figurative meaning:** how this applies to words
sweet as plump plums	*taste*	*words can be sweet or pleasant to your mouth; they can be fun to say*
bitter as old lemons	*taste/smell*	*words can be unpleasant in your mouth; they can be harsh to say; Mora also mentions sniffing words here; the smell of lemons is somewhat sharp and crisp, but old lemons might be less appealing*
warm as almonds	*touch*	*words can be warm; they can make you feel warm or good inside*
tart as apple-red	*taste/sight*	*tartness is sweet but also surprising or sharp; words can get your attention; the bright red of an apple can also be attention-grabbing; red is a sign of caution, so words might also get our attention in this way*
green and soft as new grass	*touch/sight*	*words can be soft or gentle, soothing; words can be green as new grass—young, healthy, and full of life*

Poet's Journal 10.2

Support

Read an example and ask students to point to the body part relevant to the sense described in the line.

lightweight as dandelion plumes	*touch*	*they can be easy to carry; they don't weigh you down; they are effortless*
thorngray as cactus	*sight/touch*	*the dull color and suggestion of thorns seem unpleasant; words can hurt*
heavy as black cement	*sight/touch*	*this would weigh you down; can be hard or firm*
cold blue as icicles	*sight/touch*	*words can make you cold, be distant, make you feel unhappy*
warm as abuelita's yellow lap	*touch*	*words can warm you, make you feel comforted; can be familiar*
loud as searoar's purple crash	*sound*	*words can be loud and dramatic; can get your attention*
hushed as gatitos curled in sleep	*sound*	*words can be gentle and soft, quiet*
hushed as the last gold lullaby	*sound*	*words can be magical, musical*
long and dark as tunnels	*sight*	*words can be mysterious, lead you to new places*
bright as rainbows	*sight*	*words can have lots of different characteristics or meanings; can be unusual or special*
playful as chestnut wind	*touch*	*can blow by without warning; can catch you off-guard*

Reading
Analyzing Language Choices

Entering/Emerging
Provide definitions of terms and illustrations of the similes; allow students to work in groups to act out the phrases as they complete the chart.

Transitioning/Expanding
Provide definitions and illustrations; encourage students to act out the phrases as they complete the chart.

Bridging
Provide definitions and illustrations; encourage students to visualize the phrases as they complete the chart.

- Review answers for each simile, allowing students to volunteer their ideas if time permits.

1. **Evaluative.** We usually think of words as something you hear or see, not something you taste, touch, or smell. However, Mora uses all five senses to describe words. What effect do her descriptions have?
   - » Answers will vary, though many students feel the descriptions present a more full picture of words.

2. **Inferential.** Mora's title says that words are free. But at the end of the poem, she writes, "I'm free too." How might words make her feel free?
   - » Answers will vary, but students should recognize that words, with their many different qualities, can open up a lot of possibilities. People who know how to use words effectively gain a kind of freedom.

3. **Inferential.** Based on all the details and descriptions in this poem, how do you think Mora feels about words?
    - » Students should recognize that Mora values words and feels positively toward them.

Challenge

Write a simile of your own to describe freedom.

Lesson 10: "Words Free as Confetti"

Writing

25M

Primary Focus: Students compose original poems using alliteration and detailed descriptions based on the five senses. **[W.4.3, W.4.4]**

WRITING WITH ALL FIVE SENSES (25 MIN.)

Drafting

- Direct students to Poet's Journal 10.3, review the instructions, and tell students to complete questions 1–5.

Poet's Journal 10.3

Check for Understanding

Ask students to review the five senses.

- » Smell, sight, taste, touch, sound.

- Circulate as students work, offering guidance and feedback as necessary.

Poet's Journal 10.3

Writing with All Five Senses

Now it's your turn to write using all five senses and alliteration! In this activity you will follow Mora's example and write a poem about something that is extremely important to you. Follow the instructions below to plan, organize, and draft your poem.

Challenge

Students can find examples of alliteration and sensory details in magazines, newspaper articles, and song lyrics. Challenge students to cut out or copy these examples and post them on the classroom wall.

Support

Students who struggle may benefit from using props. You can provide your students with a variety of objects (e.g., sweater, globe, book, shells) to use as inspiration for their poems.

Writing
Selecting Language Resources

Entering/Emerging
Provide a bank of words related to the five senses and sentence frames to show basic comparisons. Example: I treat people ___. That makes me ___ like ___.

Transitioning/Expanding
Provide a word bank and sentence frames to show more nuanced comparisons. Example: I am ___ like ___.

Bridging
Provide a word bank.

1. Mora writes about words because she values them. In this poem you will write about something that is very important to you. Take a minute to think about an object that you value. It may not be something you actually own, but it should be something you know well enough to describe in a lot of different ways. When you have decided on the object you will write about, write it below.
2. Mora's poem uses all five senses to describe words. You will do the same thing in your poem. For each letter below, describe how the sense listed applies to your object. Depending on the object you selected, you may not be able to give a literal meaning for each sense. For example, if you selected a favorite rock to write about, you have probably never tasted it! But think about how Mora uses similes to introduce a figurative meaning into her descriptions. Try to do the same with your object.
    a. What does it feel like when you touch it?
    b. What does it smell like?
    c. How does it sound?
    d. What does it look like?
    e. What does it taste like?
3. Mora describes how she feels free, like words. How does your object make you feel?
4. Describe a way that you are like your object.
5. Now pick one of your answers from above and think about a way to describe it using alliteration. Write that here.

Now that you've thought about the things you might include in your poem, it's time to write! Use the lines below to describe your object. Make sure to use all five senses.

If you finish with time remaining, read back over your poem silently. Try to add alliteration to another line. Then try to add a simile.

- If time permits, allow students to share their work with a partner.
- Ask students to raise a hand if they
    - used all five senses in their poem
    - used alliteration in their poem.
    - included a simile in their poem

End Lesson

ABOUT THE POET

Pat Mora

Pat Mora is a Latina poet and author. Born in El Paso, Texas in 1942 on the Mexico-US border, she grew up speaking English and Spanish at home. Her love of poetry started early: "I always liked poetry, and I had lots of books in my house, so I would just open them up and read."

Mora became a teacher, a university administrator, and a writer. She is inspired by her culture and childhood: "Many of my book ideas come from the desert where I grew up in the open spaces, wide sky, [and] all that sun." Mora supports bilingual literacy programs. She is deeply involved in spreading "bookjoy"—exciting children to read at a young age. Her books *Tomas and the Library Lady*, *The Rainbow Tulip*, and *House of Houses* capture the imaginations of young readers. She currently lives and writes in Santa Fe, New Mexico.

LESSON

11

"Fog"

PRIMARY FOCUS OF LESSON

Reading

Students identify an extended metaphor and explain its various details. **[RL.4.1, RL.4.4, L.4.5]**

Writing

Students construct original poems containing their own extended metaphors comparing the weather to an animal. **[W.4.3, W.4.4]**

FORMATIVE ASSESSMENT

Poet's Journal 11.1	**Reading Extended Metaphors** Identify the extended metaphor in "Fog" and use a graphic organizer to explain its various details. **[RL.4.1, RL.4.4, L.4.5]**
Poet's Journal 11.2	**Writing Poems with Extended Metaphors** Students compose original poems using an extended metaphor to describe a kind of weather. **[W.4.3, W.4.4]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (45 min.)			
Read-Aloud	Whole Class	10 min.	❑ Poet's Journal 11.1
Extended Metaphor	Small Group	35 min.	
Writing (45 min.)			
Writing Original Poems	Independent	45 min.	❑ Poet's Journal 11.2

Why We Selected It

Sandburg's "Fog" is a classic twentieth-century American poem. The extended metaphor renders the fog vividly and descriptively, adding nuance and depth to the poem's imagery. Sandburg's work presents no human characters, but by endowing the fog with agency and consciousness, it brings the commonplace weather phenomenon to life and demonstrates the imaginative possibilities of figurative language.

ADVANCE PREPARATION

Reading

- Prepare to arrange the class into small groups to complete Poet's Journal 11.1.

Writing

- Prepare to assemble a class list of animals and their characteristics.

Universal Access

- If desired, prepare space for students to act out various animal movements in both the reading exercises.
- Prepare cloze sentences and images for the reading exercise.
- Prepare images of different kinds of weather.

VOCABULARY

Literary Vocabulary

extended metaphor, n. a metaphor that continues for more than one sentence of a story or more than one line of a poem

Lesson 11: "Fog"

Reading

45M

Primary Focus: Students identify an extended metaphor and explain its various details. **[RL.4.1, RL.4.4, L.4.5]**

READ-ALOUD (10 MIN.)

Introduce the Reading

- Ask a student volunteer to review the definition of metaphor.
- Ask students why poets use metaphors.
  - » Answers will vary, but you might encourage students to draw on past examples. For example, Sherman Alexie's poem, "Why We Play Basketball," in Lesson 6 compared basketball to war as a way of helping to convey the boy's emotions. Pat Mora's "Words Like Confetti" uses metaphor to describe her relationships to different words.
- You may wish to point out that so far, most of the poems in these lessons have told stories about characters, such as the boys playing basketball or the student visiting the library. But poems can do more than tell stories about people. They can also show a scene or present a picture of nature.
- Tell students that this lesson presents a poem titled "Fog." In this poem, the poet, Carl Sandburg, uses a metaphor to describe the weather. Tell students that as they listen to the poem they should pay attention and try to identify the metaphor Sandburg uses.
- Read "Fog."

Challenge

How do metaphors add to a poem's meaning?

Fog

Carl Sandburg

The fog comes

on little cat feet.

It sits looking

over harbor and city

on silent haunches

and then moves on.

EXTENDED METAPHOR (35 MIN.)

Introducing Poetic Devices: Extended Metaphor

1. **Inferential.** Based on the poem's first stanza, what two things does this poem compare?
    - » It compares the fog to a cat.
- Students may answer that the poem compares the fog to cat's feet. If so, ask them to look more closely at the first stanza, which says that the fog "comes on" the cat feet. In other words, the fog moves as if it has cat's feet; it is not compared to the feet themselves.

2. **Literal.** How do cats move?
    - » Answers will vary, though they should recognize that cats are generally considered light on their feet. They walk softly and quietly.
- If students reference big cats such as lions and tigers, direct them back to the poem, which references "*little* cat feet" (emphasis added).

3. **Literal.** How do elephants move?
    - » Answers will vary but should reflect that elephants are louder and more lumbering. The ground might shake when they pass by.

4. **Literal.** How do kangaroos move?
    - » Answers will vary but should reflect hopping.

5. **Literal.** How do butterflies move?
    - » Answers will vary but should reflect flight and flapping wings.

Support

Allow students to stand and practice walking as the different animals.

- Remind students that many different animals exist, and that by comparing the fog to a cat, Sandburg chose to emphasize certain things about the fog. The next activity will help demonstrate this.
- Direct students to Poet's Journal 11.1.
- Review the instructions and model the first example. Explain that when Sandburg writes that the fog "comes on little cat feet," he is describing how the fog moves through the city. To think about what he means, readers should consider how a cat moves. Unlike an animal such as an elephant, most cats walk lightly and quietly, so write those words under "How this might describe a cat." Explain that one way Sandburg might be using those words to make a comparison to fog is by suggesting that the fog forms quietly, unlike weather such as a thunderstorm. Write that description under "How this might describe fog."
- Arrange students into small groups and have them complete the chart.

Poet's Journal 11.1

Extended Metaphor

When a writer's metaphor continues for more than one sentence of a story or more than one line of a poem, it is called an extended metaphor.

Carl Sandburg's poem "Fog" uses an extended metaphor to compare the fog to a cat. Using the poem as a reference, complete the following chart to show the different parts of Sandburg's extended metaphor.

Words from poem	How this might describe a cat	How this might describe fog
comes on little cat feet	*cats walk lightly*	*fog forms without much noise or excitement*
sits looking	*cats often sit still to watch things*	*fog is not very active weather; unlike storms it stays in one place and covers an area for a while*
silent haunches	*cats are animals that have haunches*	*fog does not literally have haunches, but by describing its shape this way, Sandburg makes this fog seem heavy or thick*

- Discuss group answers with the class.

Poet's Journal 11.1

Reading
Reading/Viewing Closely

Entering/Emerging
Discuss images of cats and fog with students; allow students to use cloze sentences to describe the connection between cats and fog. Example: The way ___ and ___ are alike is that they both are/have ___.

Transitioning/Expanding
Provide images and allow students to use cloze sentences to describe the connection between cats and fog.

Bridging
Allow students to use cloze sentences to describe the connection between cats and fog.

6. **Evaluative.** What kind of scene does Sandburg's metaphor build in this poem? Give a reason to explain your answer.
    - » Answers will vary, but students should link their response to the poem. Possibilities include a quiet scene, a calm scene, etc.

Check for Understanding

How is the fog catlike?

- » Answers may vary, but students should draw on the poem's evidence to craft their response.

Lesson 11: "Fog"

Writing

Primary Focus: Students construct original poems containing their own extended metaphors comparing the weather to an animal. **[W.4.3, W.4.4]**

Support

Model an example for students. Example: Animal—rabbit. Characteristics—soft and fluffy, quiet, hops.

Challenge

Ask students to describe animals from a variety of senses: what do they feel like, sound like, smell like, and look like?

Poet's Journal 11.2

WRITING ORIGINAL POEMS (45 MIN.)

Planning Poems with Extended Metaphors

- Tell students that in the following exercise, they will plan and write their own poems using extended metaphors to compare a kind of weather with an animal.
- As the first step in their planning process, they will brainstorm different kinds of animals and their characteristics.
- Ask students to volunteer as many different kinds of animals as they can and to list different characteristics of those animals. Make a list of these things.

Writing Poems with Extended Metaphors

- Tell students to turn to Activity Page 11.2 in the Poet's Journal. Review the instructions aloud and ask students to complete questions 1–5. Circulate around the room as they work, offering brief feedback to individual students as needed.

Poet's Journal 11.2

Writing Poems with Extended Metaphors

Now that you have seen how Carl Sandburg uses an extended metaphor to describe the weather, it's your turn! Follow the steps below to write your own poem that contains an extended metaphor comparing the weather to an animal.

1. Read the words in the word bank below and pick the kind of weather you want to describe in your poem. Circle your choice.

breeze	hail	lightning
clouds	gust	rain
downpour	hurricane	rainbow
snow	sunshine	thunder
tornado	wind	earthquake

2. Write down at least five different things that describe the word you circled above. If you get stuck for ideas, you might think about what this kind of weather looks, sounds, or feels like. You might think about its shape, color, and way of moving.
3. What animal would make a good metaphor for the word you circled above?

Check for Understanding

Pick a kind of weather and an animal and ask students to name things they have in common and things that are different about them.

4. Remember that in an extended metaphor you must make your comparison over more than one line of the poem. Write down at least three ways your animal is like the weather you circled above.

   If you can't think of three things, try a different animal.

5. Once you have listed three ways in which the animal compares to the weather, use the following lines to compose your poem.

Writing
Writing

Entering/Emerging
Provide images of the kinds of weather listed in the word bank and allow students to work in pairs to generate characteristics of their chosen kind of weather.

Transitioning/Expanding
Provide images and allow students to work in pairs to discuss characteristics of their chosen kind of weather.

Bridging
Provide images.

Note to Student

When a writer's metaphor continues for more than one sentence of a story or more than one line of a poem, it is called an extended metaphor.

If you finish with time remaining, look back over your work to make sure your metaphor extends for more than one line of the poem. Then think of one more way you could compare the animal to the weather, and add that to your poem.

Congratulations—you just wrote another poem!

End Lesson

ABOUT THE POET

Carl Sandburg

Evans/Hulton Archive/Getty Images

Carl Sandburg was born January 6, 1878, in Galesburg, Illinois. Sandburg's family was desperately poor, so he left school at age thirteen, doing odd jobs to earn money for the family. While serving in the Spanish-American War years later, he met a student from Lombard College who persuaded Sandburg to return to school after the war.

At Lombard College, Sandburg was mentored by a writing professor who encouraged him to pursue poetry and supported him in publishing his first collection of poems, *Reckless Ecstasy*. Sandburg wrote in free verse inspired by the poetry of Walt Whitman. While living in Chicago as an adult, he published several volumes of poetry, including *Chicago Poems* and *Cornhuskers*. He became famous for his depictions of urban life and the industrial city. He won the Pulitzer Prize three times, once for his biography of President Lincoln and twice for poetry. Sandburg died in 1967.

LESSON

12

"Casey at the Bat" (Lesson 1 of 2)

PRIMARY FOCUS OF LESSON

Listening

Students will demonstrate active listening by answering questions about the poem they heard aloud. **[SL.4.2]**

Reading

Students will summarize the text, identify poetic devices, and explain the effectiveness of those devices in the context of the poem "Casey at the Bat." **[RL.4.1, RL.4.2, RL.4.4]**

FORMATIVE ASSESSMENT

Poet's Journal 12.1	**"Casey at the Bat"** Answer questions about the poem. **[SL.4.2]**
Poet's Journal 12.2	**Summarizing a Stanza** Interpret and summarize a stanza of the poem. **[RL.4.2]**
Poet's Journal 12.3	**Poetic Devices** Identify poetic devices and their effects. **[RL.4.1, RL.4.4]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Listening (30 min.)			
Group Listening	Whole Class	30 min.	❑ Poet's Journal 12.1
Reading (60 min.)			
Reading for Understanding	Small Group	35 min.	❑ Poet's Journal 12.2 and 12.3
Reading for Poetic Devices	Independent	25 min.	

Why We Selected It

Why We Selected It: Thayer's poem "Casey at the Bat," another selection from the Common Core Appendix B, uses diction, voice, and tone to craft the dramatic story of Casey and the hopes of his fans. The poem's content raises provocative questions concerning the role of heroes and the nature of fandom. The poem's rhyme and meter lend a musical quality to the poem, helping to pace students through the work.

ADVANCE PREPARATION

Reading

- Prepare to arrange students into twelve groups. If your class size necessitates more than twelve groups, assign more than one group the same stanza.

Universal Access

- Prepare to arrange students into pairs.

VOCABULARY

Core Vocabulary

defiance, n. disobedience

ease, n. a feeling of comfort or relaxation

fraud, n. a dishonest action

lusty, adj. healthy and strong

melancholy, n. sadness

multitude, n. large group

patrons, n. people who support something; fans

stern, adj. strict or harsh

stricken, adj. upset

visage, n. a face or the expression on it

Literary Vocabulary

hyperbole, n. an exaggerated statement not meant to be taken literally; for example, "I've been waiting forever" uses hyperbole to state that the speaker has waited a long time.

quatrain, n. a four-line stanza

Lesson 12: "Casey at the Bat"

Listening

30M

Primary Focus: Students will demonstrate active listening by answering questions about the poem they heard. **[SL.4.2]**

GROUP LISTENING (30 MIN.)

Listening to "Casey at the Bat"

Note: Ernest Lawrence Thayer's poem "Casey at the Bat" is an extremely long text, so this lesson uses a listening exercise to introduce it.

- Explain to students that poets have many tools available for explaining their message. Sandburg decided to use one primary tool, the extended metaphor, throughout his poem. However, other poets use a number of different kinds of tools, including rhyme and figurative language, to describe their subjects.
- Tell students that this lesson and the following lesson look at a very different kind of poem. This poem, titled "Casey at the Bat," is a long narrative poem that uses many different examples of figurative language to tell the story of Casey, its title character.
    - Remind students that careful readers believe it is important to experience a poem in different ways a number of times. Today, students will start by listening to the poem.
- Remind students that they should not be worried if they do not understand everything about the poem the first time they hear it. While they listen, they should pay attention to what things they notice about the poem. They might listen for rhyming words, descriptions that help them imagine the setting of the poem, or words that help them understand what story the poem is telling.
- Read the poem.

Casey at the Bat

Ernest Lawrence Thayer

The outlook wasn't brilliant for the Mudville nine that day:

The score stood four to two, with but one inning more to play,

Support

Students will spend the rest of the lesson reading the poem closely. However, if they need additional support at the outset, read a stanza at a time, then summarize it before reading the next stanza.

And then when Cooney died at first, and Barrows did the same,
A sickly silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest
Clung to the hope which springs eternal in the human breast;
They thought, "If only Casey could but get a whack at that—
We'd put up even money now, with Casey at the bat."

But Flynn preceded Casey, as did also Jimmy Blake,
And the former was a hoodoo, while the latter was a cake;
So upon that stricken multitude grim melancholy sat,
For there seemed but little chance of Casey getting to the bat.

But Flynn let drive a single, to the wonderment of all,
And Blake, the much despisèd, tore the cover off the ball;
And when the dust had lifted, and men saw what had occurred,
There was Jimmy safe at second and Flynn a-hugging third.

Then from five thousand throats and more there rose a lusty yell;
It rumbled through the valley, it rattled in the dell;
It pounded on the mountain and recoiled upon the flat,
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place;
There was pride in Casey's bearing and a smile lit Casey's face.
And when, responding to the cheers, he lightly doffed his hat,
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt;
Five thousand tongues applauded when he wiped them on his shirt;

Then while the writhing pitcher ground the ball into his hip,
Defiance flashed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,
And Casey stood a-watching it in haughty grandeur there.
Close by the sturdy batsman the ball unheeded sped—
"That ain't my style," said Casey. "Strike one!" the umpire said.

From the benches, black with people, there went up a muffled roar,
Like the beating of the storm-waves on a stern and distant shore;
"Kill him! Kill the umpire!" shouted someone on the stand;
And it's likely they'd have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone;
He stilled the rising tumult; he bade the game go on;
He signaled to the pitcher, and once more the dun sphere flew;
But Casey still ignored it and the umpire said, "Strike two!"

"Fraud!" cried the maddened thousands, and echo answered "Fraud!"
But one scornful look from Casey and the audience was awed.
They saw his face grow stern and cold, they saw his muscles strain,
And they knew that Casey wouldn't let that ball go by again.

The sneer is gone from Casey's lip, his teeth are clenched in hate,
He pounds with cruel violence his bat upon the plate;
And now the pitcher holds the ball, and now he lets it go,
And now the air is shattered by the force of Casey's blow.

Oh, somewhere in this favoured land the sun is shining bright,
The band is playing somewhere, and somewhere hearts are light;

And somewhere men are laughing, and somewhere children shout,

But there is no joy in Mudville—mighty Casey has struck out.

Listening Comprehension

Poet's Journal 12.1

- Direct students to Poet's Journal 12.1, review the directions, and ask them to answer the questions.

Poet's Journal 12.1

"Casey at the Bat"

This poem is too complex to understand completely without hearing and reading it multiple times. However, you probably still understood a great deal from your first experience with the poem. The following questions will show just how much you understand about the poem already.

1. Who is this poem's main character?
   - » Casey
2. What sport does Casey play?
   - » baseball
3. Why do the fans want Casey to come up to bat?
   - » They believe he will help them win the game.
4. What happens when Casey does come up to bat?
   - » He strikes out.

Challenge

Ask students to share additional details they remember from the poem.

Interpretive
Listening Actively

Entering/Emerging
Allow students to listen to the poem several times and to act out the poem stanza by stanza with a peer.

Transitioning/Expanding
Allow students to listen to the poem more than once and to act out the poem stanza by stanza with a peer.

Bridging
Allow students to listen to the poem more than once.

- Review the answers aloud.
- As a wrap-up, remind students that the rest of the lesson offers tools for exploring the details of "Casey at the Bat" more closely.

Check for Understanding

What questions do you have about this poem's meaning or structure?

- » Answers will vary, but direct students to the relevant stanza to help them locate answers to their questions.

Lesson 12: "Casey at the Bat"

Reading

60M

Primary Focus: Students will summarize the text, identify poetic devices, and explain the effectiveness of those devices in the context of the poem "Casey at the Bat." **[RL.4.1, RL.4.2, RL.4.4]**

READING FOR UNDERSTANDING (35 MIN.)

Introduce Reading by Stanza

- Explain that students will now work in groups to focus on a specific stanza. Then each group will share its summary of what happens in the stanza, and together the class will have summarized the poem.
- Remind students that they may not know every word that the poem uses. They may check their glossary, but they should also practice using context to draw a reasonable conclusion about an unfamiliar word's meaning.
- Explain that because the meanings of words change over time, sometimes even words that seem familiar may not mean what we expect. An example is when the poem describes Jimmy Blake as "a cake." Reading that today, we might think he is dessert, but we know that doesn't make any sense.
- In the author's time, the word *cake* could mean dessert, but it was also sometimes used to describe a silly or foolish person. So when Thayer calls Jimmy Blake a cake, he is saying that the fans did not think he would help the Mudville baseball team win its game. Even if you didn't know the nineteenth-century meaning of the word *cake*, though, you could probably make an inference from the context that the fans did not have much confidence in Jimmy.
- Direct students to stanza 1. Read the stanza aloud.

  The outlook wasn't brilliant for the Mudville nine that day:

  The score stood four to two, with but one inning more to play,

  And then when Cooney died at first, and Barrows did the same,

  A pall-like silence fell upon the patrons of the game.

- Explain that even though students may not know the precise meaning of everything in the stanza, they can use context clues to figure it out. Go line by line through the stanza.

Challenge

Before explaining the word *cake*, ask students to try to infer its meaning from context.

- If students have demonstrated comfort with the poem so far, you may wish to ask volunteers to summarize each line. Otherwise, model how to summarize each line using stanza 1 as an example.
    - Line 1: The Mudville baseball team was not playing well.
    - Line 2: Mudville was losing by two runs, and the game was almost over.
    - Line 3: We don't yet know who Cooney and Barrows are, but we can infer that they are players on the Mudville team. Here, Thayer uses "died" as an exaggerated way of saying that a player was called out at first base. This kind of exaggeration is called *hyperbole*. We use hyperbole in expressions such as, "We're starving!" or, "We've been waiting forever!" These statements do not literally mean that we are dying of hunger or that we have been waiting forever; they mean that we are very hungry or that we have waited a long time.
    - Line 4: As players strike out, the fans get very quiet. We can infer that they are distressed by the team's performance.

Group Focus on Individual Stanzas

- Tell students that they will now work in groups to figure out the meaning of the remaining stanzas.
- Assign groups for stanzas 2–13, direct students to Poet's Journal 12.2, review the instructions, and ask students to complete the activity.
- As groups work, circulate and check in with students.

Poet's Journal 12.2

Poet's Journal 12.2

Summarizing a Stanza

Working with the group your teacher assigned, follow these steps to figure out the meaning of your stanza.

1. Read the stanza silently.
2. Have one member of the group read the stanza aloud.
3. If the stanza has any words you do not know, ask your group members for help. You might look in the glossary to see if the word is defined. If not, work together as a group to think about how context clues can help you infer the word's meaning.

4. Go through each of the stanza's four lines and talk about what they mean.
5. Once you agree on a meaning for each line, summarize those into the action of the stanza. Remember that in a summary, you should describe the most important things happening. You should not include every detail, but you should give readers a sense of the basic points of the section.
6. When you have agreed on a summary, write it here.
7. Pick one group representative to share the summary with the class when the teacher calls on your group.

Sharing Meanings

- Review the answers by calling out the number of each stanza. When a group's stanza is called, the representative of the group will read the group's summary.
- Example summaries of each stanza follow; they are numbered by stanza.
    - Stanza 1: The Mudville baseball team was losing by two as the game approached the end. Two players struck out, and the fans got quiet.
    - Stanza 2: Some fans left. The others stayed, hopeful that the team could win if Casey had a chance to bat.
    - Stanza 3: The two players in front of Casey were not very good, so the fans worried that Casey would not get the chance to bat.
    - Stanza 4: Flynn and Blake both got hits and got on base.
    - Stanza 5: Fans cheered as they realized that Casey was going to get a chance to bat.
    - Stanza 6: Casey was confident as he came to the plate; he waved at cheering fans.
    - Stanza 7: Casey got ready to bat, looking fierce and tough.
    - Stanza 8: Casey did not swing at the first pitch, which was a strike.
    - Stanza 9: The fans got upset that the umpire called a strike.
    - Stanza 10: Casey calmed the fans down. He took another pitch and got another strike.
    - Stanza 11: The fans were angry again, but again Casey calmed them down. Casey finally seemed ready to hit the ball.

- Stanza 12: Casey's expression changed. The pitcher threw the ball, and this time Casey swung.
- Stanza 13: There are happy people elsewhere in the world; the sun is shining, people laugh, play, and listen to music. But Mudville is not that happy place, because Casey struck out.

- Allow a few minutes for student questions; make sure students understand the basic content of the poem prior to continuing to the next activity.

Check for Understanding

Ask groups to act out the stanzas. If students struggle, refer them back to the text for review and support.

READING FOR POETIC DEVICES (25 MIN.)

Working Independently

- Tell students that, now that they understand the story the poem tells, they will look more closely at some of the specific poetic devices the poem uses.
- Direct students to Poet's Journal 12.3, review the instructions, and have students complete the activity.

Poet's Journal 12.3

Support

Review the terms *alliteration*, *repetition*, *simile*, and *figurative language* prior to this exercise.

Poet's Journal 12.3

Poetic Devices

Now it's time to explore the way this poem uses poetic devices. To do this, you will need to use things you learned from other lessons in the poetry unit. Think back to the different kinds of poetic devices you have learned about so far. Thayer uses a lot of them in his long poem!

Answer the following questions, consulting the poem as needed, to think more about which devices he used and why he chose them.

1. In stanzas 1 and 2, the phrases "sickly silence" and "deep despair" are examples of which poetic device?
   - » alliteration

2. Poets often use alliteration to add emphasis to certain details. Look back at the first two stanzas of "Casey at the Bat." Why might the "sickly silence" and "deep despair" be important things to emphasize here?
    » These details help show readers how the fans felt and how important the game was to them.
3. Stanza 4 describes how Blake "tore the cover off the ball." The poet uses figurative language here; Blake did not really tear up the ball. What is the figurative meaning of this statement?
    » Blake hit the ball very hard.
4. In stanza 9, the poet writes:

    . . . there went up a muffled roar,

    Like the beating of the storm-waves on a stern and distant shore.

    Read each word carefully. What poetic device is used here? Name the word that helps you know this.
    » This is a simile, as the word *like* shows.
5. The lines in question 4 compare two different things. What are they?
    » They compare a roar and storm-waves.
6. How are the two things compared by the lines in question 4 similar?
    » They are both loud and aggressive.
7. Stanza 13 repeats the word "somewhere" many times. Circle the word every time it appears in the stanza. How many times does it appear?
    » five times
8. We know that poets often use repetition to focus on important details. Why might the author of this poem want to focus on "somewhere" in this stanza?
    » Answers may vary slightly, but the poet is emphasizing that the happy things are not happening in Mudville but somewhere else.

- Review the answers.
- Remind students that poets have many tools, or poetic devices, they may use in a poem. Part of being a good reader of poetry is doing what students just did: identifying the tools poets use and thinking about the reasons they might choose these tools to help get their meaning across in a certain way.
- Tell students that they will spend more time on the poem in the following lesson, but if they'd like, they may also review the poem again as a take-home.

End Lesson

Reading
Evaluating Language Choices

Entering/Emerging
Review definitions of literary vocabulary terms with students individually, then allow them to discuss the questions with a peer as they formulate their answers.

Transitioning/Expanding
Review definitions of literary vocabulary terms with students, then allow them to discuss the questions with a peer as they formulate their answers.

Bridging
Review definitions of literary vocabulary terms with students, then allow them to discuss their answers with a peer.

LESSON

13

"Casey at the Bat" (Lesson 2 of 2)

PRIMARY FOCUS OF LESSON

Reading

Students examine elements of the poem and define how the poem differs from a short story. **[RL.4.5]**

Writing

Students write original narrative poems, using poetic devices to engage readers. **[W.4.3; W.4.4]**

FORMATIVE ASSESSMENT

Poet's Journal 13.1	**Poetic Structure.** Identify and define structural elements of the poem. **[RL.4.5]**
Poet's Journal 13.2	**Planning: Narrative Poems** Answer questions to plan the narrative of the original poem. **[W.4.4]**
Poet's Journal 13.3	**Drafting: Narrative Poems** Write original narrative poems. **[W.4.3]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (30 min.)			
Read-Aloud	Whole Class	30 min.	❑ Poet's Journal 13.1
Writing (60 min.)			
Writing Original Narrative Poems	Independent	60 min.	❑ Poet's Journal 13.2 and 13.3

Why We Selected It

Thayer's poem "Casey at the Bat," another selection from the Common Core Appendix B, uses diction, voice, and tone to craft the dramatic story of Casey and the hopes of his fans. The poem's content raises provocative questions concerning the role of heroes and the nature of fandom. The poem's rhyme and meter lend a musical quality to the poem, helping to pace students through the work.

ADVANCE PREPARATION

Writing

- Prepare to arrange students into pairs to review the planning activity.

Universal Access

- Prepare to arrange students into pairs to share the story they want to tell in their poems.

VOCABULARY

Core Vocabulary

defiance, n. disobedience

ease, n. a feeling of comfort or relaxation

fraud, n. a dishonest action

lusty, adj. healthy and strong

melancholy, n. sadness

multitude, n. large group

patrons, n. people who support something; fans

stern, adj. strict or harsh

stricken, adj. upset

visage, n. a face or the expression on it

Literary Vocabulary

hyperbole, n. an exaggerated statement not meant to be taken literally; for example, "I've been waiting forever" uses hyperbole to state that the speaker has waited a long time

quatrain, n. a four-line stanza

Start Lesson

Lesson 13: "Casey at the Bat" (Lesson 2 of 2)

Reading

30M

Primary Focus: Students examine elements of the poem and define how the poem differs from a short story. **[RL.4.5]**

READ-ALOUD (30 MIN.)

Introduce the Reading

- Tell students that this lesson continues with Ernest Lawrence Thayer's poem from the previous lesson.

Check for Understanding

Ask what students remember about Thayer's poem.

» Students should remember that the poem's main character, Casey, strikes out in the big baseball game. If students recall little about the poem, direct them to the poem's title, using it to help them infer who the poem is about (Casey) and what he is doing (batting in a baseball game).

- Read the poem aloud while students follow along silently.

Casey at the Bat

Ernest Lawrence Thayer

The outlook wasn't brilliant for the Mudville nine that day:
The score stood four to two, with but one inning more to play,
And then when Cooney died at first, and Barrows did the same,
A sickly silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest
Clung to the hope which springs eternal in the human breast;

Support

Read stanzas individually, stopping to assess student comprehension after each stanza.

They thought, "If only Casey could but get a whack at that—
We'd put up even money now, with Casey at the bat."

But Flynn preceded Casey, as did also Jimmy Blake,
And the former was a hoodoo, while the latter was a cake;
So upon that stricken multitude grim melancholy sat,
For there seemed but little chance of Casey getting to the bat.

But Flynn let drive a single, to the wonderment of all,
And Blake, the much despisèd, tore the cover off the ball;
And when the dust had lifted, and men saw what had occurred,
There was Jimmy safe at second and Flynn a-hugging third.

Then from five thousand throats and more there rose a lusty yell;
It rumbled through the valley, it rattled in the dell;
It pounded on the mountain and recoiled upon the flat,
For Casey, mighty Casey, was advancing to the bat.

There was ease in Casey's manner as he stepped into his place;
There was pride in Casey's bearing and a smile lit Casey's face.
And when, responding to the cheers, he lightly doffed his hat,
No stranger in the crowd could doubt 'twas Casey at the bat.

Ten thousand eyes were on him as he rubbed his hands with dirt;
Five thousand tongues applauded when he wiped them on his shirt;
Then while the writhing pitcher ground the ball into his hip,
Defiance flashed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air,
And Casey stood a-watching it in haughty grandeur there.
Close by the sturdy batsman the ball unheeded sped—
"That ain't my style," said Casey. "Strike one!" the umpire said.

From the benches, black with people, there went up a muffled roar,
Like the beating of the storm-waves on a stern and distant shore;
"Kill him! Kill the umpire!" shouted someone on the stand;
And it's likely they'd have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone;
He stilled the rising tumult; he bade the game go on;
He signaled to the pitcher, and once more the dun sphere flew;
But Casey still ignored it and the umpire said, "Strike two!"

"Fraud!" cried the maddened thousands, and echo answered "Fraud!"
But one scornful look from Casey and the audience was awed.
They saw his face grow stern and cold, they saw his muscles strain,
And they knew that Casey wouldn't let that ball go by again.

The sneer is gone from Casey's lip, his teeth are clenched in hate,
He pounds with cruel violence his bat upon the plate;
And now the pitcher holds the ball, and now he lets it go,
And now the air is shattered by the force of Casey's blow.

Oh, somewhere in this favoured land the sun is shining bright,
The band is playing somewhere, and somewhere hearts are light;
And somewhere men are laughing, and somewhere children shout,
But there is no joy in Mudville—mighty Casey has struck out.

Challenge

Ask students to retell the story from the poem by reenacting the scene. One student may act as the narrator, and other students may improvise the scene as the actors.

- Some students may notice that the poem "Casey at the Bat" has a very regular rhythm. This is because it is written in meter; it generally follows an iambic pattern in which each unstressed syllable is followed by a stressed syllable. Students will learn to recognize metrical patterns in later grades, but if they hear them now, affirm their listening skills.

Challenge

Ask students about literary elements that appear in both prose and poetry, including metaphors, similes and dialogue..

Note to Student

A stanza with four lines is called a *quatrain*

Poet's Journal 13.1

Structuring Cohesive Texts
Understanding Text Structure

Entering/Emerging
Review definitions of literary terms and read the first stanza aloud to students as they work on the final question of the *Poet's Journal*.

Transitioning/Expanding
Review definitions of literary terms and allow students to read the first stanza aloud in groups as they work on the final question of the *Poet's Journal*.

Bridging
Provide definitions of literary terms and allow students to read the first stanza aloud in groups as they work on the final question of the *Poet's Journal*.

Discussion of Poetry Structures

- Tell students that while they may still have questions about this poem, they already know more about it than they might realize.
- Remind students of the title of a piece of fictional prose they read as a class, ask them to raise one finger if they consider the work a poem and two fingers if they do not.
- Use students' responses to briefly discuss and review important elements of poetry, as described in the unit, that do not usually appear in prose, including alliteration, verse, stanzas, rhythm, and rhyme.
- In the Writing segment of the lesson, as students share the poems they wrote with a peer, have them describe elements unique to poetry that they included in their poems.
- Direct students to Poet's Journal 13.1, review the instructions, and ask them to complete the questions.

Poet's Journal 13.1

Poetic Structure

1. What is a stanza?
   - » A stanza is a section of a poem; it consists of a line or group of lines.
2. Number the stanzas in the poem "Casey at the Bat." How many stanzas does the poem contain?
   - » The poem has thirteen stanzas.
3. How many lines are in each stanza?
   - » Each stanza has four lines.
4. Write down the rhyming words in the poem's first stanza.
   - » The rhymes are *day/play* and *same/game*.

- Review answers aloud.

Lesson 13: "Casey at the Bat" (Lesson 2 of 2)

Writing

60M

Primary Focus: Students write original narrative poems, using poetic devices to engage readers. **[W.4.3, W.4.4, W.4.9]**

WRITING ORIGINAL NARRATIVE POEMS (60 MIN.)

Planning

- Tell students that in the rest of the lesson, they will write their own narrative poems, or poems that tell a story.
- Tell students that in "Casey at the Bat," the townspeople were surprised when Casey struck out, because they thought he was too good for that to happen. They were disappointed because the game didn't go the way they expected.
- Tell students that they will also write poems about a time when something didn't go the way they expected.

Check for Understanding

Ask students to brainstorm examples of times when things didn't go as expected. If they need ideas, ask them to consider a time they've felt disappointed or surprised.

- Direct students to Poet's Journal 13.2. Review the instructions and have students complete the activity.

Poet's Journal 13.2

Planning Poems

"Casey at the Bat" tells a story about how things didn't work out the way the people of Mudville thought they would. You'll follow its example in this writing activity.

To get started, think of a time when something didn't go the way you expected. Write a sentence about that time in the space that follows.

Support

Before they answer the questions in the *Poet's Journal*, allow students to share their stories with a peer.

Poet's Journal 13.2

Now answer the following questions to help you develop your ideas for your own poem.

1. Describe the scene of your story. Where were you?
2. When did the story take place?
3. Who was there with you?
4. What did you expect to happen?
5. What actually happened?
6. How did you feel about what happened?
7. Think of one detail you want to emphasize in your poem. Write it here.
8. How will you emphasize that detail? Write the name of the poetic device you will use here.

- Allow students to review their answers with a peer.
- Have each student ask at least one question about their partner's story.

Drafting

- Remind students that they should think about how to answer their partner's question in their poem.
- Direct students to Poet's Journal 13.3, review the instructions, and ask students to begin drafting their poems.

Poet's Journal 13.3

Drafting

Now it's time to start drafting! Use the following space to write your poem. Don't forget to use poetic devices to emphasize important details.

If you finish with time remaining, read over your poem. In the space that follows, write down one more detail you could add to your poem to make it even better.

- If time allows, let students share their poems aloud with a peer.

End Lesson

Challenge

Challenge students to include rhyme or figurative language in their poems.

Poet's Journal 13.3

Writing

Writing

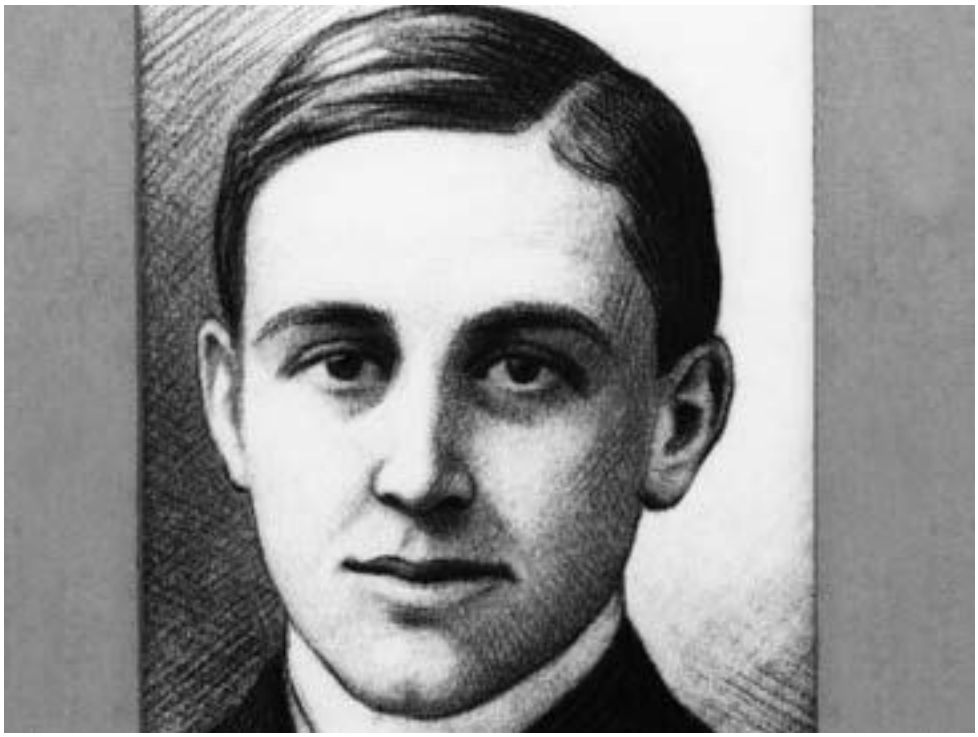
Entering/Emerging
Ask students the prompting questions aloud and write notes for students as they describe their narratives aloud.

Transitioning/Expanding
Ask students the prompting questions aloud and have them write notes as they describe their narratives aloud.

Bridging
Ask students the prompting questions aloud and have them write notes, including transition words to mark chronology, as they describe their narratives aloud to a peer.

ABOUT THE POET

Ernest Lawrence Thayer



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Ernest Lawrence Thayer was born on August 14, 1863, in Lawrence, Massachusetts, to a wealthy family. He attended private schools as a boy, then studied philosophy at Harvard University. He was the editor and president of *Lampoon*, a Harvard literary magazine. After graduating, he moved to San Francisco and worked for *The San Francisco Examiner* writing humorous columns and poetry.

Thayer left San Francisco due to poor health and moved back to Massachusetts. He continued to write poetry, however, for several newspapers around the country. He is most famous for "Casey at the Bat," which is considered the most well-known baseball poem. The poem became so popular that it was made into a short film in 1914. Thayer remained ill for the rest of his life and did little writing, but he enjoyed reciting his famous poems for friends. He died in 1940.

LESSON

14

From *Kavikanthabharana*

PRIMARY FOCUS OF LESSON

Reading

Students describe the responsibilities of a poet and identify the tools used by successful poets. **[RL.4.1; RL.4.2; RL.4.4; W.4.9]**

Writing

Students write original advice poems for new readers of poetry. **[W.4.4]**

FORMATIVE ASSESSMENT

Poet's Journal 14.1	**Interpreting a Passage** Make inferences and determine the meaning of a passage. **[RL.4.1; RL.4.2]**
Poet's Journal 14.2	**Ideas for Poets** Describe how the ideas of the poem would apply to twenty-first-century poets. **[W.4.9]**
Poet's Journal 14.3	**Writing Advice Poems** Students compose original advice poems. **[W.4.4]**

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (60 min.)			
Understanding and Application	Small Group	60 min.	❑ Poet's Journals 14.1 and 14.2 ❑ passages from the poem for each group
Writing (30 min.)			
Writing Advice Poems	Independent	30 min.	❑ Poet's Journal 14.3

Why We Selected It

Kshemendra's excerpt, from a twelfth-century text on poets and poetry, offers a view of the timeless role poets play in society. By focusing overtly on the responsibilities of poets, this poem challenges students to consider how poetry remains a distinctive craft. The poem's call for exploration and attentive engagement will serve students well in any pursuit, though it also offers a useful springboard for students to consider how they might continue developing as poets beyond this unit.

ADVANCE PREPARATION

Reading

- Arrange the class into five groups.
- Print a copy of the following page. Cut it along the dotted lines: you will be distributing one lettered section to each group.
    - The first section, containing the first stanza, has no letter, as it will not be assigned to a group; it will be modeled for the class prior to the activity.
    - The length of a selection does not always indicate its difficulty; for example, section E is long but straightforward, while section D is brief but requires more imagination to interpret. You may wish to assign each section to a group before class so that you match more challenging sections with groups of students best equipped for those challenges.

A poet should learn with his eyes
the forms of leaves

A

he should know how to make
people laugh when they are together

B

he should get to see
what they are really like

C

he should know about oceans
and mountain in themselves

and the sun and the moon and the stars

D

his mind should enter into the seasons

E

he should go
amoung many people
in many places
and learn their languages

Universal Access

- Prepare sentence starters for Poet's Journal 14.2.
- Prepare sentence frames for the writing activity.

Start Lesson

Lesson 14: From *Kavikanthabharana*

Reading

60M

Primary Focus: Students describe the responsibilities of a poet and identify the tools used by successful poets. **[RL.4.1; RL.4.2; RL.4.4]**

UNDERSTANDING AND APPLICATION (60 MIN.)

Introduce the Reading

- Tell students that the poem in this lesson comes from a twelfth-century book on poets and poetry. As they listen to the poem, they should think about what the poet, Kshemendra, believes a poet's different responsibilities are.

Challenge

Ask students to list the character traits of a poet. What characteristics does a good poet possess?

Support

Ask students what devices or technological developments (phones, televisions, space shuttles, electricity, etc.) Kshemendra would not have had in the twelfth century.

Check for Understanding

After students have accumulated a list of such differences, tell them that as they listen to the poem, they should think about whether or not the responsibilities it describes for poets are very different from or similar to the responsibilities of poets today.

- Read the poem aloud.

From *Kavikanthabharana*

Kshemendra

A poet should learn with his eyes

the forms of leaves

he should know how to make

people laugh when they are together

he should get to see

what they are really like

he should know about oceans and mountains

in themselves

and the sun and the moon and the stars

his mind should enter into the seasons

he should go

among many people

in many places

and learn their languages

Reading for Comprehension

1. **Evaluative.** What is the main topic of this poem?
    - » what a poet should do

- Explain that this poem identifies six different things a poet should do.
- Divide students into five groups. Distribute to each group one of the lettered sections you cut out.
- Direct students to Poet's Journal 14.1, review the directions, and model the first example.
- Direct each group to complete questions 1–4 using the section of the poem the group was assigned.
- *Example*
    - Write the example section below on the board/chart paper. Model the following questions and answers, also writing them on the board.
    - Assigned section of the poem:

    A poet should learn with his eyes

    the forms of leaves

2. **Evaluative.** What is the literal meaning of the section?
    - » Poets should understand how plants are structured.

Poet's Journal 14.1

3. **Evaluative.** What are some possible broader meanings of the section?
    - » Poets should understand how nature works.
4. **Inferential.** Why might this be an important thing for poets to do?
    - » This question has many possible answers. Poets may need to understand nature in order to write about it. They might need to practice careful observational skills in order to compose poems with strong details. They might be responsible for describing the mysteries of nature in a way that makes sense to readers.
5. **Inferential.** Often, if we know what something does, we can make an inference about why it matters. Based on your answers to the previous questions, why does poetry matter?
    - » One reason poetry matters is that it helps explain and reveal nature to readers. It highlights things readers may not have noticed on their own and helps them experience and understand new things.

Poet's Journal 14.1

Interpreting a Passage

In this activity you will work in groups to answer the following questions about part of the *Kavikanthabharana*. Your teacher will give your group a section of the poem to work on and will review the first example.

Use the excerpt of the poem you were given to answer the following questions.

Write your section of the poem in the space below.

- » Answers will vary based on the assigned section.

1. What is the literal meaning of the section?
    - » Answers may vary, but possible answers for each lettered poem section you distributed are provided below.
        - (A) Poets should bring people together and make them laugh.
        - (B) Poets should understand people's true selves.
        - (C) Poets should know about the different parts of the earth and space.
        - (D) Poets should understand the changes taking place in the world.

            Note: Section D is perhaps the most challenging section, as it is open to a wide range of interpretations. Make sure students are considering the text in crafting their responses.
        - (E) Poets should travel and learn a lot of languages.

2. What are some possible broader meanings of the section?

   » Answers may vary, but possible answers for each lettered poem section you distributed are provided below.

   (A) Poets should unite people; they should entertain them.

   (B) Poets should relate to different kinds of people; they should be sensitive and understanding.

   (C) Poets should understand the universe.

   (D) Poets should be flexible and open to change. They should grow like plants do in different seasons. They should understand the world around them and be able to appreciate its changes. They should see how things can have different characteristics or qualities over time.

   (E) Poets should be among people and learn from them.

3. Why might this be an important thing for poets to do?

   » Answers may vary, but possible answers for each lettered poem section you distributed are provided below.

   (A) It is healthy to laugh! If people enjoy poetry, they will read more of it.

   (B) If you understand people, you will be better able to communicate with them.

   (C) Poets should know how things work together and relate to each other, the way the moon and the tides of the ocean are connected.

   (D) Poets should describe the different ways things work or exist. They should see how things grow and change.

   (E) Poets should be people who experience many parts of the world, who are always learning new things.

4. Often, if we know what something does, we can make an inference about why it matters. Based on your answers to the previous questions, why does poetry matter?

   » Answers may vary, but possible answers for each lettered poem section you distributed are provided below.

   (A) People need joy and laughter, and poetry can help provide those things. Poetry can unite people, which means that they might work together to solve problems.

   (B) Poetry can offer people a special way to communicate with one another and understand one another better. It can help them think about what life is like for others.

   (C) If poets see how things work together or affect each other, they can help teach others about this. They can explain how different parts of an environment influence each other.

(D) By understanding the different qualities of things, poets are able to describe them more fully and accurately to readers. Seeing how things change and can have different qualities can help poets think about how to use figurative language or make comparisons between things that might otherwise seem unalike.

(E) Writing poetry is a way of learning something new. It also requires poets to use language in new ways, to surprise readers with figurative language or other new ways of describing things.

- Review each group's answers aloud.
- If groups struggle with this activity, you might review the answers to each question before allowing each group to move forward to the next question. If groups are confident in the activity, you may wait to review their answers to questions 1–4 in a single session.
- As students answer question 4, list their responses on the whiteboard or other display area. By the conclusion of their responses, they will have assembled a list of reasons that poetry matters.

Reading for Application

- Remind students that this poem was written in the twelfth century, so it is nearly nine hundred years old. Tell students that Kshemendra had excellent ideas about poetry, but it might be helpful to think about how those ideas would work in the twenty-first century.

Poet's Journal 14.2

- Direct students to Poet's Journal 14.2, review the instructions and the following example, then have each group work together to complete questions 1–3.
- *Example*
  - Model the sentence on the board.
  - Section assigned:

    A poet should learn with his eyes

    the forms of leaves

1. List at least three ways you could practice this during the next week.
   - » Count the number of different plants around my house or in my neighborhood.

     Draw the leaves of those plants and notice how they are different.

     Take a family member or friend on a walk and point out the different plants you see.

2. List at least three ways you could practice this as you grow older.
    - » Visit a botanical garden or greenhouse to learn about plants I have never seen before.

      Take a class in botany, the study of plants.

      Study a book that teaches how to identify different kinds of plants by the leaves they have.

3. List at least three different kinds of poems you could write about the ideas above.
    - » Write a poem that describes the different plants in your neighborhood. You might use Walt Whitman's "I Hear America Singing" from Lesson 7 as an example.

      Write a poem that describes your visit to a garden or greenhouse. You might use Nikki Giovanni's "My First Memory (of Librarians)" from Lesson 3 as an example.

      Write a poem that lists the questions you have about plants. You might use Harryette Mullen's "Ask Aden" from Lesson 2 as an example.

Poet's Journal 14.2

Ideas for Poets

Now it's time to think about how you can apply Kshemendra's ideas to your own life as a poet. Working together with your group and using the section of the poem assigned to your group, answer the following questions. Your teacher will review the first example before you start. You may refer to the literal or the broader meaning of the section in developing your answers.

Write your group's section of the poem below, then use the ideas in it to answer questions 1–3.

1. List at least three ways you could practice this during the next week.
    - » Answers will vary, although in this section it is important that students are crafting tangible things they might accomplish relatively simply. Therefore, if students propose traveling to other countries, for example, remind them that it is unlikely they will do that within the next week. In that time frame they might, however, learn to say "Hello" in several different languages.

2. List at least three ways you could practice this as you grow older.
    - » Answers will vary.

3. List at least three different kinds of poems you could write about the ideas above.
    - » Answers will vary.

Productive
Supporting Opinions

Entering/Emerging
Provide sentence starters and an answer bank linked to the questions and allow students to discuss them with the teacher. Example: I could practice this week by ___.

Transitioning/Expanding
Provide sentence starters and allow students to discuss them in pairs.

Bridging
Provide sentence starters.

Note to Student

Don't forget that your *Poet's Journal* has extra space in the back where you can write new poems on your own! If your group answers all the questions with time remaining, pick one of these ideas and start drafting a new poem right now!

- Have each group read some of its answers aloud so that every stanza is covered.
- You may wish to compile a list of all the kinds of poems students might write and distribute it to them as inspiration for future poems. Alternatively, you could post the list in the classroom or have students write ideas they want to save in the back of their *Poet's Journal*.

Lesson 14: From *Kavikanthabharana*

Writing

Primary Focus: Students brainstorm writing prompts for future poems and write original advice poems for new readers of poetry. **[W.4.4]**

WRITING ADVICE POEMS (30 MIN.)

Introduce Advice Poems

- Remind students that just like Kshemendra, they have already made their own lists of how to continue practicing seeing the world as poets and of ideas for new poems to write in the extra pages of their journals.
- Tell students that in the following activity, they will use the knowledge they've learned in this unit to write advice poems for new readers of poetry.

Challenge

Encourage students to look for examples of poetry and poetic devices in their everyday lives. Students can copy or cut out examples to share with the class and post around the classroom.

1. **Literal.** What are different poetic devices a poet might use?
   - » Possible answers include figurative language, metaphor, simile, repetition, rhyme, stanza or line breaks, dialogue, meter, and tone.
2. **Evaluative.** What is the most important thing you have learned about how to read a poem?
   - » Answers will vary. Students may speak about the importance of hearing poems as well as reading them, looking at poems more than once, or drawing on details to help figure out what point the author is making.

- Direct students to Poet's Journal 14.3, review the instructions, and have them follow the prompts to compose their original advice poems.

Poet's Journal 14.3

Writing Advice Poems

Now it's your turn to write an advice poem. In this poem, you will describe what a reader of poetry should do. Follow the prompts below to compose your poem. As you work, you may want to think about the list of ideas your class brainstormed. You may also look back at the excerpt from *Kavikanthabharana* if you would like.

1. Name at least three things you try to notice when you read a poem for the first time.
2. What is the most important thing you have learned about reading poetry?
3. What helps you most when you read a poem?
4. When you find a poem you really love, what do you do?

Now use your answers above to write an advice poem for people who have never read poetry before. What would they need to know in order to read poetry successfully? Make sure your poem tells them at least four different things about what poetry readers should know or do.

If you finish with time remaining, read back over your poem. Make sure to give it a title. Then think about all the tools you have been given in this unit for reading poetry. Is there someone you know who might enjoy reading poetry, too? Maybe you could give them a copy of this poem as a way to inspire or encourage them.

- Ask student volunteers to read their poems aloud to the class.
- As a wrap-up, remind students of all the poetry reading tools they have learned. You might also advise them on where to find additional poems to read on their own.

Check for Understanding

Ask a student to volunteer as a "Poetry Coach" and reteach the poetic devices to the class.

End Lesson

Poet's Journal 14.3

Writing
Supporting Opinions

Entering/Emerging
Support students individually and provide sentence frames based on the questions in Poet's Journal 14.3. Example: When I read a poem, it helps me to ___ because ___.

Transitioning/Expanding
Provide sentence frames and allow students to discuss them in pairs.

Bridging
Provide sentence frames.

Support

Introduce the idea of advice by showing students an example of an advice column from the newspaper. Explain that advice is given as a suggestion to help people with a problem.

ABOUT THE POET

Kshemendra

Writing during the twelfth century, Kshemendra lived in the region today known as India. Kshemendra wrote in the ancient language Sanskrit. He studied Buddhism and Hinduism, and he wrote epic poems based on various stories and gods from those religions. Additionally, Kshemendra was a playwright, a novelist, and a historian.

Despite being born into a wealthy and powerful family, Kshemendra wrote about downtrodden or common people, topics that appealed to the masses. His work remained mostly unknown until its discovery in 1871. In total, eighteen pieces of his writing have been found and translated. Now people from all over the world can read his work in their own language and appreciate this once-forgotten poet.

LESSON

15 Unit Assessment

LESSON AT A GLANCE

	Grouping	Time	Materials
Reading (30 min.)			
Reading Assessment		30 min.	❑ Poet's Journal
Writing (60 min.)			
Writing Assessment		60 min.	❑ Poet's Journal

Lesson 15: Unit Assessment

Reading

30M

READING ASSESSMENT (30 MIN.)

- Tell students they will read a new poem and answer questions about it, then compose a poem of their own and describe the choices they have made.
- Ask students to open their *Poet's Journal* to the Unit Assessment and read the instructions. Tell them to read the poem carefully and first answer the reading questions.
- 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. The poem was chosen for its complexity and the presence of many of the devices and language students have encountered through the unit.
- At the end of class, collect student workbooks and score.

They Were My People

Grace Nichols

They were those who cut cane

to the rhythm of the sunbeat

They were those who carried cane

to the rhythm of the sunbeat

They were those who crushed cane

to the rhythm of the sunbeat

They were women weeding, carrying babies

to the rhythm of the sunbeat

They were my people, working so hard

to the rhythm of the sunbeat—long ago

to the rhythm of the sunbeat.

Note: The following shows the questions as presented to students.

Reading Questions

1. Grace Nichols's poem uses two different examples of anaphora. What are they?
2. What are some reasons that Grace Nichols might use anaphora?
3. The poem "They Were My People" includes several different examples of alliteration. Write down as many of them as you can identify.
4. The phrase "to the rhythm of the sunbeat" is an example of figurative language. What might Nichols mean by this expression?
5. Nichols reminds the readers that the subjects of the poem were her people. What might she mean by this?
6. Below are two examples of figurative language (not from the poem). Which is a simile and which is a metaphor?
    a. The thunder rumbled like a roaring lion.
    b. The clouds were fluffy pillows moving across the sky.

Reading Score: ____ /total of 14 points

Lesson 15: Unit Assessment

Writing

60M

WRITING ASSESSMENT (60 MIN.)

- Direct students to the Unit Assessment Writing portion.
- Tell them to respond to the prompt.

  Note: The following pages show the questions as presented to students as well as the correct answers.

Writing Questions

7. Write your own poem describing one of your memories. Make sure your poem includes a title and anaphora. You should also try to include figurative language or at least one example of alliteration. When you have completed your poem, complete the checklist table below.
   - » Answers will vary, but students should follow the instructions above. Their poems should be about a memory and should contain alliteration, anaphora, figurative language, and a title.

Check	Question	Complete the question below
	The poetic tool I use in this poem is: ___. My poem is a really strong example of the tool being used. I know this because ___.	
	I convey the message in a creative and new way. This is not a poem another person would write, because it shows my unique imagination in the following way: ___.	
	I looked over each line and made intentional choices about where to begin and end each line.	
	I read my poem aloud, thought about how it sounded, and then revised the poem so it is easy to follow and sounds great.	(No writing here)
	My poem will surprise my readers because ____. My poem has strong images, such as ___.	
	I chose the best words to express myself. I took out all the words I don't need.	(No writing here)
	I wrote a strong beginning to my poem by ___.	
	The ending of my poem looks and feels like an ending because ___.	
	I chose the best title for my poem. It is really good because ___.	
	I looked at my poem and decided whether it needed a shape, line breaks, long lines, or short lines. I decided ____.	
	I decided how to use white space in my poem, especially in places where I want the reader to pause to think about what I just said. I decided ___.	
	I have checked my spelling and every word is spelled correctly.	(No writing here)

Writing Score: ____ /total of 15 points

ASSESSMENT ANALYSIS

The poem used in the assessment has appropriate complexity, as well as many of the devices students have learned about in this unit.

Correct Answer and Rationales—Reading

Item	Correct Answer(s)	Points	Standards
1	They are the repetition of "They were" in odd-numbered lines and "to the rhythm of the sunbeat" in the even-numbered lines.	2 (one for each)	**RL.4.1, RL.4.10, RF.4.4**
2	Answers may vary but could include the poet deciding to emphasize particular ideas or phrases, to add musical or chantlike qualities to the poem, or to make the poem sound more pleasing or distinctive to listeners.	2	**RL.4.1, RL.4.10, RF.4.4**
3	The poem includes the following examples of alliteration: "crushed cane," "cut cane," "carried cane," "women weeding." Students should be able to identify at least one pair.	4 (one for each)	**RL.4.1, RL.4.10, RF.4.4**
4	Answers may vary, but students should draw on the poem's details to help construct their answer. One possible answer is that the sun's rising and setting creates a rhythm to life; another is that the poet links the patterns of nature to the patterns of the workers.	3 Award 1 if students have identified the word *rhythm*. Award 2 if students have linked the subject of the poem to the word *rhythm*, using the definition of the word correctly. Award 3 if students have done 1 and 2 and their explanation is a plausible inference from the text, using appropriate references to specific items mentioned.	**RL.4.1, RL.4.2, RL.4.3, RL.4.4, RL.4.10, RF.4.4**
5	Students will not be aware of the poem's context, but they still should be able to infer that the speaker is referencing a connection to people who came before her.	2 Award 1 if students identify some connection between the narrator and the subject of the poem. Award 2 if students notice the word *were* and infer the speaker is connecting to those who came before her (i.e., ancestors).	**RL.4.1, RL.4.2, RL.4.4, RL.4.10, RF.4.4**
6	A. Simile B. Metaphor	1 Award for identifying correctly.	**RL.4.1, RL.4.10, RF.4.4**

Writing Scoring

The writing prompt addresses **[W.4.1, W.4.3, W.4.4, W.4.9, L.4.2, L.4.3, L.4.6]**

Score Criteria

Award students one point for each line in their checklist other than reading the poem aloud (number 4) if they have given appropriate reasons and choices. For numbers 7 and 13 (removing words and spelling) award points using their poem as a guide.

Award an additional three points for the poem itself:

1. Award one point if students have made interesting choices in language, including Tier II and above vocabulary.
2. Award an additional point if the structure of the poem seems appropriate to its theme.
3. Award an additional point if students have used figurative language, alliteration, or another form of emphasis.

Grade 4 | Unit 3

Pausing Point

Please use the final three days to address students' performance in this unit. Use your observations of student performance in class and completion of *Poet's Journal* pages to informally evaluate student strengths and weaknesses and determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

REMEDIATION

Content

If students demonstrate a need for remediation on any of the elements of the Poetry unit, refer to the lessons covering that element. You may wish to reteach any poem as a teacher Read-Aloud, regardless of the type of lesson initially used for that poem. Additionally, you should focus more heavily on the questions labeled Support in the Teacher Guide materials for that lesson.

Reading Comprehension

If students demonstrate a need for remediation in reading comprehension, including any issues pertaining to decoding, consult the CKLA Decoding and Encoding Remediation Supplement. This online publication provides further guidance in assessing, analyzing, and remediating specific skills related to decoding and letter-sound correspondence.

Fluency

Students who struggle with fluency will benefit from having multiple opportunities to reread a particular text. If students demonstrate a need for remediation related to fluency, you may have them either reread selections from the Reader or choose an excerpt from the Fluency Supplement.

Writing

If students demonstrate a need for remediation in writing skills, refer to the individual lessons in which particular skills were addressed. You may wish to create specific writing prompts targeting the particular skill in which students need additional practice.

ENRICHMENT

Enrichment Selections

If students have mastered the skills in the Poetry unit, their experience with the concepts may be enriched by the following activities. These activities have been divided into:

- Enrichment reading and writing activities
- Enrichment performance activities

ENRICHMENT READING AND WRITING ACTIVITIES

The *Poet's Journal* contains activity pages that students may complete as they read these poems. Short answer questions and writing prompts related to the enrichment poems appear below, along with Core Vocabulary from the poems.

"Paul Revere's Ride": Henry Wadsworth Longfellow

Students should read the enrichment poem "Paul Revere's Ride" by Henry Wadsworth Longfellow.

"The New Colossus": Emma Lazarus

Students should read the enrichment poem "The New Colossus" by Emma Lazarus.

The *Poet's Journal* contains activity pages that students may complete as they read the poem.

Paul Revere's Ride

Henry Wadsworth Longfellow

Listen my children and you shall hear

Of the midnight ride of Paul Revere,

On the eighteenth of April, in Seventy-five;

Hardly a man is now alive

Who remembers that famous day and year.

He said to his friend, "If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light,—
One if by land, and two if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm."

Then he said "Good-night!" and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings lay
The Somerset, British man-of-war;
A phantom ship, with each mast and spar
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

Meanwhile, his friend through alley and street
Wanders and watches, with eager ears,
Till in the silence around him he hears
The muster of men at the barrack door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.

Then he climbed the tower of the church,
By the wooden stairs, with stealthy tread,
To the belfry chamber overhead,
And startled the pigeons from their perch
On the sombre rafters, that round him made
Masses and moving shapes of shade,—
By the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,
In their night-encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's tread,
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,
Where the river widens to meet the bay,—
A line of black that bends and floats
On the rising tide, like a bridge of boats.

Meanwhile, impatient to mount and ride,

Booted and spurred, with a heavy stride,

On the opposite shore walked Paul Revere.

Now he patted his horse's side,

Now he gazed at the landscape far and near,

Then impetuous stamped the earth,

And turned and tightened his saddle girth;

But mostly he watched with eager search

The belfry tower of the old North Church,

As it rose above the graves on the hill,

Lonely and spectral and sombre and still.

And lo! as he looks, on the belfry's height

A glimmer, and then a gleam of light!

He springs to the saddle, the bridle he turns,

But lingers and gazes, till full on his sight

A second lamp in the belfry burns!

A hurry of hoofs in a village street,

A shape in the moonlight, a bulk in the dark,

And beneath, from the pebbles, in passing, a spark

Struck out by a steed that flies fearless and fleet;

That was all! And yet, through the gloom and the light,

The fate of a nation was riding that night;

And the spark struck out by that steed, in his flight,

Kindled the land into flame with its heat.

He has left the village and mounted the steep,
And beneath him, tranquil and broad and deep,
Is the Mystic, meeting the ocean tides;
And under the alders, that skirt its edge,
Now soft on the sand, now loud on the ledge,
Is heard the tramp of his steed as he rides.

It was twelve by the village clock
When he crossed the bridge into Medford town.
He heard the crowing of the cock,
And the barking of the farmer's dog,
And felt the damp of the river-fog,
That rises after the sun goes down.

It was one by the village clock,
When he galloped into Lexington.
He saw the gilded weathercock
Swim in the moonlight as he passed,
And the meeting-house windows, black and bare,
Gaze at him with a spectral glare,
As if they already stood aghast
At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord town.
He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze

Blowing over the meadow brown.
And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket-ball.

You know the rest. In the books you have read,
How the British Regulars fired and fled,—
How the farmers gave them ball for ball,
From behind each fence and farmyard-wall,
Chasing the red-coats down the lane,
Then crossing the fields to emerge again
Under the trees at the turn of the road,
And only pausing to fire and load.

So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm,—
A cry of defiance, and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!
For, borne on the night-wind of the Past,
Through all our history, to the last,
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere.

Poet's Journal P.P.1

Short-Answer Questions

Consult the poem "Paul Revere's Ride" as you answer the following questions.

1. Who is the narrator of the poem?
2. What metaphors, similes, or other forms of figurative language does this poet use?
3. Identify the rhyme scheme of the poem.
4. In one sentence, write what this poem is about.

Graphic Organizer

Imagine the night of Paul Revere's ride from the main character's point of view. What would the character see, hear, smell, taste, and feel? Using details from the poem, complete the graphic organizer to infer what Paul Revere experienced.

Paul Revere	lines or words from the poem that support your answer
heard _____	
saw _____	
smelled _____	
tasted _____	
felt _____	

Writing Questions—Creative

Write down three new words that you learned while reading the poem, then use each word in an original sentence.

Pretend you are a character who is not the narrator. Write a poem from the point of view of that character.

"Paul Revere's Ride" is a poem about an important event in American history. Pick another important historical event and write a poem about it. You may wish to visit the library to learn more about the event.

Core Vocabulary for "Paul Revere's Ride" by Henry Wadsworth Longfellow

belfry, n. a bell tower or steeple housing bells, especially one that is part of a church

moorings, n. the ropes, chains, or anchors by or to which a boat, ship, or buoy is tied

phantom, n. a ghost

barrack, n. a building or group of buildings used to house soldiers

grenadiers, n. soldiers armed with grenades

stealthy, adj. behaving in a cautious manner, so as not to be seen or heard

sombre, adj. dark or dull in color or tone; gloomy

sentinel, n. a soldier or guard whose job is to stand and keep watch

spur, v. to urge (a horse) forward by digging one's heels into its sides

impetuous, adj. moving forcefully or rapidly

spectral, adj. like a ghost

tranquil, adj. free from disturbance; calm

alders, n. widely distributed trees of the birch family

gilded, adj. covered thinly with gold leaf or gold paint

musket, n. a gun with a long barrel typically carried by members of the military

defiance, n. open resistance; bold disobedience

The New Colossus

Emma Lazarus

Not like the brazen giant of Greek fame

With conquering limbs astride from land to land;

Here at our sea-washed, sunset gates shall stand

A mighty woman with a torch, whose flame

Is the imprisoned lightning, and her name

Mother of Exiles. From her beacon-hand

Glows world-wide welcome; her mild eyes command

The air-bridged harbor that twin cities frame,

"Keep, ancient lands, your storied pomp!" cries she

With silent lips. "Give me your tired, your poor,

Your huddled masses yearning to breathe free,

The wretched refuse of your teeming shore,

Send these, the homeless, tempest-tossed to me,

I lift my lamp beside the golden door!"

Poet's Journal P.P.2

Short-Answer Questions

Consult the poem "The New Colossus" as you respond to the following prompts.

1. Summarize the poem you read.
2. Name three things you liked in this poem.
3. Suggest a new title for the poem, one that highlights a different part of the poem than its current title does.

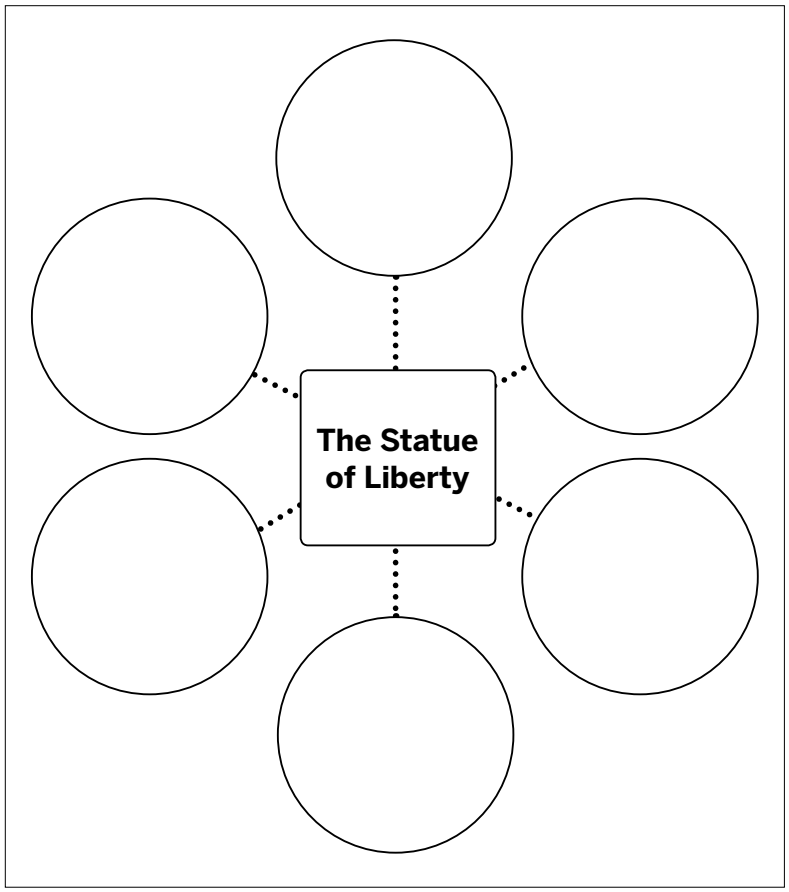
Short-Answer Writing Questions

1. Who is the speaker of the poem?
2. What literary devices does this poet use? Fill in your answers in the table below.

Poetic Device	Example(s) from "The New Colossus"
Point of View	
Allteration	
Imagery	
Rhyming	
Metaphor	
Simile	

Graphic Organizer

What imagery does this poet use? Fill in the chart below to keep track of descriptive language. In the center, you will find the subject of the poem, The Statue of Liberty. In the circles reaching out from the center, write details from the text about the poem.



In one sentence, write what this poem is about.

Writing Questions—Creative

Write down two new words that you learned while reading the poem, then use each word in an original sentence.

This poem is about a physical object—the Statue of Liberty. It is also about a symbol—what the statue means to people. Choose another physical object that means something to you, or others, and write a poem about it. If you wish you may use one of the devices you learned about—anaphora, or alliteration, or figurative language—in your poem.

Core Vocabulary for "The New Colossus" by Emma Lazarus:

brazen, adj. bold and without shame or made of brass

exiles, n. ones who have been forced out of or barred from their native country

yearn, v. to have an intense feeling of longing for someone (or something)

refuse, n. matter thrown away or rejected as worthless; trash

teem (teeming), v. to be full of or swarming with

tempest, n. a violent windy storm

ENRICHMENT PERFORMANCE ACTIVITIES

Poetry Performance

A poetry performance is a fun, energetic celebration of poetry and the classroom community that gives students an opportunity to commemorate their writing. It is designed to:

- allow students to become familiar with poetry, its different forms, and how it is written.
- help students become more self-assured when speaking before others.
- help students improve their reading, spelling, vocabulary, and other language skills.

Before you begin the performance, have a brief discussion with students about the expectations for how an audience should work with the performer. Ask students how they would want to be treated during their performances. Collect student responses onto a list to post in the classroom as rules for discussion.

You may wish to change the classroom environment by moving tables and desks to the sides of the room, making a space for the stage, turning the lights down, and/or enlisting students to help you plan or make decorations.

The Performance

This is a culmination of the Poetry unit, in which all students have generated their own material. Students may read several lines from an exercise they are proud of or a full poem they have created.

As students perform, audience members should reflect on the work of their peers on paper. Use the short reflection sheet to help students understand how to construct positive feedback.

Poet's Journal P.P.3

Performance reflection Sheet

1. What did you like about the subject of the poem—what it was about?
2. What did you like about the language that was used in the poem? Did the student use figurative language, or alliteration, or anaphora?
3. What did you like about how the speaker performed the poem?
4. Did anything stand out for you? What was it and why?

Remember to focus on positive feedback. Of course you can have constructive feedback, too—what can be improved. You may wish to write that down, but do not share it for now.

POETRY PORTFOLIO

Tell students that space has been included in the back of their *Poet's Journal* for them to continue working on their drafts and on new poems. At the end of the year, students may wish to submit a poetry portfolio with their poems and illustrations. Ask them to add a poet's bio about themselves.

Support

If students are too shy to share their own work, they can perform a dramatic reading of one of the poems they have been working on through the unit.

Grade 4 | Unit 3

Teacher Resources

In this section, you will find:

- Glossary
- Anecdotal Reading Records
- Speaking & Listening Observational Checklist

Grade 4 | Unit 3

Glossary

A

aardvark, n. small mammal native to Africa

alders, n. widely distributed trees of the birch family

alliteration, n. the repetition of sounds at the beginning of several words in order or near one another

anaphora, n. the repetition of words at the start of a series of lines in a poem

anticipation, n. excitement about something before it happens

B

banker's lights, n. desk lamps used by bankers; their green shades were believed to help deflect bright light and reduce strain on the eyes—an important thing for people who spent their day poring over complex numbers

barrack, n. a building or group of buildings used to house soldiers

beam, n. a thick piece of wood

belfry, n. a bell tower or steeple housing bells, especially one that is part of a church

blithe, adj. happy and untroubled

brazen, adj. bold and without shame or made of brass

C

card catalogue, n. the filing system used by libraries before computers; the card catalogue was a collection of cards that told visitors what books the library had and where to locate them.

caviar, n. fish eggs, an expensive and rare food considered a special treat

content, n. the message of a poem or other text

crave, v. to want or wish for

D

decent, adj. acceptable or good enough

dedication, n. note in or after the title that shows the author wrote the poem for a special person

defer, v. to put off or delay

defiance, n. disobedience

desperate, adj. hopeless

dialogue, n. words or sentences spoken by a character in a poem, play, or story

E

ease, n. a feeling of comfort or relaxation

excerpt, n. small part of a larger work; for example, one chapter of a novel or one paragraph of a newspaper article

exiles, n. ones who have been forced out of or barred from their native country

extended metaphor, n. a metaphor that continues for more than one sentence of a story or more than one line of a poem

F

fester, v. to grow infected

figurative language, n. words or phrases that mean more than their dictionary definition; similes and metaphors are two examples of figurative language

form, adj. the structure or appearance of a poem or other text

foyer, n. an entryway, often leading into another room

fraud, n. a dishonest or untruthful action

free verse, n. a poem with no rhyme scheme or set pattern of beats

G

gilded, adj. covered thinly with gold leaf or gold paint

grenadiers, n. soldiers armed with grenades

H

hyperbole, n. an exaggerated statement not meant to be taken literally; for example, "I've been waiting forever" uses hyperbole to state that the speaker has waited a long time

I

impetuous, adj. moving forcefully or rapidly

infer, v. to reach a reasonable conclusion based on available evidence

intermission, n. a break in the middle of something, usually a performance

L

lack, v. to be without

leer, n. an unpleasant look

line, n. basic unit of a poem; together, lines form stanzas

line break, n. the place where a line ends

literal meaning, n. the dictionary definition of a word

lusty, adj. healthy or strong

M

mason, n. someone who builds things with stone

melancholy, n. sadness

melodious, adj. pleasant sounding

metaphor, n. comparison that does not use *like* or *as*

moorings, n. the ropes, chains, or anchors by or to which a boat, ship, or buoy is tied

multitude, n. a large group

musket, adj. a gun with a long barrel typically carried by members of the military

N

newt, n. amphibian found in many parts of the world

P

patrons, n. people who support something; fans

phantom, n. a ghost

plume, n. a feather, either on a bird or used as decoration such as on a woman's hat

preside, v. rule over or be in charge of

Q

quatrain, n. four-line stanza

quilt rack, n. used for hanging quilts and blankets once they are folded

R

refuse, n. matter thrown away or rejected as worthless; trash

renaissance, n. a time period when many people are interested in big ideas and in creating art, music, and literature

repetition, v. saying the same letters, sounds, or words over and over again

robust, adj. healthy and strong

S

sentinel, n. a soldier or guard whose job is to stand and keep watch

simile, n. comparison using the words *like* or *as*

slant rhyme, n. words that share only the final consonant sound

sombre, adj. dark or dull in color or tone; gloomy

spectral, adj. like a ghost

spur, v. urge (a horse) forward by digging one's heels into its sides

stall, n. a room in a stable assigned to an animal or animals

stanza, n. section of a poem; consists of a line or group of lines

stanza break, n. blank space dividing two stanzas from each other

stealthy, adj. behaving in a cautious manner, so as not to be seen or heard

steed, n. horse, usually ridden by an important person or warrior

stern, adj. strict or harsh

stricken, adj. upset

T

teem (teeming), v. to be full of or swarming with

tempest, n. a violent windy storm

tone, n. the attitude of a piece of writing, expressed through the style of writing and the words the author uses

tranquil, adj. free from disturbance; calm

V

varied, adj. different from each other or diverse

visage, n. face or the expression on it

W

waltz, n. a kind of dance

Y

yearn, v. to have an intense feeling of longing for someone (or something)

ANECDOTAL READING RECORDS

Week of: _____

This template is for recording anecdotal notes about students' reading abilities. You can record things such as: (1) repeated trouble with specific sound-spelling correspondences, (2) difficulty with certain digraphs/letter teams, (3) inability to segment isolated words, and (4) progress with specific skills.

Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:

Grade 4 | Unit 3

Speaking & Listening Observational Checklist

Use the following chart to note student participation in Speaking & Listening Activities. You may also measure an individual student's progress on such activities by reviewing a series of completed checklists and measuring student progress over time.

Activity: _____ Date: _____

Student	Did Not Participate	Participated	Follows rules for discussion	Paraphrases and/or cites texts	Poses and responds to specific questions when applicable	Prepared having read required material	Notes

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Acknowledgments

These materials are the result of the work, advice, and encouragement of numerous individuals over many years. Some of those singled out here already know the depth of our gratitude; others may be surprised to find themselves thanked publicly for help they gave quietly and generously for the sake of the enterprise alone. To helpers named and unnamed we are deeply grateful.

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Susan B. Albaugh, Kazuko Ashizawa, Kim Berrall, Ang Blanchette, Nancy Braier, Maggie Buchanan, Paula Coyner, Kathryn M. Cummings, Michelle De Groot, Michael Donegan, Diana Espinal, Mary E. Forbes, Michael L. Ford, Sue Fulton, Carolyn Gosse, Dorrit Green, Liza Greene, Ted Hirsch, Danielle Knecht, James K. Lee, Matt Leech, Diane Henry Leipzig, Robin Luecke, Martha G. Mack, Liana Mahoney, Isabel McLean, Steve Morrison, Juliane K. Munson, Elizabeth B. Rasmussen, Ellen Sadler, Rachael L. Shaw, Sivan B. Sherman, Diane Auger Smith, Laura Tortorelli, Khara Turnbull, Miriam E. Vidaver, Michelle L. Warner, Catherine S. Whittington, Jeannette A. Williams.

We would like to extend special recognition to Program Directors Matthew Davis and Souzanne Wright, who were instrumental in the early development of this program.

Schools

We are truly grateful to the teachers, students, and administrators of the following schools for their willingness to field-test these materials and for their invaluable advice: Capitol View Elementary, Challenge Foundation Academy (IN), Community Academy Public Charter School, Lake Lure Classical Academy, Lepanto Elementary School, New Holland Core Knowledge Academy, Paramount School of Excellence, Pioneer Challenge Foundation Academy, PS 26R (the Carteret School), PS 30X (Wilton School), PS 50X (Clara Barton School), PS 96Q, PS 102X (Joseph O. Loretan), PS 104Q (the Bays Water), PS 214K (Michael Friedsam), PS 223Q (Lyndon B. Johnson School), PS 308K (Clara Cardwell), PS 333Q (Goldie Maple Academy), Sequoyah Elementary School, South Shore Charter Public School, Spartanburg Charter School, Steed Elementary School, Thomas Jefferson Classical Academy, Three Oaks Elementary, West Manor Elementary.

And a special thanks to the CKLA Pilot Coordinators, Anita Henderson, Yasmin Lugo-Hernandez, and Susan Smith, whose suggestions and day-to-day support to teachers using these materials in their classrooms were critical.

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ISBN 9781681612577